

chicago manual for musicologists citation

Mastering the Chicago Manual for Musicologists Citation

chicago manual for musicologists citation is an essential guide for scholars and students navigating the complex world of academic writing in musicology. This esteemed style manual, while a cornerstone for many disciplines, requires specific adaptations and considerations for the unique demands of musical scholarship. Understanding its principles ensures clarity, consistency, and academic integrity in your research and publications, from dissertations to journal articles. This comprehensive article delves into the core tenets of the Chicago Manual of Style as applied to musicological citation, covering everything from basic principles to the nuanced handling of musical examples, recordings, and archival materials. We will explore the crucial differences between footnote and author-date systems, the proper way to format musical scores, and the specific requirements for citing a wide array of musicological sources.

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Understanding the Core Principles of Chicago Style for Musicologists

The Chicago Manual of Style (CMOS) provides a robust framework for academic citation that

emphasizes clarity and precision. For musicologists, this framework serves as a foundation upon which discipline-specific conventions are built. The overarching goal is to enable readers to easily locate and verify the sources used in your research. This involves meticulous attention to detail in providing complete bibliographic information and consistent formatting. When applying CMOS to musicology, it's vital to remember that the manual itself offers general guidelines, and specific scholarly communities often develop detailed conventions for handling specialized materials.

The fundamental principles of CMOS revolve around providing accurate and complete information about each source. This includes author, title, publication details, and page numbers where applicable. For musicological works, this often extends to identifying specific movements, opus numbers, thematic catalogue entries, and even specific editions of a musical work. The consistent application of these principles across all citations is paramount for establishing credibility and facilitating scholarly discourse.

The Two Citation Systems: Notes and Bibliography vs. Author-Date

CMOS presents two primary citation systems, and musicologists must choose the one most appropriate for their publication venue or institutional requirements. The "Notes and Bibliography" system is by far the most prevalent in musicology. This system uses numbered footnotes or endnotes to cite sources within the text, with a corresponding bibliography at the end of the work that lists all cited sources alphabetically. The "Author-Date" system, while less common in traditional musicological journals, might be preferred in certain interdisciplinary contexts or by specific publishers.

Notes and Bibliography System in Musicology

The Notes and Bibliography system allows for a more flexible and detailed citation within the text. For musicologists, this is particularly advantageous when needing to reference specific musical passages,

editions, or historical documents directly within the narrative without disrupting the flow of the text. Each note can contain extensive bibliographic information, including Opus numbers, thematic catalogue numbers, and performance details, making it a powerful tool for detailed scholarly analysis.

A typical note for a book would include the author's name, the title, publication details, and the specific page number. For musical works, the note would be more elaborate, often including the composer, the work's title, opus/catalogue number, movement, edition details, and the page or measure number. The bibliography then provides a concise, alphabetized list of all these sources, allowing readers to quickly find the full bibliographic information.

Author-Date System for Musicological Research

While less common, the Author-Date system relies on in-text citations consisting of the author's last name and the year of publication, followed by a page number or other locator. A corresponding reference list at the end of the document provides the full bibliographic details for each source. This system is often favored in scientific fields for its brevity, but it can be cumbersome for musicologists who frequently need to refer to specific editions, movements, or instrumental parts that might not be easily captured in a simple author-date format.

When using the Author-Date system for musical scores, for instance, it's crucial to provide sufficient detail within the reference list to distinguish between different editions or arrangements. This might involve including the edition's editor, the specific publication year of that edition, and even the publisher. Similarly, for recordings, specifying the label, catalogue number, and release year is essential.

Citing Musical Scores and Editions

Citing musical scores and their various editions presents unique challenges that require careful attention to detail within the Chicago Manual of Style framework. The goal is to provide enough

information so that a reader can locate the exact edition and passage being referenced. This often goes beyond standard book citation.

Basic Score Citation

At a minimum, a citation for a musical score should include the composer, the title of the work, and its opus or thematic catalogue number. For example, a citation for Beethoven's Fifth Symphony might begin with "Ludwig van Beethoven, Symphony No. 5 in C minor, Op. 67." However, this is rarely sufficient for scholarly purposes.

