

CHICAGO STYLE AUTHOR DATE FOR AUDIO RECORDING

THE CHICAGO MANUAL OF STYLE, AUTHOR-DATE SYSTEM FOR AUDIO RECORDINGS REQUIRES CAREFUL ATTENTION TO DETAIL FOR ACCURATE CITATION. WHETHER YOU ARE REFERENCING A PODCAST, A LECTURE, A MUSICAL ALBUM, OR ANY OTHER FORM OF RECORDED AUDIO, UNDERSTANDING THE SPECIFIC ELEMENTS NEEDED FOR PROPER ATTRIBUTION IS CRUCIAL FOR ACADEMIC INTEGRITY AND CLARITY. THIS ARTICLE DELVES DEEP INTO THE INTRICACIES OF CITING AUDIO RECORDINGS USING THE CHICAGO AUTHOR-DATE STYLE, COVERING EVERYTHING FROM BASIC PRINCIPLES TO HANDLING COMMON VARIATIONS. WE WILL EXPLORE THE ESSENTIAL COMPONENTS OF AN AUTHOR-DATE CITATION FOR AUDIO, DISCUSS HOW TO FORMAT DIFFERENT TYPES OF AUDIO SOURCES, AND PROVIDE GUIDANCE ON IN-TEXT CITATIONS AND BIBLIOGRAPHICAL ENTRIES. MASTERING THESE GUIDELINES WILL ENSURE YOUR RESEARCH IS BOTH CREDIBLE AND COMPLIANT WITH SCHOLARLY STANDARDS WHEN INCORPORATING AUDIO MATERIAL.

TABLE OF CONTENTS

UNDERSTANDING THE CORE COMPONENTS OF CHICAGO STYLE AUTHOR-DATE CITATIONS FOR AUDIO

CITING PODCASTS IN CHICAGO STYLE AUTHOR-DATE

CITING LECTURES AND SPEECHES IN CHICAGO STYLE AUTHOR-DATE

CITING MUSIC ALBUMS AND TRACKS IN CHICAGO STYLE AUTHOR-DATE

CITING OTHER AUDIO SOURCES (E.G., INTERVIEWS, RADIO PROGRAMS)

IN-TEXT CITATIONS FOR CHICAGO STYLE AUTHOR-DATE AUDIO RECORDINGS

CRAFTING BIBLIOGRAPHICAL ENTRIES FOR AUDIO RECORDINGS

UNDERSTANDING THE CORE COMPONENTS OF CHICAGO STYLE AUTHOR-DATE CITATIONS FOR AUDIO

WHEN CITING AN AUDIO RECORDING USING THE CHICAGO MANUAL OF STYLE'S AUTHOR-DATE SYSTEM, SEVERAL KEY PIECES OF INFORMATION ARE REQUIRED TO CONSTRUCT A COMPREHENSIVE AND ACCURATE CITATION. THE FUNDAMENTAL GOAL IS TO PROVIDE ENOUGH DETAIL SO THAT A READER CAN LOCATE THE EXACT SOURCE MATERIAL BEING REFERENCED. THIS INCLUDES IDENTIFYING THE CREATOR OR PRIMARY RESPONSIBLE PARTY, THE DATE OF THE RECORDING OR PUBLICATION, THE TITLE OF THE WORK, AND INFORMATION ABOUT THE MEDIUM OR PLATFORM FROM WHICH IT WAS ACCESSED.

THE "AUTHOR" IN AN AUDIO CITATION MIGHT NOT ALWAYS BE A SINGLE PERSON. IT CAN REFER TO THE PERFORMER, THE COMPOSER, THE HOST OF A PODCAST, THE SPEAKER OF A LECTURE, OR EVEN AN ORGANIZATION. THE "DATE" TYPICALLY REFERS TO THE YEAR THE AUDIO WAS PUBLISHED OR MADE AVAILABLE. THE "TITLE" SHOULD BE SPECIFIC, DISTINGUISHING ONE RECORDING FROM ANOTHER. FINALLY, DETAILS ABOUT THE PLATFORM OR FORMAT ARE ESSENTIAL, ESPECIALLY FOR DIGITAL AUDIO RECORDINGS, AS THEY OFTEN LACK TRADITIONAL PUBLICATION DETAILS LIKE PAGE NUMBERS.

