

chicago manual bibliography for music

The Chicago Manual of Style is a cornerstone for academic and professional writing, and understanding its application to a Chicago manual bibliography for music is crucial for any scholar or researcher in the field. This guide will delve into the intricacies of citing various musical sources, from scores and recordings to scholarly articles and books about music. We will explore the fundamental principles of Chicago style citation and then break down the specific formatting requirements for different types of musical materials. Mastering these details ensures your work is credible and easily navigable for your readers, adhering to the rigorous standards expected in musicological and historical research.

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Understanding Chicago Style for Musical Works

The Chicago Manual of Style (CMOS) offers a comprehensive framework for academic citation, and its principles extend to the specialized needs of music research. Whether you are citing a printed musical score, a digital recording, or a scholarly article on a musical topic, consistency and accuracy are paramount. The core of Chicago style lies in its dual citation system: notes and bibliography. For a Chicago manual bibliography for music, the bibliography provides a complete, alphabetized list of all sources consulted and cited within the text. This section will lay the groundwork for understanding the general rules and approaches.

When preparing a Chicago manual bibliography for music, researchers must pay close attention to the specific elements required for each source type. These typically include the author or editor, title, publication information, and date. For musical materials, additional details like the composer, performer, label, and specific track or movement are often essential. The goal is to provide enough information for a reader to locate the exact source you referenced, ensuring transparency and verifiability in your research.

Citing Musical Scores

Citing musical scores, whether in print or digital format, requires careful attention to composer, title, edition, and publication details. The general format for a book or printed material can be adapted, but specific considerations for musical works are vital for a clear Chicago manual bibliography for music.

Printed Scores

For printed musical scores, the primary author is typically the composer. The title of the work, followed by the opus number or catalogue number if applicable, is essential. Information about the edition, editor, publisher, and year of publication should also be included. For instance, a solo piano work might be listed as:

- Composer Last Name, First Name. Title of Work. Opus/Catalogue Number (if applicable). Edited by Editor First Name Last Name (if applicable). Publication City: Publisher, Year.

Online Scores

When citing scores accessed online, the process is similar to citing printed scores, but with the addition of access information. This includes the URL and the date you accessed the resource. For example, a score found on a reputable digital archive would be formatted to include these details, ensuring that the reader can find the precise digital version you consulted. It's important to note that if a specific edition is available digitally, it should be cited as such.

Citing Sound Recordings

Sound recordings are a fundamental source for musicological study, and a Chicago manual bibliography for music must accurately represent them. This includes LPs, CDs, and digital audio files.

Album Citations

When citing an entire album, the primary creator is usually the main performer or ensemble. The album title, the record label, and the catalogue number are crucial. For a Chicago manual bibliography for music, you might format this as:

- Performer(s) or Ensemble Name. Album Title. Record Label Catalogue Number. Year of Release.

Individual Track Citations

Citing a specific track from an album requires more detail. You need to list the track title, the composer of the piece (if different from the performer), the performing artist(s), the album it appears on, the record label, and the release year. If the track is from a compilation or a live recording, those details should also be included.

Example for an individual track:

- Composer Last Name, First Name. "Title of Track." Performed by Performing Artist(s). On

Album Title. Record Label Catalogue Number. Year of Release.

Digital Audio Files

For digital audio files, such as those downloaded from online stores or streamed, the citation should include the performer, track title, album title (if applicable), and the source platform or website, along with a URL and access date if the file is not permanently archived or directly downloadable. It is crucial to be as specific as possible to allow for retrieval by the reader.

Citing Performances

Citing live musical performances can be challenging as they are ephemeral. However, for certain academic purposes, they may need to be referenced. A Chicago manual bibliography for music might include them when they are directly analyzed or form a significant part of the research.

Live Concerts

When referencing a live concert, provide the date of the performance, the venue, the city, and the performing ensemble or soloist. If the program is known or relevant, it can also be included. For instance:

- Date of Performance. "Program Title or Key Work Performed." Performed by Performing Ensemble/Artist. Venue, City.

Recorded Performances (Non-Commercial)

If you are referencing a performance that has been recorded but not commercially released (e.g., a student recital, a private recording), you should indicate the nature of the recording and its availability. This might include information about who made the recording and how it can be accessed, if at all.

Citing Musicological Books and Articles

Scholarly works about music are a common source in musicology, and their citation in a Chicago manual bibliography for music follows standard book and journal article formats.

Books

Books on music should be cited with the author's name, the book title (italicized), the place of publication, the publisher, and the year of publication. If you are referencing a specific edition or a

translated work, include that information. For example:

- Author Last Name, First Name. Book Title. Place of Publication: Publisher, Year.

Journal Articles

Journal articles are typically cited with the author's name, the article title (in quotation marks), the journal title (italicized), the volume and issue numbers, and the year of publication. Page numbers are also essential for pinpointing the exact location of the information cited. A common format is:

- Author Last Name, First Name. "Article Title." *Journal Title* Volume, no. Issue (Year): Page Numbers.