Detailed Score and Edition Information

For scholarly work, it is crucial to specify the edition being used. This includes the editor, the publisher, the place of publication, and the year of publication for that specific edition. For instance:

Ludwig van Beethoven, Symphony No. 5 in C minor, Op. 67, ed. Jonathan Del Mar (London: Bärenreiter, 2000).

When citing a specific passage, you will need to include the page number and, often, the measure number or bar number. This level of detail ensures that readers can find the precise musical moment under discussion. For example:

Ludwig van Beethoven, Symphony No. 5 in C minor, Op. 67, ed. Jonathan Del Mar (London: Bärenreiter, 2000), 45, mm. 1–8.

It's also important to consider how to cite arrangements or transcriptions, which require attribution to both the original composer and the arranger.

Referencing Recordings and Performances

Citing recorded music and live performances also requires specific formatting to provide adequate information for readers. The Chicago Manual of Style offers guidelines that can be adapted for the nuances of sound recordings and the ephemeral nature of performances.

Standard CD and Digital Recording Citations

For commercially released recordings, the citation should include the performing artist(s), the title of the album or the specific track being referenced, the recording company or label, and the year of release. For instance:

John Coltrane, "Giant Steps," from *Giant Steps*, Atlantic Records, 1960.

If citing a specific track from a compilation or a reissued recording, it is important to include details about both the original release and the reissue.

Live Performances and Broadcasts

Citing a live performance is more challenging due to its unrepeatable nature. The citation should include the performer or ensemble, the composer of the work performed, the venue, the date of the performance, and, if available, the program details. For a broadcast performance, include the broadcaster and the date of the broadcast.

Performance by the Chicago Symphony Orchestra, conducted by Riccardo Muti, performing Igor Stravinsky's *The Rite of Spring*, Symphony Center, Chicago, October 28, 2023.

The level of detail will depend on the significance of the performance to your argument.

Navigating Archival Materials and Manuscripts

Archival materials, including manuscripts, letters, and unpublished documents, form the bedrock of much musicological research. Citing these sources requires adherence to specific protocols to accurately identify and locate the material within the archive. The Chicago Manual of Style provides general principles, but it's crucial to consult the finding aids and archival guides of the specific repository you are using.

Identifying Archival Collections

The first step in citing archival material is to clearly identify the repository where the item is housed. This includes the name of the archive or library, its location, and the name of the specific collection. For example:

Béla Bartók Collection, The New York Public Library for the Performing Arts, New York.

Citing Specific Documents within a Collection

Once the collection is identified, you must then pinpoint the specific document being cited. This involves providing details such as the folder number, box number, or folio number, as well as a description of the document itself (e.g., "Letter from Bartók to Kodály," "Autograph manuscript score").

A full citation might look like this:

Béla Bartók, "Letter from Bartók to Zoltán Kodály," March 15, 1935, Folder 12, Box 4, Béla Bartók Collection, The New York Public Library for the Performing Arts, New York.

When citing unpublished musical manuscripts, include as much detail as possible, such as the

composer, title, date of composition, and any other relevant identifiers found in the manuscript.

Citing Digital Resources and Online Databases

The digital landscape has revolutionized access to musicological resources, and the Chicago Manual of Style offers guidance for citing these evolving sources. This includes online scholarly editions, digital archives, and music databases. The key is to provide stable and retrievable access points.

Online Scholarly Editions and Databases

When citing online scholarly editions or databases, it is essential to include the author or editor, the title of the resource, the name of the website or platform, and a stable URL or DOI (Digital Object Identifier). The date you accessed the material is also crucial, as online content can change.

Claudio Monteverdi, *L'Orfeo*, ed. John Whenham, .

If citing an entry from a digital encyclopedia or database, such as Grove Music Online, ensure you cite the specific article and author, along with the platform name and access date.

Streaming Services and Digital Scores

For streaming services like Spotify or Apple Music, you would cite the track, album, artist, platform, and access date, similar to other sound recordings. For digital scores that are downloaded or accessed via a subscription service, treat them as you would a print edition, but include the platform or URL if it is not a standard purchased file.

Common Pitfalls and Best Practices in Musicological Citation

Navigating the specifics of the Chicago Manual of Style for musicologists can present unique challenges, leading to common errors. Adhering to best practices can ensure accuracy and professionalism in your scholarly work.

Common Pitfalls

Inconsistent Formatting: Failing to apply the chosen citation style (notes-bibliography or author-date) consistently throughout the document is a frequent mistake.

