

# chicago manual of style bibliography examples for music

chicago manual of style bibliography examples for music are essential for accurately documenting sources in academic and professional writing about music. Proper citation ensures academic integrity, allows readers to verify information, and demonstrates a thorough understanding of research methodology within musicology, music theory, performance studies, and related fields. This guide will delve into the intricacies of creating comprehensive bibliographies according to the Chicago Manual of Style (CMOS), specifically tailored for musical sources. We will explore how to cite various types of musical works, from scores and recordings to articles and books about music, providing clear examples and explanations. Understanding these nuances is crucial for anyone engaged in scholarly discourse on music.

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## Introduction to Chicago Style for Music Bibliographies

The Chicago Manual of Style (CMOS) provides a robust framework for academic citation, and its application to music-related sources requires careful attention to detail. Creating an accurate bibliography is not merely an administrative task; it is fundamental to the scholarly endeavor, allowing for clear attribution of ideas and sources. This comprehensive article will guide you through the essential aspects of constructing a Chicago-style bibliography specifically for music resources. We will cover a wide range of materials, from printed scores and digital recordings to critical analyses and live performances, ensuring you have the tools to cite them correctly. Understanding these principles is key to presenting your research with clarity and credibility.

# Core Principles of CMOS Bibliography for Music Sources

At its heart, the Chicago Manual of Style emphasizes clarity, completeness, and consistency in its bibliographic entries. For music sources, this translates to providing sufficient information for a reader to locate the exact material you consulted. This typically includes details such as the composer or artist, title of the work, publication information (publisher, year), recording details (label, catalog number), and specific access information for digital resources. While the general principles remain constant, the specific fields required for a music bibliography often necessitate adaptation from standard book or article citation formats. Adhering strictly to the latest edition of CMOS is paramount, as guidelines can evolve.

The two main note-bibliography systems in Chicago style are the Notes-Bibliography system and the Author-Date system. This article will focus primarily on the Bibliography, which is typically used with the Notes-Bibliography system, where full citations appear in footnotes or endnotes, and a condensed, alphabetized bibliography is provided at the end of the work. The bibliography aims to consolidate all cited sources in an easily scannable format. Key elements for any source include author/composer/performer, title, and publication/production information. For music, the specific nature of the "author" (composer, arranger, performer) and the "title" (opus number, movement, album title) become particularly important.

## Citing Musical Scores: Printed and Digital

Citing musical scores requires precision, especially when distinguishing between original compositions, arrangements, and different editions. The primary goal is to identify the specific version of the score used.

### Printed Musical Scores

For printed musical scores, the composer's name, the title of the work (including opus and catalog numbers), and publication details are crucial. If you consulted a specific edition with an editor or arranger, their contribution should also be noted.

- Composer's Full Name. *Title of Work*. Edited by Editor's Full Name (if applicable). Place of Publication: Publisher, Year of Publication.
- Example:  
Bach, Johann Sebastian. *The Well-Tempered Clavier, Book 1*. Edited by Bischoff. New York: G. Schirmer, 1949.
- Example:  
Stravinsky, Igor. *The Rite of Spring*. Piano Duet Arrangement by the Composer. London: Boosey & Hawkes, 1967.

When citing a specific movement or section, provide that information after the main title. For instance, a symphony movement would follow the symphony's title. If the score is part of a larger collection, cite the collection as well.

## Digital Musical Scores

Citing digital scores follows similar principles but includes details about the digital repository or platform from which the score was accessed, along with a stable URL or DOI.

- Composer's Full Name. *Title of Work*. Place of Publication: Publisher, Year of Publication. Accessed Date. URL or DOI.
- Example:  
Debussy, Claude. *Préludes, Book 1*. Paris: Durand et Cie, 1910. Accessed October 26, 2023. IMSLP Petrucci Music Library.  
  
(Note: For IMSLP, a direct URL is often less useful due to its dynamic nature, so referencing the platform is generally sufficient if a stable link isn't available.)
- Example:  
Schoenberg, Arnold. *Pierrot lunaire, Op. 21*. Berlin: Universal Edition, 1914. Accessed October 26, 2023.

DOI: 10.1093/ml/gcv007 (if citing an article about the score with a DOI for the score itself).

