

chicago style bibliography for musicology

Mastering the Chicago Style Bibliography for Musicology

chicago style bibliography for musicology demands precision and adherence to specific formatting rules, crucial for academic integrity and clear communication within the field. This guide provides a comprehensive overview of creating accurate bibliographical entries for a wide range of musical sources, from scholarly articles and books to recordings and live performances. Understanding these conventions ensures your research is presented professionally, allowing readers to easily locate and verify your sources. We will delve into the intricacies of citing various media, including the nuances of dealing with scores, dissertations, and digital resources, all while emphasizing the consistent application of the Chicago Manual of Style (CMOS) principles. Whether you are a budding musicologist or an experienced scholar, mastering this citation style is an essential skill for scholarly publication.

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Understanding the Core Principles of Chicago Style

The Chicago Manual of Style (CMOS) offers two primary systems for citations: the notes-bibliography system and the author-date system. For musicology, the notes-bibliography system is overwhelmingly preferred due to its ability to accommodate detailed parenthetical information and descriptions often

necessary when discussing musical works. This system requires endnotes or footnotes within the text and a comprehensive bibliography at the end of the work, listing all sources consulted. The bibliography is arranged alphabetically by the author's last name, or by title if no author is given. Consistency is paramount; once a format is chosen for a specific type of source, it must be applied uniformly throughout the bibliography.

Key elements typically found in a Chicago style bibliography entry include the author's full name, the title of the work (italicized for books, articles, and recordings, or in quotation marks for shorter pieces), publication details such as place of publication, publisher, and year, and for articles or chapters, the journal title or book title, volume, issue number, and page range. For musical scores, the composer, title, opus or catalogue number, editor (if applicable), and publication details are essential. Accuracy in transcription, especially of titles and names, is vital. The goal is to provide enough information for a reader to precisely identify and retrieve the cited material.

Citing Musical Scores and Editions

Citing musical scores requires specific attention to detail beyond standard bibliographic practices. The composer's name, followed by the title of the work, is the starting point. Importantly, for classical music, the opus or catalogue number (e.g., BWV, K., Op.) should be included, as it helps disambiguate different works by the same composer or different arrangements of the same piece. If you are citing a specific edition, the editor's name (often prefaced by "ed." or "edited by") and the publication information for that particular edition are critical.

Books of Music and Anthologies

When citing a collection of musical works or an anthology, the primary entry is typically by the editor of the collection. The title of the anthology is italicized. If individual pieces within the anthology are discussed or cited, they can be referenced within the note or described in the bibliography as a chapter or section within the larger work, often citing the original composer of the piece. For example,

an entry might list the editor of the anthology, the anthology title, and then details about the publication. If a specific piece by a composer within that anthology is crucial, it would be referenced accordingly within the notes, with the anthology serving as the retrieval point.

Individual Musical Works and Scores

For a single musical score, the composer is listed first, followed by the title of the work. Opus numbers or catalogue numbers are essential for precise identification. If a particular arrangement or transcription is used, this should also be noted. Publication details, including the publisher and year, are necessary. For instance, a reference to Beethoven's Ninth Symphony would include his name, the title "Symphony no. 9 in D minor, op. 125," and the publication information of the score used.

Referencing Books and Articles on Music

Academic books and journal articles form the backbone of most musicological research. Adhering to Chicago style for these resources ensures clarity and allows readers to easily consult the foundational texts of your arguments. The general principles of citing books and articles apply, with a few musicology-specific considerations, particularly when titles might include musical terminology or foreign languages.

Books on Music Theory and History

When citing a book that discusses music theory, history, or any other musicological topic, the author's full name appears first, followed by the italicized title of the book. Essential publication details include the place of publication, the publisher, and the year of publication. If you are referencing a specific edition, such as a revised or critical edition, this should be noted. For example, a citation for a seminal work on baroque music would include the author, the book title, and its publication details. The principles here are largely consistent with general Chicago style for books.

Journal Articles in Musicology

Journal articles in musicology are cited by the author's full name, followed by the title of the article in quotation marks. The title of the journal is italicized, followed by the volume number, issue number (if applicable), the year of publication, and the page range of the article. For example, an article about Schenkerian analysis would be listed with its author, title, journal name, volume, issue, year, and page span. If the article is online, the DOI or URL and access date are also included, following specific CMOS guidelines for digital retrieval.