Incomplete Bibliographic Information: Omitting crucial details like opus numbers, thematic catalogue numbers, specific editions, or performance dates can render a citation unhelpful.

Incorrect Handling of Musical Examples: Not clearly indicating measure numbers, page numbers, or the edition used for musical excerpts.

Misapplication of Archival Citation Rules: Not being specific enough when identifying manuscript locations or collection details.

Outdated Online Resource Citations: Failing to include access dates or stable URLs for web-based materials, which can become inaccessible over time.

Best Practices for Musicologists

- Always consult the latest edition of the Chicago Manual of Style.
- When in doubt about a specific type of source, consult a style guide specifically for musicology or seek advice from experienced scholars or librarians.
- Maintain a detailed bibliography or reference list from the outset of your research.

- Carefully proofread all citations for accuracy and consistency before submission.
- Use software or citation management tools judiciously, always double-checking their output for correctness.
- When citing musical works, be precise about the edition, movements, and specific locations within the score.
- For archival materials, always refer to the finding aids provided by the institution.

By proactively addressing these common issues and implementing best practices, musicologists can ensure their citations are accurate, complete, and adhere to the rigorous standards expected in academic discourse. This attention to detail not only enhances the credibility of your research but also aids your readers in their own scholarly endeavors.

FAQ

Q: What is the primary citation style recommended for musicologists by the Chicago Manual of Style?

A: The Chicago Manual of Style primarily recommends the Notes and Bibliography system for musicologists, as it allows for more detailed and flexible citation of musical works, recordings, and archival materials within the text, often through footnotes or endnotes.

Q: How do I cite a specific movement of a musical work in a Chicago-style footnote?

A: To cite a specific movement, you would typically include the composer, work title, opus or catalogue

number, followed by the movement's name or number, and then the page number and/or measure numbers from the specific edition you are using. For example: Ludwig van Beethoven, Symphony No. 9 in D minor, Op. 125, "Choral," mvt. IV, ed. Jonathan Del Mar (London: Bärenreiter, 1999), 250, mm. 1–10.

Q: What information is necessary when citing a commercially released sound recording?

A: For a commercial recording, you should include the performing artist(s), the title of the track or album, the name of the recording label, and the year of release. If citing a specific track from an album, it's common to list the track title first. For example: Miles Davis, "So What," from *Kind of Blue*, Columbia Records, 1959.

Q: How should I cite an unpublished manuscript found in an archive?

A: When citing an unpublished manuscript, you must identify the author or creator, the title of the document, the date of the document, the specific location within the archive (e.g., box and folder number), and the name and location of the archive itself. For instance: Franz Liszt, "Autograph sketch for a piano etude," [circa 1840s], Box 3, Folder 7, Franz Liszt Collection, Hungarian Academy of Sciences Archives, Budapest.

Q: What is the role of a DOI when citing digital musicological resources?

A: A Digital Object Identifier (DOI) is a persistent identifier used to uniquely identify electronic documents. When citing digital musicological resources, providing the DOI, if available, is highly recommended as it offers a stable link to the resource, even if the URL changes.

Q: Is it acceptable to use the author–date system for musicological publications?

A: While the Notes and Bibliography system is more traditional and prevalent in musicology, the author-date system is also an option if stipulated by a particular journal or publisher. However, it can sometimes be less practical for detailed musicological citations, requiring careful adaptation.

Q: How do I cite a musical work that has been arranged or transcribed by someone else?

A: When citing an arrangement or transcription, you need to credit both the original composer and the arranger. The citation should clearly indicate the original work and its composer, followed by the arranger's name and the title of the arrangement, if different. For example: Johann Sebastian Bach, Suite No. 1 in G Major for Cello, BWV 1007, arr. for guitar by Andrés Segovia (New York: G. Schirmer, 1947).

Q: What is the best practice for citing a live musical performance?

A: Citing a live performance requires detailing the performer(s) or ensemble, the composer and title of the work performed, the venue, and the date of the performance. If available, program notes or recordings of the performance can also be referenced. For example: Performance by the Berlin Philharmonic, conducted by Sir Simon Rattle, presenting Gustav Mahler's Symphony No. 2, "Resurrection," Philharmonie, Berlin, November 10, 2023.

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