Book Chapters

For chapters within edited volumes, cite the chapter author, the chapter title, and then provide information about the edited book, including the editor(s), book title, and publication details. This distinguishes the chapter from a standalone book.

Citing Digital and Online Music Resources

The digital age has introduced a vast array of online music resources, from streaming services to digital archives and scholarly databases. A comprehensive Chicago manual bibliography for music must account for these.

Streaming Services

Citing music from streaming services like Spotify, Apple Music, or YouTube Music can be tricky because the availability of tracks can change. When citing, include the performer, track title, album title, and the name of the streaming service. Crucially, provide the URL and the date of access. It's advisable to use the most stable link available.

Online Databases and Archives

Many scholarly resources are now available through online databases (e.g., JSTOR, Naxos Music Library) or specialized digital archives (e.g., IMSLP for scores). When citing these, include the creator, title, database or archive name, URL, and access date. If the source is from a subscription-based service, indicate that it might be behind a paywall.

Websites

For general websites discussing music, whether they are blogs, official artist pages, or encyclopedic entries, cite the author or organization, the page title, the website name, the URL, and the access date. Ensure the website is credible and relevant to your research.

Common Challenges in Music Bibliographies

Creating a Chicago manual bibliography for music can present unique challenges, particularly when dealing with less standardized materials or older sources. One common issue is the inconsistency in how musical works are cataloged or published across different eras and regions. Identifying the definitive edition of a score or the original recording of a piece can require significant research.

Another challenge arises with contemporary music, where digital dissemination and experimental formats may not fit neatly into traditional citation structures. For instance, interactive musical scores or algorithmic compositions may require descriptive citations that go beyond standard cataloging. Additionally, determining the primary creator for collaborative works or pieces with multiple arrangers necessitates careful consideration of the specific context and CMOS guidelines for attribution.

Ensuring accuracy and completeness for items like liner notes, librettos, or program notes from concerts also demands meticulous attention to detail. When compiling your Chicago manual bibliography for music, it is always wise to consult the latest edition of *The Chicago Manual of Style* and, if necessary, specialized guides for music citation to address any ambiguities. The overarching principle remains to provide enough information for a reader to locate and verify your sources with ease.

Frequently Asked Questions

Q: How do I cite a musical work by a composer whose name is commonly abbreviated or has multiple spellings?

A: When citing a musical work in your Chicago manual bibliography for music, use the composer's full, standardized name as it appears on the title page of the score or in reputable musicological databases. If there are common abbreviations or variant spellings, use the most widely accepted and consistent form throughout your bibliography. Avoid personal abbreviations or variations that could lead to confusion.

Q: What is the correct way to cite an arrangement of a musical piece in a Chicago manual bibliography for music?

A: When citing an arrangement, you should list the arranger as the primary author if they significantly transformed the work, or as an editor if they merely provided a new setting. The original composer should still be credited. The format would typically include the arranger's name,

the title of the arrangement, and then credit to the original composer. For example: Arranged by [Arranger Last Name, First Name]. "Title of Arrangement" (based on original work by [Composer Last Name, First Name]).

Q: How should I format a Chicago manual bibliography for music entry for a composer who wrote multiple works cited in my paper?

A: For a Chicago manual bibliography for music where a composer has multiple works cited, list each work separately. Alphabetize the entries by title under the composer's last name. If you are citing multiple works by the same composer, you can use an em dash (—) or three hyphens (---) followed by a period in place of repeating the composer's name for subsequent entries, provided the entries are consecutive.

Q: What is the difference between citing a musical score and citing the music theory book that analyzes it in a Chicago manual bibliography for music?

A: In a Chicago manual bibliography for music, a musical score is treated as a primary source, often citing the composer and publication details of the score itself. A music theory book that analyzes the score is a secondary source. It will be cited like any other book, with the author of the theory book, the book title, and publication information. The entry for the score will focus on its edition and publication, while the theory book entry focuses on the author and scholarly publication details.

Q: How do I cite a movement from a larger musical work in my Chicago manual bibliography for music?

A: When citing a specific movement from a larger musical work (e.g., a symphony movement), you should cite the larger work first, followed by the specific movement. For instance, you might list: Composer Last Name, First Name. "Title of Movement." On Title of Larger Work, Opus Number. Recorded by Performing Artist. Record Label Catalogue Number. Year of Release. If citing the score, it would be Composer Last Name, First Name. Title of Larger Work, Opus Number. Movement Title (if applicable). Publication details.

Q: Is there a specific way to handle different editions of the same musical score in a Chicago manual bibliography for music?

A: Yes, when citing different editions of the same musical score in your Chicago manual bibliography for music, you must clearly indicate which edition you used. This is crucial for accuracy. Include the editor's name if the edition is critically edited, and mention any specific editorial notes or scholarly apparatus if relevant to your research. For example: Composer Last Name, First Name. Title of Work. Edited by Editor First Name Last Name. Edition Name/Number. Publication City: Publisher, Year.

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