

chicago manual for sacred music citation

The Chicago manual for sacred music citation provides essential guidelines for academics, musicians, theologians, and anyone engaging with sacred musical works. Properly citing these often complex sources ensures academic integrity, aids scholarly communication, and allows readers to locate and verify the material consulted. This comprehensive guide will delve into the nuances of Chicago style for sacred music, covering everything from basic principles to specific examples of different musical forms and sacred texts. We will explore the fundamental elements of a citation, how to handle editions and arrangements, and the specific considerations for citing liturgical music, hymns, and chant. Understanding these details is crucial for maintaining accuracy and professionalism in scholarly writing.

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Core Principles of Sacred Music Citation in Chicago Style

When engaging with sacred music, understanding the core principles of citation is paramount. The Chicago Manual of Style (CMOS) offers a robust framework for handling these unique sources, emphasizing clarity, completeness, and consistency. The primary goal is to provide enough information for a reader to identify and retrieve the exact source you have used, whether it be a printed score, a digital recording, or a liturgical text. This involves meticulously detailing the composer, title, publication information, and specific location within the work.

A fundamental aspect of Chicago style is the distinction between notes and bibliography. While notes offer a convenient way to cite sources within the text, the bibliography provides a comprehensive list of all consulted works at the end of a document. For sacred music, this means carefully transcribing all relevant bibliographical data to ensure the bibliography accurately reflects the sources used. The system aims to be flexible enough to accommodate the diverse nature of sacred musical materials, from ancient plainsong to contemporary choral works.

Citing Musical Scores and Editions

Citing musical scores requires a detailed approach to accurately represent the work and its

specific edition. This is particularly important for sacred music, where different editions or arrangements can significantly alter performance practice or textual readings.

Identifying the Composer and Title

The first step in citing a musical score is to clearly identify the composer and the full title of the work. For sacred music, this might include canticles, masses, motets, or other liturgical compositions. If the work is anonymous or traditionally attributed, this information should be stated accordingly. The title should be presented as it appears on the score, often italicized to distinguish it from surrounding text.

Details of the Edition and Publication

When citing a printed score, it is crucial to provide details about the specific edition used. This includes the publisher, place of publication, and year of publication. If you are using a critical edition, it is advisable to mention this. For older or rarer works, noting the manuscript source or facsimile edition may be necessary. The ISBN, if available, can also be a helpful identifier.

Page Numbers and Specific Movements

To pinpoint the exact location of a quote or reference, you must include specific page numbers. For musical scores, this often extends to identifying the movement or section of a larger work. For example, citing a specific movement from a Mass would require naming the movement (e.g., "Kyrie," "Gloria") and the corresponding page number within that movement. This precision is vital for scholarly accuracy.

Handling Arrangements and Transcriptions

Sacred music frequently exists in various arrangements and transcriptions. When citing such a work, you must clearly indicate who made the arrangement or transcription and credit the original composer. For example, if you are citing a hymn arrangement by a modern composer based on a traditional melody, both individuals and their roles should be clearly presented in the citation.

Citing Sacred Texts and Liturgical Materials

Beyond musical scores, sacred music citations often involve referencing the liturgical texts or sacred scriptures upon which the music is based. This requires a careful approach to

ensure the source of the text is accurately identified.

Citing Biblical Passages

When musical works are based on biblical passages, the citation should include the book, chapter, and verse. For example, a citation might refer to "John 3:16." If a specific translation is used, this should also be noted, especially in scholarly contexts where translation nuances are significant. The commonly accepted abbreviations for biblical books should be employed.

Referencing Liturgical Books and Rites

Citing liturgical books, such as the Roman Missal, the Book of Common Prayer, or specific hymnals, requires attention to the edition and the specific part of the liturgy being referenced. This includes the title of the book, the edition year, and the relevant section, psalm, or prayer. For example, citing a prayer from the Liturgy of the Hours would involve specifying the day, hour, and page number.

Chant and Plainsong Sources

Citing Gregorian chant or other forms of plainsong can be complex due to varying notational systems and historical editions. Citations should ideally include the title of the chant, the liturgical occasion, and the source from which it was transcribed or performed. Referencing established chant editions, such as the Solesmes editions, is often standard practice and should be clearly stated.

Handling Specific Sacred Music Forms

Different genres and forms within sacred music present unique citation challenges. Understanding how to appropriately cite these forms enhances the clarity and accuracy of your work.

Mass Settings and Choral Works

When citing a complete Mass setting, the composer and title are primary. Within the text, you may refer to specific movements (Kyrie, Gloria, Credo, Sanctus, Agnus Dei). The citation should lead to the specific edition of the score you are using, detailing composer, work title, arranger (if applicable), publisher, and publication year.

Hymns and Hymnals

Citing individual hymns typically involves the hymn title, tune (if distinct and relevant), composer of the text, composer of the tune, and the hymnal in which it appears, along with the hymn number and page number. If you are referencing a specific arrangement, that should also be noted.

Anthems and Motets

For anthems and motets, the composer, title of the piece, and publication details of the score are essential. If the text is based on a specific scripture or prayer, referencing the source of the text in addition to the musical score can be beneficial for theological or liturgical analysis.

