

CHICAGO STYLE MUSICOLOGY FOOTNOTES EXAMPLES

UNDERSTANDING CHICAGO STYLE MUSICOLOGY FOOTNOTES EXAMPLES

CHICAGO STYLE MUSICOLOGY FOOTNOTES EXAMPLES ARE CRUCIAL FOR ACADEMIC INTEGRITY AND SCHOLARLY COMMUNICATION WITHIN THE FIELD OF MUSICOLOGY. PROPERLY FORMATTED FOOTNOTES NOT ONLY ATTRIBUTE SOURCES ACCURATELY BUT ALSO PROVIDE ESSENTIAL CONTEXT AND SUPPLEMENTARY INFORMATION FOR READERS. THIS COMPREHENSIVE GUIDE DELVES INTO THE INTRICACIES OF CHICAGO STYLE, SPECIFICALLY AS APPLIED TO MUSICOLOGICAL RESEARCH, OFFERING PRACTICAL EXAMPLES AND DETAILED EXPLANATIONS TO ENSURE YOUR CITATIONS ARE BOTH COMPLIANT AND CLEAR. WE WILL EXPLORE THE FUNDAMENTAL PRINCIPLES OF FOOTNOTE FORMATTING, COMMON PITFALLS TO AVOID, AND SPECIFIC SCENARIOS ENCOUNTERED IN MUSICOLOGICAL WRITING, INCLUDING CITING MUSICAL SCORES, RECORDINGS, INTERVIEWS, AND DIGITAL RESOURCES. MASTERING THESE ELEMENTS IS KEY TO PRESENTING POLISHED AND AUTHORITATIVE RESEARCH.

TABLE OF CONTENTS

- INTRODUCTION TO CHICAGO STYLE IN MUSICOLOGY
- THE ANATOMY OF A CHICAGO STYLE FOOTNOTE
- CITING PRIMARY SOURCES: MUSICAL SCORES
- CITING SECONDARY SOURCES: BOOKS AND ARTICLES
- REFERENCING AUDIOVISUAL MATERIALS: RECORDINGS AND PERFORMANCES
- INCORPORATING INTERVIEWS AND PERSONAL COMMUNICATIONS
- NAVIGATING DIGITAL RESOURCES AND ONLINE DATABASES
- COMMON MISTAKES AND BEST PRACTICES
- ADVANCED FOOTNOTE SCENARIOS IN MUSICOLOGY
- THE ROLE OF THE BIBLIOGRAPHY IN CHICAGO STYLE

THE CORE PRINCIPLES OF CHICAGO STYLE FOR MUSICOLOGY

PURPOSE AND FUNCTION OF FOOTNOTES IN MUSICOLOGICAL RESEARCH

FOOTNOTES IN MUSICOLOGY SERVE A DUAL PURPOSE: THEY ARE INDISPENSABLE FOR ACKNOWLEDGING THE INTELLECTUAL PROPERTY OF OTHERS THROUGH CITATION, AND THEY PROVIDE A SPACE FOR DETAILED COMMENTARY, DEFINITIONS, OR ALTERNATIVE INTERPRETATIONS THAT MIGHT DISRUPT THE MAIN TEXT'S FLOW. UNLIKE ENDNOTES, WHICH ARE GROUPED AT THE END OF A DOCUMENT, FOOTNOTES APPEAR AT THE BOTTOM OF THE PAGE WHERE THE REFERENCE OR COMMENT IS MADE, OFFERING IMMEDIATE CONTEXT TO THE READER. THIS IMMEDIACY IS PARTICULARLY VALUABLE IN DETAILED ANALYSES OF MUSICAL WORKS OR HISTORICAL EVENTS, WHERE A DIRECT LINK BETWEEN THE CLAIM AND ITS EVIDENCE IS PARAMOUNT. MUSICOLOGICAL SCHOLARSHIP OFTEN RELIES ON A RICH TAPESTRY OF PRIMARY AND SECONDARY SOURCES, MAKING RIGOROUS CITATION ESSENTIAL FOR BUILDING A CREDIBLE ARGUMENT.