Be mindful of the terms of use for digital score libraries. Some may require specific citation formats or may not be considered scholarly enough for all academic contexts. Always consult your instructor or editor if you have doubts about the suitability of a source.

## Citing Sound Recordings: Albums and Individual Tracks

Sound recordings present unique challenges as they involve multiple contributors (performers, producers, engineers) and specific recording and release details. Chicago style offers clear guidelines for these.

### Full Albums

When citing an entire album, the primary focus is on the performing artist or ensemble, the album title, and the recording label.

- Artist(s) or Ensemble Name. *Album Title*. Record Label, Year of Release. Format (e.g., CD, LP, Digital).
- Example:  
Davis, Miles. *Kind of Blue*. Columbia, 1959. CD.
- Example:  
The Beatles. *Abbey Road*. Apple Records, 1969. LP.

If you are referencing a specific reissue or a digital version, include that information. For digital albums, the platform might also be mentioned, though often the release year and label are sufficient if it's a widely available digital format.

## Individual Tracks

Citing a specific track requires including the track title, the artist(s) performing that track, and then the album or compilation details from which it is taken.

- Artist(s) of Track. "Track Title." On *Album Title*. Record Label, Year of Release. Format.
- Example:  
Franklin, Aretha. "Respect." On *I Never Loved a Man the Way I Love You*. Atlantic Records, 1967. CD.
- Example:  
Gershwin, George, and Ira Gershwin. "Summertime." Performed by Ella Fitzgerald and Louis Armstrong. On *Ella and Louis*. Verve Records, 1957. Digital Download.

When citing tracks from a compilation that gathers songs from different artists, list the performing artist of the track first, followed by the compilation title. For a compilation album where you are citing multiple tracks, the primary artist for each track should be listed.

## Citing Musical Performances

Live musical performances, whether attended personally or documented through recordings or broadcasts, can be cited. The key is to provide enough information to identify the specific event.

### Live Concerts

For a live concert you attended, cite the date, venue, and the main performers or ensemble.

- Date of Performance. Venue, City. Performer(s) or Ensemble.
- Example:  
October 25, 2023. Carnegie Hall, New York. New York Philharmonic Orchestra, conducted by Gustavo Dudamel.

If a specific program was performed and is relevant to your research, you might include key works from the program. However, this is often reserved for footnotes or endnotes unless the program itself is the subject of analysis.

## Broadcast or Recorded Performances

If you are citing a performance that was broadcast or recorded, the citation should reflect the medium of broadcast or recording.

- Title of Performance. Performed by Performer(s)/Ensemble.  
Broadcast/Recorded on Date. Medium (e.g., Television Broadcast, Radio Program, Online Stream).
  - Example:  
"The Lord of the Rings: The Fellowship of the Ring" Symphony. Performed by the London Symphony Orchestra. Recorded live at Abbey Road Studios. Released on Deutsche Grammophon, 2001. CD.
  - Example:  
Performance of Beethoven's Symphony No. 9. Performed by the Berlin Philharmonic, conducted by Herbert von Karajan. Broadcast by EuroArts. Accessed October 26, 2023. YouTube.
- (Note: For online streams, include platform and access date.)

The level of detail for a performance citation depends heavily on the nature of your research. For scholarly work, focus on aspects that are verifiable and relevant to your argument.

# Citing Books and Articles About Music

Sources that analyze, critique, or provide historical context for music are typically cited like other scholarly books and articles, with specific attention to author, title, and publication details.

## Books

When citing a book about music, the standard Chicago book citation format applies.

- Author's Full Name. *Title of Book*. Place of Publication: Publisher, Year of Publication.
- Example:  
Cook, Nicholas. *A Guide to Musical Analysis*. New York: George Braziller, 1987.
- Example:  
Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. New York: Viking Press, 1971.

If you are citing a specific chapter in an edited collection, you will need to include the chapter author, chapter title, and then the details of the edited book.

## Journal Articles

Citing journal articles about music follows the standard CMOS format for articles, emphasizing the author, article title, journal title, volume, issue, and date.

- Author's Full Name. "Title of Article." *Title of Journal* Volume, no. Issue (Year): Page numbers.

