

# chicago manual of style music examples

chicago manual of style music examples are crucial for anyone publishing scholarly work, dissertations, articles, or books that delve into musicology, music theory, or any related field. The Chicago Manual of Style (CMOS) provides comprehensive guidelines for citing musical scores, recordings, and even performances, ensuring consistency, clarity, and academic rigor. This article will explore the nuances of citing various musical elements according to CMOS, offering detailed explanations and practical examples for a range of scenarios, from simple song citations to complex references of orchestral works and electronic music. Understanding these principles is paramount for academic credibility and effective communication within the music scholarship community.

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## Citing Musical Scores and Editions

When referencing published musical scores, the Chicago Manual of Style outlines a clear methodology that prioritizes essential bibliographical information. This approach ensures that readers can easily locate the exact edition used by the author. Key elements to include are the composer's name, the title of the work, the opus number or thematic catalog number if applicable, the publisher, the year of publication, and any relevant edition or volume information. For scholarly works, it is vital to be precise about the specific edition consulted, as different editions can vary in their editorial commentary, pagination, and even musical text.

For instance, a citation for a standard orchestral score might begin with the composer and title, followed by specific identifying details. The distinction between primary editions (original manuscripts or early printings) and modern scholarly editions is also important. When citing a modern edition, it is often helpful to mention the editor or annotator, as their work significantly contributes to the scholarly value of the publication. This attention to detail is a hallmark of CMOS and is crucial for maintaining academic integrity in music scholarship.

## Referencing Scores in Parenthetical Citations

Parenthetical citations within the text should provide enough information for the reader to find the item in the bibliography. For musical scores, this typically includes the composer's last name and a shortened title of the work, along with a page or measure number. The goal is to be concise yet informative, allowing for quick reference without disrupting the

flow of the prose. The specific format may vary slightly depending on whether the score is the primary focus of the sentence or a supplementary reference.

## **Citing Collections and Anthologies of Music**

When dealing with collections or anthologies of musical works, the citation needs to acknowledge both the collection as a whole and the individual piece within it. This often involves citing the editor of the collection and the title of the anthology, alongside the details of the specific composition being referenced. If the collection is also a republication of older material, it is good practice to note this. The structure ensures that the origin of the music is clear, even when it is presented within a curated selection.

## **Citing Recorded Music**

Citing recorded music, whether it be on physical media like LPs and CDs or through digital streaming services, requires a different set of conventions than citing printed scores. The primary focus shifts to identifying the specific recording, including the performing artists, the ensemble, the conductor, the label, the catalog number, and the year of release. This ensures that the specific interpretation and audio quality of the recording are accurately attributed.

For classical music recordings, details such as the specific orchestra, soloists, and conductor are paramount. For popular music, the artist and album title are generally sufficient, but often the record label and release year are also included. The method of citation should always allow a reader to locate the exact recording being discussed, which is essential for verification and further research. The increasing prevalence of digital music necessitates clear guidelines for citing streaming services as well.

## **Referencing Specific Tracks on an Album**

When citing a particular track from an album, the citation should list the performer(s), the track title, the album title, and the relevant album details (label, year, catalog number). For a more direct reference, especially in footnotes or endnotes, you might also include the track number. This level of detail is important when discussing specific performances or arrangements that are contained within a larger work.

## **Citing Live vs. Studio Recordings**

CMOS also distinguishes between live and studio recordings. A live recording citation might include information about the venue and date of the performance if that information is readily available and pertinent to the discussion. Studio recordings typically focus on the commercial release information. Understanding this distinction helps scholars accurately represent the context of the musical performance they are referencing.

## **Citing Performances and Live Music**

Citing live musical performances, such as concerts or theatrical productions, presents unique challenges due to their ephemeral nature. The Chicago Manual of Style suggests providing as much detail as possible to identify the event uniquely. This includes the name of the ensemble or artist, the title of the work or program, the venue, the city and state/country, and the date of the performance. For staged works like operas or ballets, details about the director and key soloists can also be beneficial.

When referring to a specific moment within a live performance, it is often best to indicate the approximate timestamp or section if a recording of the performance is available. If no recording exists, then a descriptive reference to the part of the work being discussed will be necessary. The goal is to provide a sufficient anchor for the reader to understand which specific event or interpretation is being referenced, even if they were not present.