IDENTIFYING THE AUTHOR FOR AUDIO RECORDINGS

DETERMINING THE CORRECT "AUTHOR" FOR AN AUDIO CITATION IS THE FIRST CRITICAL STEP. FOR MUSIC, THIS IS OFTEN THE PERFORMING ARTIST OR BAND. FOR SPOKEN WORD CONTENT LIKE PODCASTS OR LECTURES, IT'S TYPICALLY THE HOST, SPEAKER, OR PRESENTER. IN CASES WHERE A SPECIFIC INDIVIDUAL IS NOT CLEARLY THE PRIMARY CREATOR, AN ORGANIZATION OR GROUP RESPONSIBLE FOR THE RECORDING MAY BE LISTED AS THE AUTHOR. IT IS IMPORTANT TO CONSULT THE RECORDING ITSELF FOR THE MOST ACCURATE ATTRIBUTION.

DETERMINING THE DATE OF PUBLICATION OR RECORDING

THE DATE ASSOCIATED WITH AN AUDIO RECORDING CAN SOMETIMES BE AMBIGUOUS. FOR COMMERCIALLY RELEASED MUSIC ALBUMS, IT'S USUALLY THE RELEASE DATE OF THE ALBUM. FOR PODCASTS, IT'S THE DATE THE SPECIFIC EPISODE WAS PUBLISHED. FOR LECTURES OR SPEECHES, IT'S THE DATE OF THE EVENT WHEN IT WAS RECORDED. IF AN EXACT DATE IS UNAVAILABLE, THE CLOSEST POSSIBLE DATE SHOULD BE USED, OFTEN INCLUDING THE YEAR IF NO OTHER TEMPORAL INFORMATION IS PRESENT. IN SOME INSTANCES, THE DATE OF ACCESS MAY BE RELEVANT IF THE CONTENT IS EPHEMERAL OR SUBJECT TO CHANGE.

SPECIFYING THE TITLE OF THE AUDIO WORK

THE TITLE OF THE AUDIO RECORDING SHOULD BE PRECISELY AS IT APPEARS ON THE SOURCE. FOR MUSICAL WORKS, THIS MEANS THE ALBUM TITLE AND, IF CITING A SPECIFIC TRACK, THE TRACK TITLE AS WELL. FOR PODCASTS, IT'S THE EPISODE TITLE. FOR LECTURES OR SPEECHES, IT'S THE TITLE OF THE PRESENTATION. CONSISTENCY IN TITLING IS PARAMOUNT TO AVOID CONFUSION AND ENSURE ACCURATE REFERENCING. TITLES OF STANDALONE AUDIO WORKS ARE TYPICALLY ITALICIZED, WHILE TITLES OF INDIVIDUAL TRACKS OR EPISODES WITHIN A LARGER WORK ARE ENCLOSED IN QUOTATION MARKS.

INCLUDING MEDIUM AND ACCESS INFORMATION

GIVEN THE PREVALENCE OF DIGITAL AUDIO, SPECIFYING THE MEDIUM AND HOW THE RECORDING WAS ACCESSED IS VITAL. THIS CAN INCLUDE THE NAME OF THE PODCASTING PLATFORM (E.G., SPOTIFY, APPLE PODCASTS), THE WEBSITE WHERE A LECTURE WAS HOSTED, OR THE STREAMING SERVICE FOR MUSIC. IF THE RECORDING IS AVAILABLE ON A PHYSICAL MEDIUM LIKE A CD OR VINYL RECORD, THAT INFORMATION SHOULD BE NOTED. FOR ONLINE SOURCES, THE URL OR DOI IS OFTEN INCLUDED IF READILY AVAILABLE AND STABLE.