DISTINGUISHING FOOTNOTES FROM ENDNOTES IN CHICAGO STYLE

THE CHICAGO MANUAL OF STYLE (CMOS) OFFERS TWO PRIMARY CITATION SYSTEMS: THE NOTES-BIBLIOGRAPHY SYSTEM (WHICH USES FOOTNOTES OR ENDNOTES) AND THE AUTHOR-DATE SYSTEM. FOR MUSICOLOGY, THE NOTES-BIBLIOGRAPHY SYSTEM IS GENERALLY PREFERRED DUE TO ITS FLEXIBILITY IN ACCOMMODATING LENGTHY DISCUSSIONS AND ANNOTATIONS WITHIN THE FOOTNOTES THEMSELVES. THE KEY DISTINCTION LIES IN PLACEMENT: FOOTNOTES APPEAR AT THE BOTTOM OF THE PAGE, WHILE ENDNOTES ARE COLLECTED AT THE CONCLUSION OF THE CHAPTER OR THE ENTIRE WORK. WHILE BOTH SYSTEMS REQUIRE A CORRESPONDING BIBLIOGRAPHY, THE USE OF FOOTNOTES IS OFTEN FAVORED IN DENSE ANALYTICAL WRITING, ALLOWING FOR UNINTERRUPTED READING OF THE MAIN ARGUMENT WHILE STILL PROVIDING ACCESS TO DETAILED SOURCE INFORMATION AND SCHOLARLY ASIDES.

CRAFTING ACCURATE CHICAGO STYLE FOOTNOTE EXAMPLES

THE ESSENTIAL COMPONENTS OF A FOOTNOTE

A TYPICAL CHICAGO STYLE FOOTNOTE, WHETHER FOR A BOOK, ARTICLE, OR OTHER SOURCE, INCLUDES SEVERAL KEY PIECES OF INFORMATION PRESENTED IN A SPECIFIC ORDER. THESE TYPICALLY INCLUDE THE AUTHOR'S NAME (FIRST NAME FIRST), THE TITLE OF THE WORK IN ITALICS OR QUOTATION MARKS DEPENDING ON THE TYPE OF SOURCE, PUBLICATION DETAILS SUCH AS PLACE AND PUBLISHER, AND CRUCIALLY, THE SPECIFIC PAGE NUMBER(S) BEING REFERENCED. THE PUNCTUATION AND CAPITALIZATION FOLLOW STRICT GUIDELINES TO ENSURE CONSISTENCY ACROSS ALL ACADEMIC WORK. UNDERSTANDING THESE COMPONENTS IS THE FIRST STEP TOWARD CREATING ACCURATE AND PROFESSIONAL CITATIONS FOR YOUR MUSICOLOGICAL RESEARCH.

FIRST REFERENCE VS. SUBSEQUENT REFERENCES

THE FORMATTING OF A FOOTNOTE CHANGES AFTER ITS FIRST APPEARANCE IN A DOCUMENT. THE INITIAL CITATION, OR FIRST REFERENCE, IS A FULL AND COMPLETE ENTRY, PROVIDING ALL NECESSARY PUBLICATION DETAILS. SUBSEQUENT REFERENCES TO THE SAME SOURCE ARE ABBREVIATED TO SAVE SPACE AND REDUCE REDUNDANCY. THIS ABBREVIATED FORMAT TYPICALLY INCLUDES THE AUTHOR'S LAST NAME, A SHORTENED VERSION OF THE TITLE (IF NECESSARY TO DISTINGUISH FROM OTHER WORKS BY THE SAME AUTHOR), AND THE PAGE NUMBER. MASTERING THE TRANSITION FROM FULL TO SHORTENED CITATIONS IS A HALLMARK OF PROFICIENT CHICAGO STYLE USAGE.

CITING PRIMARY SOURCES: MUSICAL SCORES IN CHICAGO STYLE

FOOTNOTES FOR PRINTED MUSICAL SCORES

CITING A PRINTED MUSICAL SCORE REQUIRES SPECIFIC DETAILS TO IDENTIFY THE EDITION BEING USED AND THE PRECISE LOCATION OF THE MUSICAL MATERIAL REFERENCED. A TYPICAL FIRST REFERENCE FOOTNOTE FOR A SCORE MIGHT INCLUDE THE COMPOSER'S NAME, THE TITLE OF THE WORK, THE OPUS OR CATALOGUE NUMBER IF APPLICABLE, THE EDITION USED (E.G., "ED. JOHN SMITH"), THE PUBLISHER, AND THE YEAR OF PUBLICATION. MOST IMPORTANTLY, FOR MUSICAL ANALYSIS, YOU WILL CITE THE SPECIFIC PAGE OR SYSTEM NUMBER WHERE THE MUSICAL EXCERPT APPEARS. FOR EXAMPLE: **LUDWIG VAN BEETHOVEN, SYMPHONY No. 5 IN C MINOR, Op. 67, ED. JONATHAN DEL MAR (LONDON: B^o RENREITER, 1998), 32.**