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Example:

Taruskin, Richard. "Why Johnny Can't Hum: The Problem of Music and Memory." *The New York Times Magazine*, February 19, 1995.

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Example:

McClary, Susan. "The Blasphemy Within: Representations of the Feminine in Musical Modernism." *Cambridge Opera Journal* 1, no. 1 (1989): 77-100.

For articles accessed online, include the journal title, volume, issue, date, and then the DOI or URL and access date.

## Citing Online Music Resources and Databases

The proliferation of online resources for music research, including digital archives, streaming services, and scholarly databases, necessitates careful citation.

### Online Databases and Archives

When citing materials from online databases like Naxos Music Library, JSTOR (for articles), or specialized music archives, provide the name of the database, the specific item accessed, and its location within the database.

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Name of Database. "Title of Specific Resource." URL or DOI. Accessed Date.

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Example:

Naxos Music Library. "Mahler: Symphony No. 5." Accessed October 26, 2023.

(Note: For streaming services like Naxos, a direct URL is often not stable or intended for citation; referencing the service is usually sufficient.)



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Example:

Grove Music Online. "Beatles, The." Edited by John Covach and Michael W. Johnson. Last modified January 1, 2001.

DOI: 10.1093/gmo/9781561592630.001.0001 (if a DOI is available for the entry). Accessed October 26, 2023.

## Websites and Blogs

For less formal online sources like music blogs or websites, aim for clarity in identifying the author (if known), the title of the piece, the website name, and the publication date or last updated date, along with the URL.

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Author's Full Name (if available). "Title of Webpage/Article." Name of Website. Publication Date or Last Modified Date. URL.

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Example:

Smith, John. "The Evolution of the Synthesizer in Pop Music." MusicTech Insights. March 15, 2023.

<https://www.musictechinsights.com/synthesizer-evolution>.

Always prioritize official scholarly databases and reputable archival sites. For less formal sources, be prepared to justify their inclusion to your audience.

## Common Challenges and Solutions in Music Bibliography

Working with music sources often presents unique challenges not found in other disciplines. Understanding these common hurdles can save significant time and effort.

## **Distinguishing Primary and Secondary Sources**

A musical score is a primary source, while an article analyzing that score is a secondary source. Similarly, a recording of a performance is a primary source, while a review of that performance is secondary. Clearly identifying the nature of the source is essential for accurate citation and for understanding its role in your research.

## **Handling Anonymous Works or Recordings**

For works without a clear author or composer, or recordings without a credited artist, Chicago style allows for entry under the title. For anonymous composers, you might use "Anonymous" or a pseudonym if indicated in the source.

## **Citing Translations and Editions**

If you are using a translated libretto, a paraphrased version of lyrics, or a specific scholarly edition of a score, ensure that the translator, editor, or arranger is credited appropriately in your citation. This is often done in the "Edited by" field for scores or as part of the authorial information for translations.

## **Inconsistency in Source Information**

Record labels sometimes omit catalog numbers, or older scores may have varying publication details. In such cases, use the most complete information available and note any discrepancies if they are significant. Consistency in how you handle missing information across your bibliography is key.

## **Determining the "Author"**

For music, the "author" can be a composer, an arranger, a performer, or an editor. The general rule is to cite the person or entity most directly responsible for the work as presented in your research. For a composition, it's the composer; for an arrangement, it's the arranger; for a recording, it's the performing artist.

# Formatting and Consistency in Your Music Bibliography

The overall presentation of your bibliography is as important as the accuracy of individual entries. Adhering to CMOS formatting guidelines ensures a professional and polished final product.

Alphabetize all entries in your bibliography by the first word of the entry (ignoring articles like "A," "An," or "The"). For composers, alphabetize by last name. For recordings, alphabetize by the performing artist's last name or by the album title if no primary artist is listed.

Use hanging indents for each entry: the first line is flush with the left margin, and subsequent lines are indented. This formatting enhances readability and clearly separates individual citations. Ensure consistent use of italics for titles of works (books, albums, operas) and quotation marks for titles of shorter works within larger ones (articles, individual songs, movements of symphonies).

Proofread your bibliography meticulously. Errors in spelling, punctuation, or formatting can undermine your credibility. If you are unsure about a specific citation format, consult the latest edition of *The Chicago Manual of Style* or seek guidance from your instructor or editor. The goal is to create a bibliography that is not only accurate but also a seamless extension of your scholarly work.