Documenting Sound Recordings and Performances

Citing sound recordings and live musical performances presents unique challenges as they are ephemeral or exist in multiple versions. The goal is to provide enough information for the listener to find the specific recording or understand the context of the performance being referenced. This often involves specifying the performers, conductor, ensemble, and recording label.

Recorded Music

For commercially released sound recordings, the primary entry is typically the composer of the music. This is followed by the title of the work being recorded. Crucially, the performers (soloist, orchestra, choir, conductor) and the specific recording label, catalog number, and year of release are essential. For collections of music, the compiler or editor might be credited. For example, a recording of Stravinsky's *The Rite of Spring* would list Stravinsky, the work's title, the conductor, orchestra, and the recording label and number.

Live Performances

Documenting live musical performances requires a different approach, as these are often not formally published. The entry should include the composer, the title of the work performed, the date of the

performance, the venue, and the performing ensemble or artists. If specific aspects of the performance, such as a particular interpretation or improvisation, are being discussed, this needs to be clearly articulated in the notes. The bibliography might list the performance as "Performance of [Work Title] by [Ensemble/Artist] on [Date] at [Venue]." This highlights the unique and often unrepeatable nature of live events.

Handling Dissertations, Theses, and Unpublished Works

Academic dissertations, master's theses, and other unpublished scholarly works are valuable resources in musicology, but their citation requires careful formatting to indicate their status. These works are often available through university repositories or specialized databases.

Dissertations and Theses

When citing a dissertation or thesis, the author's full name is listed first, followed by the title of the work in quotation marks. It is crucial to indicate that it is a dissertation or thesis and specify the degree obtained (e.g., Ph.D. dissertation, Master's thesis). The university from which the degree was awarded and the year of completion are also necessary. If the work is accessible online through a database like ProQuest Dissertations & Theses, the database name and accession number should be included, along with a URL if available.

Unpublished Manuscripts and Personal Communications

Unpublished manuscripts or personal communications should be cited with as much detail as possible, clearly stating their unpublished nature. For manuscripts, this includes the author, title, and a description of its format (e.g., "typescript," "manuscript"). For personal communications, such as interviews or correspondence, the name of the person, the nature of the communication (e.g., "personal interview," "email correspondence"), and the date are provided. These are often best

handled within the notes rather than a full bibliography entry unless they form a substantial part of the research.

Incorporating Digital Resources and Online Materials

The digital landscape has expanded the types of sources available to musicologists. Citing online resources, digital archives, and streaming media requires careful attention to ensure retrievability and accuracy. CMOS provides specific guidelines for these newer forms of scholarship.

Online Journals and Databases

When citing articles or materials from online journals or specialized musicology databases (e.g., RILM Abstracts, Grove Music Online), the author, article title (in quotation marks), journal title (italicized), volume, issue, publication date, and page numbers are listed, followed by the DOI (Digital Object Identifier) or a stable URL and the date accessed. The DOI is preferred as it is a persistent link. For databases that do not have traditional page numbers, the relevant section or entry title might be cited.

Streaming Music and Digital Archives

Citing music accessed via streaming services or found in digital archives requires specifying the composer, work title, performers, and the streaming service or archive name. The URL and the date of access are crucial. For example, a reference to a YouTube performance would include the uploader, title of the video, the platform, and the URL. Similarly, citing a digitized score from a library archive would include the library, collection name, item title, and the URL to the digital object.

Websites and Blogs

Citing information from websites or blogs follows a similar pattern to other online sources. The author

(if identifiable), the title of the specific page or article (in quotation marks), the name of the website (italicized), and the full URL, along with the date of access, are provided. For music-related blogs or online encyclopedias, these details are essential for verifying the information presented and acknowledging the source.

Common Challenges and Solutions in Musicology

Bibliographies

Musicology presents several unique challenges for bibliographical formatting, often stemming from the nature of the materials themselves, such as works with multiple composers, arrangements, or historical editions. Addressing these challenges consistently ensures scholarly rigor.

Works with Multiple Composers or Authors

When a work involves contributions from multiple composers or authors, such as a collaborative opera or a collection of arrangements, the entry should reflect this. Typically, the primary author or composer is listed first, followed by collaborators. For edited collections with many contributors, the editor is usually the primary entry, with individual works within the collection referenced within the notes. Cross-referencing might be necessary if a piece is commonly known by one composer but arranged by another.