REFERENCING FACSIMILE EDITIONS AND MANUSCRIPTS

WHEN WORKING WITH FACSIMILE EDITIONS OR ORIGINAL MANUSCRIPTS, THE CITATION NEEDS TO REFLECT THE NATURE OF THE SOURCE. THIS OFTEN INVOLVES SPECIFYING THE MANUSCRIPT'S ARCHIVE, COLLECTION, AND SHELFMARK. FOR A FACSIMILE EDITION, YOU WOULD CITE THE EDITOR OR TRANSCRIBER, THE TITLE OF THE WORK, AND THEN THE FACSIMILE PUBLICATION DETAILS, INCLUDING THE FACSIMILE EDITOR AND PUBLISHER. FOR INSTANCE, IF CITING A MANUSCRIPT DIRECTLY, IT MIGHT APPEAR

AS: J.S. BACH, *BRANDENBURG CONCERTO No. 1, BWV 1046*, AUTOGRAPH MANUSCRIPT, BACH-ARCHIV LEIPZIG, MUS. MS. BACH P 272, FOLS. 1-3. A FOOTNOTE REFERENCING A FACSIMILE OF THIS MANUSCRIPT WOULD THEN INCLUDE THE FACSIMILE PUBLISHER AND YEAR.

CITING SECONDARY SOURCES: BOOKS AND ARTICLES IN CHICAGO STYLE

FOOTNOTES FOR SCHOLARLY BOOKS

CITING A SCHOLARLY BOOK IN MUSICOLOGY FOLLOWS STANDARD CHICAGO STYLE, BUT THE CONTENT OFTEN RELATES TO MUSIC THEORY, HISTORY, OR BIOGRAPHY. A FIRST REFERENCE FOOTNOTE FOR A BOOK WOULD GENERALLY INCLUDE THE AUTHOR'S FULL NAME, THE TITLE OF THE BOOK IN ITALICS, THE PLACE OF PUBLICATION, THE PUBLISHER, THE YEAR OF PUBLICATION, AND THE SPECIFIC PAGE NUMBER(S). FOR EXAMPLE: **CAROLYN ABBATE, *UNSUNG VOICES: OPERA AND MUSICAL NARRATIVE IN THE ITALIAN RENAISSANCE* (PRINCETON: PRINCETON UNIVERSITY PRESS, 1991), 112.** SUBSEQUENT REFERENCES WOULD THEN BE ABBREVIATED TO THE AUTHOR'S LAST NAME, A SHORTENED TITLE (IF NEEDED), AND THE PAGE NUMBER.

FOOTNOTES FOR JOURNAL ARTICLES

JOURNAL ARTICLES ARE A CORNERSTONE OF ACADEMIC RESEARCH IN MUSICOLOGY. THE FOOTNOTE FORMAT FOR AN ARTICLE TYPICALLY INCLUDES THE AUTHOR'S FULL NAME, THE TITLE OF THE ARTICLE IN QUOTATION MARKS, THE TITLE OF THE JOURNAL IN ITALICS, THE VOLUME AND ISSUE NUMBERS, THE YEAR OF PUBLICATION, AND THE PAGE RANGE OF THE ARTICLE, FOLLOWED BY THE SPECIFIC PAGE(S) REFERENCED IN THE FOOTNOTE. AN EXAMPLE WOULD BE: **SCOTT BURNHAM, "THE HERMENEUTIC AND THE FORM," *19TH-CENTURY MUSIC* 28, no. 2 (2004): 175.**