## **Referencing Operas, Ballets, and Theatrical Works**

For more complex works like operas and ballets, citing a live performance requires attention to the specific production. Details such as the opera company, conductor, singers (especially for principal roles), and director are important. If discussing a particular staging or interpretation, these elements become crucial for accurate citation. The aim is to capture the essence of the specific performance that is the subject of the scholarly inquiry.

## **Citing Unrecorded or Unpublished Performances**

Citing unrecorded or unpublished performances can be particularly challenging. In such cases, the author must rely on their personal recollection or available documentation, such as programs or reviews. The citation should clearly state that the performance was unrecorded or unpublished and provide all known identifying details. Personal communication can also be cited if the information comes directly from someone who attended the performance.

## **Citing Digital Music Resources**

The digital age has introduced new forms of musical content, and CMOS offers guidelines for citing these as well. This includes music available through streaming services, online music databases, and digital archives. For streaming services, it is essential to provide the URL and the date of access, as online content can change or be removed. The artist, track title, and album title remain important, as does the name of the streaming platform.

When citing music from digital archives or databases, such as IMSLP or Naxos Music Library, it is important to specify the name of the database and provide a stable URL or persistent identifier if available. Accuracy in digital citations is crucial for reproducibility of research. The evolving nature of digital media means that these guidelines are subject to refinement, but the core principle of clear identification remains constant.

## Referencing Music from Streaming Platforms

For platforms like Spotify, Apple Music, or YouTube Music, the citation should include the artist, song title, album title, the name of the streaming service, and the URL. Including the date of access is vital because playlists and availability can change. For example, a citation might look like: Artist Name, "Song Title," Album Title, accessed Month Day, Year, [URL].

## Citing Online Musicological Databases

Databases such as Grove Music Online, RILM Abstracts of Music Literature, or JSTOR require specific citation formats. Generally, this involves the author of the article or entry, the title of the entry, the name of the database, and a stable URL or DOI (Digital Object Identifier) if available. The date of access is also recommended for online resources.

## Specifics of Music Notation and Terminology in Citations

When referring to specific musical passages or elements within a score or recording, CMOS encourages the use of standard musical terminology and notation where appropriate. This includes accurately naming musical forms, keys, tempos, dynamic markings, and other performance instructions. The precise transcription of musical terms, whether in English or their original language (e.g., Italian terms for tempo and dynamics), is also important.

For inline citations referring to specific musical events, referencing measure numbers is a common and highly effective method, especially in analytical contexts. This provides an unambiguous location within the score. For example, referring to "Beethoven's Symphony No. 5, movement 1, mm. 1-5" is far more precise than a general description. The use of italics for musical titles is standard practice, consistent with how book and journal titles are treated.

## Using Measure Numbers for Precision

Measure numbers are indispensable for precise musical citation. When quoting or referencing a specific passage from a score, indicating the measure number(s) is crucial. This allows readers to locate the exact musical material being discussed. For example, a footnote might read: "See Bach, Brandenburg Concerto No. 2 in F Major, BWV 1047, movement 1, mm. 25-32."

## Handling Transcriptions and Arrangements

When discussing transcriptions or arrangements of musical works, the citation should clearly indicate the original composer and work, as well as the arranger and the title of the transcription/arrangement. This ensures that the lineage and creative transformation

of the music are accurately represented. For example, "Liszt's arrangement of Beethoven's Symphony No. 9 for solo piano."

## Citing Music in Footnotes and Endnotes

Footnotes and endnotes serve as the primary location for detailed citations within the body of the text, allowing for a cleaner prose flow. For music, these notes should contain the full bibliographical information for the source. CMOS specifies that the first mention of a source in a footnote or endnote should be in a full form, while subsequent mentions can be in a shortened form. This includes composer, title, publisher, year, and specific location (page or measure number).

The formatting within footnotes and endnotes is generally similar to that of the bibliography but may be presented in a slightly different order or with punctuation variations as specified by CMOS. For example, a footnote might include the full details of a score, whereas a subsequent note referring to the same score would use a shortened format like "Bach, Brandenburg Concerto No. 2, m. 45."

### First Reference Format

The first time a musical score or recording is cited in a footnote or endnote, it requires a complete citation. This typically includes the composer's full name, the full title of the work (italicized), opus or catalog number, publisher, place of publication, year of publication, and the specific page or measure number being referenced. For recordings, this includes performer(s), album title, label, catalog number, and track information.