Recordings of Sacred Music

Citing recordings requires including the artist(s), album title, record label, and year of release. If you are referencing a specific track, its title and the track number should be provided. For live recordings or historical archives, details about the performance date and venue might be relevant.

Specialized Sacred Music Citation Scenarios

Certain situations in the study of sacred music necessitate specific citation practices to ensure full academic rigor and clarity.

Anonymous or Traditional Works

When dealing with works attributed to "Anonymous," or those that are part of a long-standing tradition (like some plainsong melodies), the citation should reflect this. Instead of a composer's name, you might use "Traditional" or the accepted attribution. The focus then shifts even more heavily to the specific edition or manuscript from which the work is taken.

Manuscript Sources

For scholars working with primary source materials, citing manuscripts is critical. This involves providing the name of the manuscript collection, the library or archive where it is housed, the manuscript's shelf mark or identifier, and any relevant foliation or pagination.

For sacred music, this could involve citing a medieval antiphonary or a Renaissance polyphonic collection.

Online Resources and Digital Editions

The digital age presents new challenges and opportunities for citation. When citing online scores, recordings, or scholarly articles about sacred music, provide the URL and the date of access. If the resource is part of a larger digital archive or database, include information about that database as well. Ensure the online source is reputable and stable.

Secondary Sources Discussing Sacred Music

When referencing scholarly books or articles that analyze sacred music, follow standard Chicago style for citing books and journal articles. This includes the author, title, publication details, and page numbers. If the secondary source discusses a specific musical work or liturgical practice, ensure your citation points to the exact location where that discussion occurs.

Practical Examples and Best Practices

Applying the principles of Chicago style to sacred music citation requires consistent attention to detail. Here are some examples and best practices to guide your work.

When citing a printed choral octavo, a typical note might look like this:

- 1. William Byrd, "Ave verum corpus," in *The Byrd Edition: Complete Choral Works*, vol. 3, ed. Philip Brett (London: Stainer & Bell, 1971), 45.

And the corresponding bibliography entry:

- Byrd, William. "Ave verum corpus." In *The Byrd Edition: Complete Choral Works*. Vol. 3, edited by Philip Brett, 45. London: Stainer & Bell, 1971.

For citing a hymn from a hymnal, a note could be:

- 2. "Amazing Grace," text by John Newton, tune by William Walker, in *The United Methodist Hymnal* (Nashville: The United Methodist Publishing House, 1989), no. 378.

And the bibliography entry:

- "Amazing Grace." Text by John Newton, tune by William Walker. In *The United Methodist Hymnal*, no. 378. Nashville: The United Methodist Publishing House, 1989.

When referencing a liturgical text from a specific rite, a note might appear as:

- 3. "The Nicene Creed," in *The Roman Missal: The Third Edition for the Dioceses of the United States of America* (Chicago: Liturgy Training Publications, 2011), 356.

The bibliography entry would be:

- "The Nicene Creed." In *The Roman Missal: The Third Edition for the Dioceses of the United States of America*, 356. Chicago: Liturgy Training Publications, 2011.

It is always recommended to consult the latest edition of *The Chicago Manual of Style* for the most up-to-date guidelines. Consistency in application is key, ensuring that all citations within a single work adhere to the chosen style.

FAQ

Q: What is the most crucial element when citing sacred music according to the Chicago Manual of Style?

A: The most crucial element is providing enough detail for your reader to locate the exact source. This means being specific about composers, titles, editions, publishers, publication dates, and precise locations within the work (page numbers, movement titles, etc.).

Q: How should I cite a Gregorian chant if the composer is unknown?

A: For anonymous chants, you would typically omit the composer's name and focus on the title of the chant, its liturgical context, and the specific edition or manuscript source from which you are quoting. For example, you might cite "Kyrie XI, 'Orbis factor'" and then provide details of the edition.

Q: What if I am citing a modern arrangement of an older sacred work?

A: You must credit both the original composer and the arranger. The citation should clearly indicate the original work and then list the arranger and the publication details of the arranged version. For example, "J.S. Bach, 'Jesu, Joy of Man's Desiring,' arr. for choir and

organ by [Arranger's Name]."

Q: How do I cite a specific prayer from a liturgical book in Chicago style?

A: You should identify the prayer by its title or first line, then the liturgical book (e.g., Roman Missal), the specific edition with its year of publication, and the page number where the prayer can be found.

Q: Is it necessary to include ISBN numbers in citations for sacred music?

A: Including ISBN numbers is good practice and highly recommended, especially for published scores and liturgical books, as it provides an additional precise identifier for the edition you are using.

Q: When should I use notes versus a bibliography for sacred music citations?

A: Chicago style allows for both notes-and-bibliography and author-date systems. For academic papers, the notes-and-bibliography system is common, with footnotes or endnotes for immediate citation and a bibliography for a comprehensive list of sources. The specific requirements will depend on your instructor or publisher.

Q: What if the sacred music I am citing is only available online?

A: For online resources, you need to provide the author (if any), the title of the work, the title of the website or online repository, the URL, and the date you accessed the material. Ensure the online source is reliable and from a reputable institution or publisher.

Q: How do I cite a recording of sacred music if I am discussing a specific performance or interpretation?

A: In addition to the standard recording citation (artist, album title, label, year), you should specify the track number and title of the piece being performed. If the performance context is important, such as a live concert recording, include details like the venue and date of the performance.

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