REFERENCING AUDIOVISUAL MATERIALS: RECORDINGS AND PERFORMANCES IN CHICAGO STYLE

FOOTNOTES FOR RECORDED MUSIC

CITING RECORDED MUSIC REQUIRES IDENTIFYING THE PERFORMERS, THE RECORDING ARTIST OR ENSEMBLE, THE SPECIFIC TRACK, THE ALBUM TITLE, THE RECORD LABEL, AND THE RELEASE YEAR. FOR CLASSICAL MUSIC, YOU MIGHT ALSO INCLUDE THE CONDUCTOR AND ORCHESTRA. A FIRST REFERENCE FOOTNOTE FOR A RECORDING COULD LOOK LIKE THIS: **WOLFGANG AMADEUS MOZART, *SYMPHONY No. 40 in G minor, K. 550*, VIENNA PHILHARMONIC, CONDUCTED BY LEONARD BERNSTEIN, ON *MOZART: THE LAST THREE SYMPHONIES*, DEUTSCHE GRAMMOPHON, 1990, CD 2, TRACK 1.** PAGE NUMBERS ARE NOT APPLICABLE HERE, BUT TRACK AND DISC NUMBERS ARE ESSENTIAL.

CITING LIVE PERFORMANCES AND BROADCASTS

WHEN REFERENCING A LIVE PERFORMANCE OR A BROADCAST, THE CITATION SHOULD INCLUDE THE DATE AND LOCATION OF THE PERFORMANCE, THE PERFORMING ENSEMBLE AND KEY SOLOISTS, AND THE TITLE OF THE WORK PERFORMED. FOR A BROADCAST, YOU WOULD ALSO NOTE THE BROADCASTING STATION AND DATE. FOR EXAMPLE: **PERFORMANCE OF IGOR STRAVINSKY'S *THE RITE OF SPRING* BY THE CHICAGO SYMPHONY ORCHESTRA, CONDUCTED BY RICCARDO MUTI, SYMPHONY CENTER, CHICAGO, NOVEMBER 15, 2023.** IF CITING A SPECIFIC MOMENT, YOU MIGHT NOTE THE APPROXIMATE TIMESTAMP IF AVAILABLE.

INCORPORATING INTERVIEWS AND PERSONAL COMMUNICATIONS IN CHICAGO STYLE

FOOTNOTES FOR INTERVIEWS

INTERVIEWS, WHETHER CONDUCTED BY THE AUTHOR OR ACCESSED THROUGH AN ARCHIVE, NEED TO BE CITED CLEARLY. FOR AN INTERVIEW CONDUCTED BY THE AUTHOR, THE FOOTNOTE WOULD INCLUDE THE INTERVIEWEE'S NAME, THE TYPE OF INTERVIEW (E.G., "PERSONAL INTERVIEW," "EMAIL INTERVIEW"), AND THE DATE OF THE INTERVIEW. IF THE INTERVIEW IS ARCHIVED, INCLUDE THE ARCHIVE NAME AND ANY RELEVANT COLLECTION OR ACCESSION NUMBER. EXAMPLE: JOHN DOE, PERSONAL INTERVIEW BY AUTHOR, OCTOBER 26, 2023.

REFERENCING UNPUBLISHED LETTERS AND CORRESPONDENCE

UNPUBLISHED LETTERS AND OTHER FORMS OF CORRESPONDENCE ARE TREATED AS ARCHIVAL MATERIALS. THE CITATION SHOULD INDICATE THE AUTHOR OF THE LETTER, THE RECIPIENT, THE DATE OF THE LETTER, AND ITS LOCATION IN AN ARCHIVE, INCLUDING THE COLLECTION NAME AND BOX OR FOLDER NUMBER. FOR EXAMPLE: LETTER FROM CLARA SCHUMANN TO JOHANNES BRAHMS, MARCH 12, 1860, CLARA SCHUMANN NACHLASS, FAMILIENARCHIV, ROBERT SCHUMANN, SP1 CHISCHE LANDESBIBLIOTHEK – STAATS- UND UNIVERSITÄTSBIBLIOTHEK DRESDEN, MSCR. H. R. 26.