Arrangements and Transcriptions

Citing arrangements or transcriptions requires acknowledging both the original composer and the arranger. The entry usually begins with the original composer and the work title, then specifies the arrangement and the arranger, followed by publication details. For example, a piano arrangement of a symphonic work would list the symphonic composer, the work title, and then indicate "arr. for piano by [Arranger's Name]." This distinction is vital for understanding the musical material being discussed.

Historical Editions and Facsimiles

When engaging with historical musicological research, citing older editions or facsimiles of scores is common. The bibliography entry should clearly indicate the nature of the edition, including the editor, if any, and the publisher and year of that specific historical publication. If a facsimile is being used, it should be noted as such, along with its publication details. This ensures that readers understand the historical context and the specific version of the score being analyzed.

Multiple Recordings of the Same Work

If multiple recordings of the same musical work are discussed, each significant recording cited in the text must have its own entry in the bibliography. This allows readers to locate the specific interpretive versions that inform your analysis. The entries will be structured according to the guidelines for sound recordings, differentiating them by performers, conductor, and recording details, ensuring clarity on which performance is being referenced.

FAQ

Q: What is the primary difference between the notes-bibliography and author-date systems in Chicago style for musicology?

A: The notes-bibliography system, favored in musicology, uses endnotes or footnotes for citations and a comprehensive bibliography at the end. The author-date system, less common in musicology, uses parenthetical in-text citations with author and date, and a reference list at the end. The notes-bibliography system allows for more detailed commentary and source description within the notes, which is often beneficial for musicological analysis.

Q: How do I cite a musical score in Chicago style for musicology?

A: To cite a musical score, begin with the composer's full name, followed by the title of the work. Include the opus or catalogue number (e.g., Op., BWV, K.). If you are using a specific edition, include the editor's name (preceded by "ed." or "edited by") and the publication details (place, publisher, year) of that edition. For example: Bach, Johann Sebastian. Brandenburg Concerto No. 3 in G major, BWV 1048. Edited by Christoph Wolff. New York: Breitkopf & Härtel, 1999.

Q: What information is essential when citing a sound recording in a Chicago style bibliography for musicology?

A: When citing a sound recording, include the composer of the music, the title of the work recorded, the primary performers (soloist, conductor, orchestra, ensemble), the recording label, the catalog number, and the year of release. For example: Stravinsky, Igor. The Rite of Spring. Conducted by Pierre Boulez, Berlin Philharmonic Orchestra. Deutsche Grammophon, 471 469-2, 2002.

Q: How do I cite a live musical performance in Chicago style if it's not commercially recorded?

A: For a live performance that is not commercially recorded, you should list the composer, the title of the work performed, the date of the performance, the venue, and the performing ensemble or artists. In the bibliography, this might appear as: Performance of Beethoven's Symphony No. 5 in C minor, Op. 67, by the Chicago Symphony Orchestra, conducted by Riccardo Muti, November 10, 2023, Symphony Center, Chicago.

Q: What is the correct way to cite an article from an online musicological journal using Chicago style?

A: To cite an online journal article in Chicago style, list the author's full name, the article title in

quotation marks, the journal title in italics, the volume number, issue number, publication date, and page range, followed by the DOI (Digital Object Identifier) or a stable URL and the date you accessed the material. For example: Smith, John. "Schenkerian Analysis of Chopin's Nocturnes." *Journal of Music Theory* 55, no. 2 (2011): 187–210. <https://doi.org/10.1215/00222909-2011-009>.

Q: How should I handle citing a musical work that has been arranged by someone else?

A: When citing an arrangement, you should list the original composer and the title of the original work, then specify the arrangement by the arranger. The publication details for the arranged version are then provided. For instance: Debussy, Claude. *Clair de lune*, from *Suite bergamasque*. Arranged for solo piano by [Arranger's Name]. [Place of publication]: [Publisher], [Year].

Q: Is it necessary to cite every recording of a piece if I discuss multiple interpretations?

A: Yes, if you are discussing specific interpretive differences between multiple recordings of the same musical work, it is crucial to cite each recording that you reference in your text. This allows your readers to find and listen to the specific versions that inform your analysis. Each recording will have its own bibliography entry following the standard format for sound recordings.

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