CITING PODCASTS IN CHICAGO STYLE AUTHOR-DATE

PODCASTS HAVE BECOME AN INTEGRAL PART OF MODERN INFORMATION CONSUMPTION, AND CITING THEM ACCURATELY IN CHICAGO STYLE AUTHOR-DATE IS ESSENTIAL FOR RESEARCHERS. THE STRUCTURE FOR PODCAST CITATIONS GENERALLY FOLLOWS THE STANDARD AUTHOR-DATE FORMAT, BUT WITH SPECIFIC CONSIDERATIONS FOR EPISODE TITLES, HOSTS, AND THE PODCAST SERIES ITSELF. UNDERSTANDING THESE NUANCES ENSURES YOUR CITATIONS ARE BOTH CORRECT AND INFORMATIVE, ALLOWING READERS TO EASILY FIND THE SPECIFIC EPISODE YOU ARE REFERENCING.

IDENTIFYING PODCAST AUTHORS AND EPISODE DETAILS

THE AUTHOR OF A PODCAST CITATION IS USUALLY THE HOST OR CREATOR OF THE PODCAST SERIES. HOWEVER, IF A SPECIFIC GUEST IS THE PRIMARY FOCUS OF AN EPISODE AND IS CLEARLY CREDITED AS SUCH, THEY MIGHT BE CONSIDERED THE AUTHOR FOR THAT PARTICULAR CITATION. THE EPISODE TITLE IS CRUCIAL AND SHOULD BE ENCLOSED IN QUOTATION MARKS. THE NAME OF THE PODCAST SERIES ITSELF SHOULD BE ITALICIZED.

FORMATTING PODCAST PUBLICATION DATES

THE PUBLICATION DATE FOR A PODCAST EPISODE IS TYPICALLY THE DATE THE EPISODE WAS RELEASED. THIS DATE SHOULD BE CLEARLY INDICATED IN THE CITATION. IF YOU ARE REFERENCING A SPECIFIC EPISODE, PROVIDING THE MONTH AND DAY, IN ADDITION TO THE YEAR, OFFERS GREATER PRECISION. FOR OLDER PODCASTS WHERE EXACT RELEASE DATES MIGHT BE HARDER TO PINPOINT, THE YEAR OF PUBLICATION IS THE MINIMUM REQUIREMENT.

SPECIFYING PODCAST PLATFORMS AND URLS

WHEN CITING A PODCAST EPISODE, IT IS IMPORTANT TO MENTION THE PLATFORM THROUGH WHICH IT WAS ACCESSED, SUCH AS SPOTIFY, APPLE PODCASTS, GOOGLE PODCASTS, OR THE PODCAST'S OWN WEBSITE. IF THE EPISODE IS DIRECTLY AVAILABLE ONLINE VIA A URL, INCLUDING THIS LINK IS HIGHLY RECOMMENDED. ENSURE THE URL IS STABLE AND DIRECTLY LEADS TO THE EPISODE IN QUESTION, IF POSSIBLE.

CITING LECTURES AND SPEECHES IN CHICAGO STYLE AUTHOR-DATE

LECTURES AND SPEECHES, WHETHER DELIVERED IN PERSON OR RECORDED AND MADE AVAILABLE DIGITALLY, REQUIRE SPECIFIC CITATION PRACTICES IN CHICAGO STYLE AUTHOR-DATE. THE KEY IS TO IDENTIFY THE SPEAKER, THE TITLE OF THE TALK, THE

DATE IT WAS DELIVERED, AND THE CONTEXT OR LOCATION WHERE IT WAS PRESENTED OR RECORDED.

IDENTIFYING THE SPEAKER AND TITLE OF THE LECTURE/SPEECH

THE PRIMARY AUTHOR FOR A LECTURE OR SPEECH CITATION IS THE INDIVIDUAL WHO DELIVERED IT. THE TITLE OF THE LECTURE OR SPEECH SHOULD BE PRESENTED, USUALLY IN QUOTATION MARKS IF IT'S AN INDIVIDUAL PRESENTATION. IF THE LECTURE IS PART OF A LARGER SERIES WITH A DISTINCT TITLE, THAT SERIES TITLE MIGHT ALSO BE INCLUDED, POTENTIALLY ITALICIZED.