NAVIGATING DIGITAL RESOURCES AND ONLINE DATABASES IN CHICAGO STYLE

FOOTNOTES FOR ONLINE ARTICLES AND WEBSITES

CITING ONLINE MATERIALS REQUIRES PROVIDING A STABLE URL AND THE DATE THE CONTENT WAS ACCESSED, AS ONLINE CONTENT CAN CHANGE OR DISAPPEAR. FOR AN ONLINE ARTICLE, THE FOOTNOTE WOULD INCLUDE AUTHOR, ARTICLE TITLE, WEBSITE NAME, AND THE URL. EXAMPLE: EMILY JENKINS, "THE EVOLUTION OF OPERA LIBRETTI," MUSICOLOGICAL ONLINE JOURNAL, LAST MODIFIED NOVEMBER 1, 2023, [HTTPS://WWW.MUSICOLOGICALJOURNAL.ORG/ONLINE-ARTICLES/JENKINS-LIBRETTI](https://www.musicologicaljournal.org/online-articles/jenkins-libretti).

CITING ONLINE MUSIC SCORES AND DATABASES

WHEN REFERENCING DIGITAL VERSIONS OF MUSICAL SCORES OR ENTRIES IN ONLINE MUSICOLOGICAL DATABASES, THE CITATION SHOULD BE AS PRECISE AS POSSIBLE. THIS INCLUDES THE NAME OF THE DATABASE, THE SPECIFIC ENTRY OR WORK, AND A URL OR ACCESSION NUMBER IF AVAILABLE. FOR INSTANCE: "FIGARO'S ARIA," GROVE MUSIC ONLINE, ACCESSED OCTOBER 27, 2023, [HTTPS://WWW.OXFORDMUSICONLINE.COM/GROVEMUSIC/VIEW/10.1093/GMO/9781561592630.001.0001/OMO-9781561592630-E-0000000123](https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000123).

COMMON MISTAKES AND BEST PRACTICES FOR CHICAGO STYLE MUSICOLOGY FOOTNOTES

AVOIDING REDUNDANCY AND MAINTAINING CLARITY

ONE COMMON PITFALL IS EXCESSIVE DETAIL OR REPETITION IN FOOTNOTES, WHICH CAN CLUTTER THE PAGE AND DISTRACT THE READER. ADHERING TO THE DISTINCTION BETWEEN FIRST AND SUBSEQUENT REFERENCES IS CRUCIAL. ENSURE THAT SHORTENED TITLES ARE UNAMBIGUOUS. ANOTHER FREQUENT ERROR IS INCONSISTENT FORMATTING FOR SIMILAR SOURCE TYPES, LEADING TO A LACK OF PROFESSIONALISM. ALWAYS DOUBLE-CHECK PUNCTUATION, CAPITALIZATION, AND THE ORDER OF ELEMENTS AS PRESCRIBED BY THE CMOS.

ENSURING ACCURACY AND COMPLETENESS OF INFORMATION

THE BEDROCK OF GOOD CITATION IS ACCURACY. METICULOUSLY VERIFY ALL DETAILS: AUTHOR NAMES, TITLES, PUBLICATION DATES, AND PAGE NUMBERS. FOR MUSICAL SOURCES, ENSURE THE CORRECT OPUS NUMBERS, CATALOGUE NUMBERS, AND EDITION DETAILS ARE INCLUDED. WHEN IN DOUBT, CONSULT THE CHICAGO MANUAL OF STYLE OR SPECIFIC MUSICOLOGY CITATION GUIDES FOR CLARIFICATION. CONSISTENCY IN STYLE ACROSS THE ENTIRE DOCUMENT IS PARAMOUNT FOR A POLISHED ACADEMIC PRESENTATION.

ADVANCED FOOTNOTE SCENARIOS IN MUSICOLOGY

CITING DISSERTATIONS AND THESES

DISSERTATIONS AND THESES ARE TYPICALLY CITED WITH THE AUTHOR'S NAME, THE TITLE OF THE DISSERTATION IN QUOTATION MARKS, FOLLOWED BY THE FACT THAT IT IS A DISSERTATION OR THESIS, THE DEGREE-GRANTING INSTITUTION, AND THE YEAR. IF PUBLISHED OR AVAILABLE ONLINE, INCLUDE THAT INFORMATION. EXAMPLE: JANE SMITH, "A THEORETICAL FRAMEWORK FOR POST-TONAL ANALYSIS" (PHD DISS., UNIVERSITY OF CHICAGO, 2022).