### Subsequent Reference Format

After the first full citation, subsequent references to the same source can be shortened. This usually involves the composer's last name, a shortened version of the title, and the specific page or measure number. For example: "Beethoven, Symphony No. 9, m. 120." This convention streamlines the referencing process while maintaining clarity.

## Citing Music in Bibliographies

The bibliography, appearing at the end of the work, provides a comprehensive list of all sources consulted and cited. For musical sources, this means including all the necessary bibliographical details for scores, recordings, and other related materials. The entries in the bibliography are typically arranged alphabetically by the author's last name or, in the case of musical works without a clear author (like anonymous manuscripts), by title.

The formatting in the bibliography aims for clarity and consistency, making it easy for readers to identify and locate the materials used. This section is vital for establishing the foundation of the research and allowing others to verify the sources. Careful attention to

detail in the bibliography is a direct reflection of the author's scholarly diligence.

## **Alphabetical Order and Formatting**

Entries in the bibliography are alphabetized by the composer's last name or the title of the work if no composer is listed. The formatting for each entry—whether for a score, recording, or digital resource—adheres to the specific guidelines outlined by CMOS for bibliographies, ensuring a standardized and professional presentation. For instance, a score citation would typically begin with the composer's name, followed by the work's title.

## **Distinguishing Different Types of Musical Sources**

The bibliography should clearly differentiate between various types of musical sources. For example, scores will be listed separately from recordings or secondary scholarly works about music. This organization helps readers navigate the list of resources effectively and understand the range of materials the author has engaged with. Consistency in applying the correct citation format for each type of source is paramount.

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### **Q: How do I cite a specific movement of a symphonic work according to the Chicago Manual of Style?**

A: To cite a specific movement of a symphonic work according to CMOS, you would typically include the composer's name, the full title of the symphony, the movement number or description, and then the specific measure numbers (mm.) for the passage you are referencing. For example: Beethoven, Symphony No. 9 in D minor, Op. 125, "Choral," movement 4, mm. 1-20.

### **Q: What information is essential when citing a classical music recording?**

A: When citing a classical music recording, essential information includes the composer, the work's title, the performing ensemble (orchestra, choir, etc.), the conductor, key soloists (if applicable), the record label, the catalog number, and the year of release. If referencing a specific track from a compilation, the track title is also necessary.

### **Q: How should I cite music downloaded from a digital sheet music service like IMSLP?**

A: For music downloaded from a digital service like IMSLP (Petrucci Music Library), you should cite the composer, the title of the work, the specific edition if noted, the name of the digital archive (e.g., IMSLP), and the URL. It is also highly recommended to include

the date of access.

## **Q: What is the correct way to cite a popular music song from a streaming service?**

A: To cite a popular music song from a streaming service, include the performing artist(s), the song title, the album title, the name of the streaming service (e.g., Spotify, Apple Music), and the URL. Crucially, always include the date you accessed the content, as streaming availability can change.

## **Q: When referencing a musical score in a footnote for the first time, what is the complete format?**

A: The first reference to a musical score in a footnote requires the composer's full name, the full title of the work (italicized), any opus or thematic catalog number, the publisher, place of publication, year of publication, and the specific page or measure number being cited. For example: Johann Sebastian Bach, *Brandenburg Concerto No. 2 in F Major, BWV 1047*, ed. Christoph Wolff (New York: Breitkopf & Härtel, 2000), m. 55.

## **Q: How do I distinguish between an original edition and a modern scholarly edition of a musical score in my citation?**

A: When citing a modern scholarly edition, you should include the editor's name (often preceded by "edited by" or "ed.") in your citation, along with the publisher and publication details for that specific edition. If referencing an original or early edition, you would typically mention this distinction and provide publication details for that version.

## **Q: Can I use measure numbers for citing music in both footnotes and the bibliography?**

A: Yes, measure numbers (often abbreviated as "mm.") are highly recommended for citing musical passages in both footnotes/endnotes and the bibliography when precision is required. This is especially common in musicological analysis. For bibliographical entries, the measure number would follow the publication details, indicating the specific part of the work being referenced.

## **Q: What if I am citing a live performance that was not recorded?**

A: For an unrecorded live performance, you should provide as much identifying information as possible. This includes the name of the performer or ensemble, the title of the work performed, the venue, the city and state/country, and the date of the performance. If you have access to a program from the event, including that information

can be helpful.

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