RECORDING AND CONTEXTUAL INFORMATION FOR LECTURES

THE DATE OF THE LECTURE OR SPEECH IS A CRITICAL PIECE OF INFORMATION. IF IT WAS RECORDED, THE DATE OF THE RECORDING SHOULD ALSO BE PROVIDED IF IT DIFFERS FROM THE ORIGINAL DELIVERY DATE. CONTEXTUAL INFORMATION, SUCH AS THE NAME OF THE INSTITUTION WHERE THE LECTURE WAS GIVEN, THE EVENT IT WAS PART OF, OR THE NAME OF THE CONFERENCE, CAN BE VERY HELPFUL FOR IDENTIFICATION. IF THE LECTURE IS AVAILABLE ONLINE, DETAILS ABOUT THE PLATFORM AND URL ARE NECESSARY.

CITING MUSIC ALBUMS AND TRACKS IN CHICAGO STYLE AUTHOR-DATE

REFERENCING MUSIC IN ACADEMIC WORK REQUIRES PRECISE CITATION, AND CHICAGO STYLE AUTHOR-DATE OFFERS CLEAR GUIDELINES FOR BOTH ALBUMS AND INDIVIDUAL TRACKS. WHETHER YOU ARE DISCUSSING A SPECIFIC SONG OR THE ARTISTIC STATEMENT OF AN ENTIRE ALBUM, PROPER ATTRIBUTION IS KEY TO ACKNOWLEDGING THE ARTISTS AND ALLOWING YOUR READERS TO ENGAGE WITH THE SAME MUSICAL CONTENT.

AUTHOR AND ALBUM INFORMATION

FOR MUSIC, THE "AUTHOR" IS TYPICALLY THE PRIMARY PERFORMING ARTIST OR BAND. THE ALBUM TITLE SHOULD BE ITALICIZED. IF YOU ARE CITING A SPECIFIC TRACK, ITS TITLE WILL BE ENCLOSED IN QUOTATION MARKS, AND IT WILL BE PRESENTED IN THE CONTEXT OF THE ALBUM IT BELONGS TO.

RELEASE DATES AND MEDIUM FOR MUSIC

THE RELEASE DATE OF THE ALBUM IS THE STANDARD DATE TO USE. FOR TRACKS, THE ALBUM'S RELEASE DATE IS USUALLY SUFFICIENT. INFORMATION ABOUT THE MEDIUM IS ALSO IMPORTANT. THIS COULD INCLUDE THE FORMAT OF RELEASE (E.G., CD, VINYL, DIGITAL DOWNLOAD) AND THE RECORD LABEL. FOR DIGITAL MUSIC, THE PLATFORM WHERE IT WAS ACCESSED (E.G., SPOTIFY, APPLE MUSIC) AND A URL MIGHT BE INCLUDED.

CITING OTHER AUDIO SOURCES (E.G., INTERVIEWS, RADIO PROGRAMS)

BEYOND PODCASTS, LECTURES, AND MUSIC, MANY OTHER FORMS OF AUDIO CONTENT MIGHT BE USED IN RESEARCH, INCLUDING INTERVIEWS AND RADIO PROGRAMS. CHICAGO STYLE AUTHOR-DATE PROVIDES A FRAMEWORK FOR CITING THESE DIVERSE SOURCES, EMPHASIZING CLARITY AND COMPLETENESS.

INTERVIEWS AS AUDIO SOURCES

FOR INTERVIEWS, THE INTERVIEWEE IS TYPICALLY CONSIDERED THE AUTHOR. THE TITLE OF THE INTERVIEW, IF IT HAS ONE, SHOULD BE CITED. CRUCIALLY, INFORMATION ABOUT THE INTERVIEWER, THE DATE OF THE INTERVIEW, AND THE CIRCUMSTANCES UNDER WHICH IT WAS RECORDED OR ACCESSED ARE VITAL. THIS MIGHT INCLUDE WHETHER IT WAS A PERSONAL INTERVIEW, A BROADCAST INTERVIEW, OR AN INTERVIEW PUBLISHED ONLINE.