REFERENCING CONFERENCE PAPERS AND PRESENTATIONS

FOR CONFERENCE PAPERS, THE FOOTNOTE SHOULD IDENTIFY THE AUTHOR, THE TITLE OF THE PAPER, THE NAME OF THE CONFERENCE, THE LOCATION, AND THE DATE. IF THE PAPER HAS BEEN PUBLISHED IN PROCEEDINGS, THIS SHOULD ALSO BE NOTED. FOR EXAMPLE: ROBERT JONES, "THE INFLUENCE OF EASTERN EUROPEAN FOLK MUSIC ON BERG LA BARTOK'S STRING QUARTETS" (PAPER PRESENTED AT THE ANNUAL MEETING OF THE SOCIETY FOR ETHNOMUSICOLOGY, SEATTLE, WA, OCTOBER 12, 2023).

THE ROLE OF THE BIBLIOGRAPHY IN CHICAGO STYLE

CONNECTING FOOTNOTES TO THE BIBLIOGRAPHY

WHILE FOOTNOTES PROVIDE DETAILED, SPECIFIC CITATIONS FOR EACH REFERENCE WITHIN THE TEXT, THE BIBLIOGRAPHY OFFERS A COMPREHENSIVE, ALPHABETIZED LIST OF ALL SOURCES CONSULTED AND CITED IN THE WORK. EVERY SOURCE CITED IN A FOOTNOTE MUST APPEAR IN THE BIBLIOGRAPHY, AND VICE VERSA, ALTHOUGH THE BIBLIOGRAPHY MAY ALSO INCLUDE SOURCES CONSULTED BUT NOT DIRECTLY CITED. THE BIBLIOGRAPHY ALLOWS READERS TO EASILY LOCATE FULL PUBLICATION DETAILS OF ALL REFERENCED MATERIALS, SERVING AS A VALUABLE RESOURCE FOR FURTHER RESEARCH.

FORMATTING THE BIBLIOGRAPHY IN CHICAGO STYLE

THE BIBLIOGRAPHY ENTRIES FOLLOW A SIMILAR, THOUGH NOT IDENTICAL, FORMAT TO THE FIRST-REFERENCE FOOTNOTES. KEY DIFFERENCES OFTEN INCLUDE THE ALPHABETIZATION BY AUTHOR'S LAST NAME, AND FOR BOOKS, THE AUTHOR'S LAST NAME APPEARING FIRST. FOR ARTICLES, THE JOURNAL TITLE IS USUALLY IN ITALICS, AND THE ARTICLE TITLE IN QUOTATION MARKS.

THE PRECISE FORMATTING RULES FOR THE BIBLIOGRAPHY ARE DETAILED IN THE CHICAGO MANUAL OF STYLE AND SHOULD BE FOLLOWED SCRUPULOUSLY TO MAINTAIN CONSISTENCY WITH THE FOOTNOTES.

FAQ

Q: WHAT IS THE PRIMARY DIFFERENCE BETWEEN CHICAGO STYLE FOOTNOTES AND ENDNOTES?

A: THE PRIMARY DIFFERENCE LIES IN THEIR PLACEMENT WITHIN THE DOCUMENT. FOOTNOTES APPEAR AT THE BOTTOM OF THE PAGE WHERE THE REFERENCE IS MADE, OFFERING IMMEDIATE CONTEXT. ENDNOTES ARE COLLECTED AT THE END OF A CHAPTER OR THE ENTIRE WORK, SERVING A SIMILAR CITATION PURPOSE BUT WITHOUT THE IMMEDIATE PAGE-LEVEL CONNECTION.

Q: HOW DO I CITE A SPECIFIC MOVEMENT OR SECTION OF A LARGER MUSICAL WORK IN A CHICAGO STYLE FOOTNOTE?

A: WHEN CITING A SPECIFIC MOVEMENT OR SECTION OF A LARGER MUSICAL WORK (LIKE A SYMPHONY OR OPERA), YOU WOULD TYPICALLY CITE THE OVERALL WORK, THEN SPECIFY THE MOVEMENT OR SECTION BY NUMBER AND TITLE, FOLLOWED BY THE PAGE OR SYSTEM NUMBER FROM THE EDITION YOU ARE USING. FOR EXAMPLE: JOHANN SEBASTIAN BACH, BRANDENBURG CONCERTO No. 5 IN D MAJOR, BWV 1050, III. ALLEGRO, ED. WALTER EMERY (LONDON: NOVELLO & Co., 1975), 58.