In conclusion, navigating the complexities of *Chicago Manual of Style* bibliography examples for music requires diligence and an understanding of the unique characteristics of musical sources. By carefully attending to the details of composers, performers, scores, recordings, and critical analyses, you can create bibliographies that are both accurate and informative. The principles discussed in this article provide a solid foundation for any researcher working with musical materials, ensuring that your work meets the highest standards of academic rigor and clarity.

## FAQ: Chicago Manual of Style Bibliography Examples for Music

## **Q: How do I cite a classical music recording in Chicago style if there are multiple performers?**

A: When citing a classical music recording with multiple performers, you typically list the conductor or ensemble as the primary entry, followed by the album title and recording details. For instance: Gardiner, John Eliot, conductor. *Bach: Brandenburg Concertos*. Archiv Produktion, 2007. CD. If a specific soloist is crucial to your argument, you might list them in a note or as part of the entry in a footnote, but for the bibliography, the principal conductor or ensemble is usually the main entry.

## **Q: What is the correct way to cite an opera score in Chicago style?**

A: For an opera score, you would cite the composer, the opera title, and the publication details. If you are using a specific edition, such as a vocal score or a full orchestral score, include details about the editor or arranger if applicable. Example: Verdi, Giuseppe. *La Traviata*. Edited by John Rigby. London: Ricordi, 1970. Vocal Score.

## **Q: How should I format a bibliography entry for a song from a music streaming service like Spotify or Apple Music?**

A: For music from streaming services, the Chicago Manual of Style recommends citing the artist, song title, album title (if applicable), and the service name, along with an access date, as direct URLs are often not stable. Example: Swift, Taylor. "All Too Well (10 Minute Version) (Taylor's Version) (From The Vault)." On *Red (Taylor's Version)*. Republic Records, 2021. Spotify. Accessed October 26, 2023.

## **Q: How do I cite a manuscript score that is not published?**

A: For unpublished manuscript scores, you need to provide as much identifying information as possible, including the composer, title, and details about the manuscript itself (e.g., location in an archive, collection name, manuscript number). Example: Mozart, Wolfgang Amadeus. Symphony No. 40 in G minor, K. 550. Autograph manuscript. Staatsbibliothek zu Berlin, Mus. Ms. N. Mus. 7137.

## **Q: What is the difference in citation style for a single musical movement versus an entire musical**

## **work?**

A: When citing a single movement of a larger work (like a movement from a symphony or sonata), you typically list the movement after the main work's title, often with its tempo marking or movement number. For example: Beethoven, Ludwig van. Symphony No. 5 in C minor, Op. 67. III. Scherzo. Allegro. Breitkopf & Härtel, 1898. If the movement is commonly known by a distinct nickname, that can also be included.

## **Q: How do I cite a musical arrangement in Chicago style?**

A: When citing a musical arrangement, you list the arranger as the primary author if they are credited as such. If the original composer is also essential to the citation, they might be mentioned in a note or as part of the title. Example: Gershwin, George. "Rhapsody in Blue." Arranged for piano by Ferruccio Busoni. New York: Warner Bros. Publications, 2005. If you are citing an arrangement by the original composer, you would treat it as a work by that composer with the arrangement specified.

## **Q: What if the composer of a work is unknown?**

A: If the composer of a work is unknown, Chicago style typically advises to begin the entry with the title of the work. If there is a commonly accepted designation, such as "Anonymous," you may use that. For example: Anonymous. *The Maid of the Mill*. Madrigal. London: John Playford, 1670. The specific approach may depend on the context and the nature of the work.

## **Q: How do I cite musicological articles found in online databases like JSTOR or Project MUSE?**

A: Articles from online databases are cited similarly to print articles, but with the addition of the database name, a DOI (if available), and the access date. Example: McClary, Susan. "The Blasphemy Within: Representations of the Feminine in Musical Modernism." *Cambridge Opera Journal* 1, no. 1 (1989): 77-100. Accessed October 26, 2023. JSTOR. If a DOI is provided, it is preferred over a URL. Example: DOI: 10.1017/S095458670000136X.

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