RADIO PROGRAMS AND BROADCASTS

WHEN CITING RADIO PROGRAMS OR BROADCASTS, THE PRODUCER OR NETWORK MIGHT BE CONSIDERED THE AUTHOR, OR A SPECIFIC HOST IF THEY ARE PROMINENTLY CREDITED. THE TITLE OF THE PROGRAM AND THE SPECIFIC EPISODE OR SEGMENT BEING REFERENCED SHOULD BE CLEARLY IDENTIFIED. THE DATE OF BROADCAST IS ESSENTIAL, ALONG WITH ANY INFORMATION ABOUT THE STATION OR NETWORK THAT AIRED IT. IF THE BROADCAST IS AVAILABLE AS A RECORDING ONLINE, THE URL SHOULD BE INCLUDED.

IN-TEXT CITATIONS FOR CHICAGO STYLE AUTHOR-DATE AUDIO RECORDINGS

IN-TEXT CITATIONS IN THE CHICAGO AUTHOR-DATE SYSTEM ARE DESIGNED TO BE BRIEF AND TO DIRECT THE READER TO THE FULL BIBLIOGRAPHICAL ENTRY. FOR AUDIO RECORDINGS, THIS TYPICALLY INVOLVES THE AUTHOR'S LAST NAME AND THE YEAR OF PUBLICATION, FOLLOWED BY A SPECIFIC LOCATOR IF NECESSARY TO PINPOINT THE EXACT MOMENT IN THE RECORDING BEING REFERENCED.

STANDARD AUTHOR-YEAR FORMAT

THE MOST COMMON IN-TEXT CITATION FORMAT WILL INCLUDE THE AUTHOR'S LAST NAME AND THE YEAR THE AUDIO RECORDING WAS PUBLISHED OR MADE AVAILABLE. FOR EXAMPLE, (SMITH 2021). THIS CONCISE NOTATION ALLOWS READERS TO QUICKLY IDENTIFY THE SOURCE WITHOUT DISRUPTING THE FLOW OF THE TEXT. IT IS IMPORTANT THAT THE AUTHOR'S NAME USED HERE DIRECTLY CORRESPONDS TO THE AUTHOR LISTED IN THE BIBLIOGRAPHICAL ENTRY.

USING TIME STAMPS FOR PRECISION

FOR AUDIO RECORDINGS, ESPECIALLY LECTURES, INTERVIEWS, OR NARRATIVE PODCASTS, IT IS OFTEN CRUCIAL TO SPECIFY THE EXACT POINT IN THE RECORDING BEING CITED. THIS IS ACHIEVED USING TIME STAMPS. THE TIME STAMP TYPICALLY FOLLOWS THE AUTHOR AND YEAR, OFTEN IN MINUTES AND SECONDS. FOR INSTANCE, (JONES 2022, 00:15:32-00:17:05) WOULD INDICATE A RANGE OF TIME WITHIN A RECORDING. THE FORMAT FOR TIME STAMPS CAN VARY SLIGHTLY, BUT CLARITY IS PARAMOUNT.

HANDLING MISSING AUTHOR OR DATE INFORMATION

IN SITUATIONS WHERE THE AUTHOR OR DATE IS NOT READILY AVAILABLE, THE IN-TEXT CITATION NEEDS TO ADAPT. IF THERE IS NO CLEAR AUTHOR, THE TITLE OF THE WORK (OR A SHORTENED VERSION OF IT) MAY BE USED INSTEAD. IF THE DATE IS UNKNOWN, THE ABBREVIATION "N.D." (NO DATE) CAN BE EMPLOYED. FOR EXAMPLE, ("THE HISTORY OF SOUND," N.D.). ALWAYS AIM TO PROVIDE AS MUCH IDENTIFYING INFORMATION AS POSSIBLE.

CRAFTING BIBLIOGRAPHICAL ENTRIES FOR AUDIO RECORDINGS

THE BIBLIOGRAPHICAL ENTRY PROVIDES THE COMPLETE DETAILS FOR EACH AUDIO SOURCE CITED IN THE TEXT, ALLOWING READERS TO LOCATE AND CONSULT THE ORIGINAL MATERIAL. FOR CHICAGO STYLE AUTHOR-DATE, THESE ENTRIES ARE ALPHABETIZED BY THE AUTHOR'S LAST NAME (OR BY TITLE IF NO AUTHOR IS LISTED) AND FOLLOW A SPECIFIC STRUCTURE TO ENSURE ALL NECESSARY INFORMATION IS PRESENT AND CORRECTLY FORMATTED.