Q: WHAT IS THE CORRECT WAY TO ABBREVIATE A TITLE IN A SUBSEQUENT CHICAGO STYLE FOOTNOTE FOR MUSICOLOGY?

A: FOR SUBSEQUENT FOOTNOTES, YOU USE THE AUTHOR'S LAST NAME, A SHORTENED VERSION OF THE TITLE (USUALLY THE FIRST SIGNIFICANT WORD OR PHRASE), AND THE PAGE NUMBER. FOR EXAMPLE, IF THE FULL TITLE WAS "THE UNFOLDING HARMONIES OF BRAHMS'S CHAMBER MUSIC," A SUBSEQUENT REFERENCE MIGHT BE: JONES, "UNFOLDING HARMONIES," 45.

Q: DO I NEED TO INCLUDE THE COMPOSER'S BIRTH AND DEATH DATES IN CHICAGO STYLE MUSICOLOGY FOOTNOTES?

A: GENERALLY, BIRTH AND DEATH DATES ARE NOT REQUIRED IN CHICAGO STYLE FOOTNOTES UNLESS THEY ARE ESSENTIAL FOR DISTINGUISHING BETWEEN TWO COMPOSERS WITH THE SAME NAME, OR IF THE CONTEXT DEMANDS IT FOR BIOGRAPHICAL CLARITY. STANDARD PRACTICE IS TO USE THE FULL NAME IN THE FIRST REFERENCE AND THE LAST NAME IN SUBSEQUENT REFERENCES.

Q: HOW SHOULD I CITE A RECORDING OF A LIVE PERFORMANCE THAT I ATTENDED?

A: FOR A LIVE PERFORMANCE YOU ATTENDED, THE FOOTNOTE WOULD TYPICALLY INCLUDE THE COMPOSER, TITLE OF THE WORK, THE PERFORMING ENSEMBLE, CONDUCTOR, SOLOISTS (IF APPLICABLE), THE VENUE, THE CITY, AND THE DATE OF THE PERFORMANCE. FOR EXAMPLE: IGOR STRAVINSKY, THE RITE OF SPRING, PERFORMED BY THE LONDON SYMPHONY ORCHESTRA, CONDUCTED BY SIR SIMON RATTLE, BARBICAN CENTRE, LONDON, MAY 10, 2024.

Q: WHAT IF I AM CITING AN ONLINE RESOURCE THAT DOES NOT HAVE AN AUTHOR OR PUBLICATION DATE?

A: IF AN ONLINE RESOURCE LACKS AN AUTHOR, YOU START WITH THE TITLE OF THE WORK. IF IT LACKS A PUBLICATION DATE, YOU CAN USE "N.D." (NO DATE) OR SIMPLY OMIT THE DATE AND PROVIDE THE ACCESS DATE. IT IS ALWAYS BEST TO PROVIDE AS MUCH INFORMATION AS POSSIBLE TO HELP READERS LOCATE THE SOURCE.

Q: How do I format a footnote for a musical score that is part of a larger collection?

A: When citing a score that is part of a larger collection, you would cite the individual piece first, followed by the title of the collection, the editor of the collection, the publisher, and the year, along with the specific page numbers for the piece within the collection. For example: Franz Schubert, Piano Sonata in A minor, D. 845, in Schubert: Complete Piano Sonatas, vol. 2, ed. Paul Badura-Skoda (Munich: Henle, 2008), 112-125.

Q: Is it necessary to include the DOI for online journal articles in Chicago style footnotes?

A: While not strictly mandatory in all Chicago style applications, including the DOI (Digital Object Identifier) for online journal articles is highly recommended in musicology. It provides a stable and persistent link to the article, making it easier for readers to locate. It's typically placed at the end of the citation.

[Chicago Style Musicology Footnotes Examples](#)

Chicago Style Musicology Footnotes Examples

Related Articles

- [chicago style plagiarism detection editor](#)
- [chicago style parenthetical citation for research paper](#)
- [chicago style paraphrasing academic citation](#)

[Back to Home](#)