ESSENTIAL ELEMENTS OF A BIBLIOGRAPHICAL ENTRY

A TYPICAL BIBLIOGRAPHICAL ENTRY FOR AN AUDIO RECORDING INCLUDES THE AUTHOR'S NAME, THE YEAR OF PUBLICATION, THE TITLE OF THE SPECIFIC RECORDING (ITALICIZED FOR STANDALONE WORKS, IN QUOTATION MARKS FOR TRACKS OR EPISODES), AND INFORMATION ABOUT THE MEDIUM OR PLATFORM, INCLUDING THE PUBLISHER OR WEBSITE, AND A URL IF APPLICABLE. FOR MUSIC,

THE RECORD LABEL MIGHT ALSO BE INCLUDED.

FORMATTING SPECIFIC AUDIO SOURCE TYPES

THE EXACT FORMATTING OF THE BIBLIOGRAPHICAL ENTRY WILL VARY SLIGHTLY DEPENDING ON THE TYPE OF AUDIO SOURCE. FOR A PODCAST EPISODE, IT MIGHT LOOK LIKE: HOST LAST NAME, FIRST NAME. "EPISODE TITLE." PODCAST TITLE, PUBLISHER/PLATFORM, RELEASE DATE. URL. FOR A MUSIC TRACK: ARTIST LAST NAME, FIRST NAME (OR BAND NAME). "TRACK TITLE." ON ALBUM TITLE, RECORD LABEL, YEAR. MEDIUM (E.G., DIGITAL DOWNLOAD, CD). FOR A LECTURE: SPEAKER LAST NAME, FIRST NAME. "LECTURE TITLE." LECTURE SERIES (IF APPLICABLE), INSTITUTION, DATE OF LECTURE. MEDIUM (E.G., RECORDED LECTURE, ONLINE VIDEO). URL.

ALPHABETIZATION AND CONSISTENCY

ALL BIBLIOGRAPHICAL ENTRIES MUST BE ALPHABETIZED BY THE AUTHOR'S LAST NAME. IF AN ENTRY HAS NO AUTHOR, IT IS ALPHABETIZED BY THE FIRST SIGNIFICANT WORD OF THE TITLE. MAINTAINING CONSISTENCY IN FORMATTING THROUGHOUT THE BIBLIOGRAPHY IS CRUCIAL FOR CLARITY AND ADHERENCE TO CHICAGO STYLE. THIS INCLUDES THE CONSISTENT USE OF PUNCTUATION, ITALICS, AND QUOTATION MARKS.

FAQ

Q: WHAT IS THE PRIMARY PURPOSE OF THE AUTHOR-DATE SYSTEM IN CHICAGO STYLE FOR AUDIO RECORDINGS?

A: THE PRIMARY PURPOSE OF THE AUTHOR-DATE SYSTEM IN CHICAGO STYLE FOR AUDIO RECORDINGS IS TO PROVIDE A CONCISE AND CLEAR WAY FOR READERS TO IDENTIFY AND LOCATE THE SPECIFIC AUDIO SOURCE BEING REFERENCED WITHIN THE TEXT, FACILITATING FURTHER RESEARCH AND VERIFICATION.

Q: HOW DO I CITE A PODCAST EPISODE IF THERE IS NO CLEAR INDIVIDUAL HOST LISTED?

A: IF THERE IS NO CLEAR INDIVIDUAL HOST LISTED FOR A PODCAST EPISODE, YOU SHOULD USE THE NAME OF THE PODCAST ITSELF AS THE AUTHOR, AND THE EPISODE TITLE WILL BE TREATED AS THE SPECIFIC WORK BEING CITED. ENSURE THE PODCAST TITLE IS ITALICIZED.

Q: SHOULD I INCLUDE THE URL FOR EVERY AUDIO RECORDING I CITE IN MY BIBLIOGRAPHY?

A: INCLUDING THE URL FOR AUDIO RECORDINGS, ESPECIALLY THOSE ACCESSED ONLINE, IS HIGHLY RECOMMENDED AS IT PROVIDES DIRECT ACCESS FOR THE READER. HOWEVER, IF THE RECORDING IS FROM A WIDELY KNOWN AND STABLE SOURCE (LIKE A MAJOR COMMERCIAL ALBUM), A URL MIGHT BE CONSIDERED OPTIONAL IF OTHER PUBLICATION DETAILS ARE SUFFICIENT.

Q: WHAT IS THE DIFFERENCE BETWEEN CITING A MUSIC ALBUM AND A SPECIFIC MUSIC TRACK IN CHICAGO STYLE AUTHOR-DATE?

A: WHEN CITING A MUSIC ALBUM, THE ALBUM TITLE IS ITALICIZED AND THE PRIMARY ARTIST IS LISTED AS THE AUTHOR. WHEN CITING A SPECIFIC TRACK, THE TRACK TITLE IS IN QUOTATION MARKS, PRECEDED BY THE ARTIST'S NAME, AND FOLLOWED BY THE ALBUM TITLE (ITALICIZED) FROM WHICH IT IS TAKEN.

Q: HOW DO I HANDLE AUDIO RECORDINGS THAT HAVE MULTIPLE CONTRIBUTORS OR PERFORMERS?

A: FOR AUDIO RECORDINGS WITH MULTIPLE CONTRIBUTORS, YOU GENERALLY LIST THE PRIMARY CREDITED AUTHOR (E.G., THE LEAD PERFORMER, MAIN SPEAKER, OR HOST). IF OTHER CONTRIBUTORS ARE ESSENTIAL TO THE WORK'S IDENTIFICATION, THEY MIGHT BE MENTIONED IN THE CITATION DETAILS, BUT THE INITIAL AUTHOR LISTING PRIORITIZES THE MAIN RESPONSIBLE PARTY.

Q: IS IT NECESSARY TO INCLUDE THE TIME STAMP IN AN IN-TEXT CITATION FOR EVERY AUDIO RECORDING?

A: INCLUDING A TIME STAMP IN AN IN-TEXT CITATION FOR AN AUDIO RECORDING IS NECESSARY WHEN YOU ARE REFERENCING A SPECIFIC POINT OR SEGMENT WITHIN THE RECORDING, SUCH AS A PARTICULAR QUOTE FROM A LECTURE OR A SPECIFIC MUSICAL PASSAGE. FOR GENERAL REFERENCES TO AN ENTIRE RECORDING, A TIME STAMP MAY NOT BE REQUIRED.

Q: WHAT IF THE AUDIO RECORDING IS ACCESSED THROUGH A PHYSICAL MEDIUM LIKE A CD OR VINYL RECORD?

A: WHEN CITING AUDIO FROM A PHYSICAL MEDIUM, YOU WILL STILL FOLLOW THE AUTHOR-DATE FORMAT. THE BIBLIOGRAPHICAL ENTRY WILL INCLUDE DETAILS SUCH AS THE ARTIST, YEAR, ALBUM TITLE, TRACK TITLE (IF APPLICABLE), RECORD LABEL, AND THE FORMAT (E.G., CD, VINYL). A URL IS GENERALLY NOT INCLUDED FOR PHYSICAL MEDIA.

Q: CAN I USE AN ORGANIZATION AS THE AUTHOR FOR AN AUDIO RECORDING?

A: YES, YOU CAN USE AN ORGANIZATION AS THE AUTHOR FOR AN AUDIO RECORDING IF THE ORGANIZATION IS CLEARLY CREDITED AS THE PRIMARY CREATOR OR PRESENTER OF THE WORK. FOR EXAMPLE, A RECORDED LECTURE SERIES PRODUCED BY A UNIVERSITY DEPARTMENT MIGHT LIST THE DEPARTMENT AS THE AUTHOR.

Chicago Style Author Date For Audio Recording

Chicago Style Author Date For Audio Recording

Related Articles

- [chicago style academic writing formatting standards](#)
- [chicago manual title page for research publications](#)
- [chicago manual style for government agencies](#)

[Back to Home](#)