

chicago style footnote example music

The Chicago Manual of Style (CMOS) provides a comprehensive system for academic citation, and understanding its application to music sources is crucial for scholars, students, and researchers in musicology, ethnomusicology, performance studies, and related fields. Mastering the Chicago style footnote example music requires attention to detail, as specific formatting conventions apply to various musical materials, including scores, recordings, concert performances, and secondary literature about music. This article delves into the intricacies of creating accurate and effective Chicago style footnotes for music-related research, offering clear examples and guidance to ensure proper attribution and scholarly integrity. We will explore the fundamental principles of Chicago footnotes, detail how to cite different types of musical sources, and provide practical advice for navigating common challenges.

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Understanding Chicago Style Footnotes

The Chicago Manual of Style offers two primary citation systems: notes and bibliography, and author-date. For many musicological and humanities disciplines, the notes and bibliography system, which utilizes footnotes or endnotes, is the preferred method. This system allows for detailed explanations and supplementary information to be embedded directly within the text, enhancing the reader's understanding without disrupting the flow of the main argument. Each footnote entry corresponds to a brief citation in the bibliography, providing a complete reference for every source consulted.

The core principle of Chicago style footnotes is to provide the reader with enough information to locate the source independently. This includes author or editor, title, publication details, and specific locational information such as page numbers, track numbers, or movement titles. For music, the specificity often extends to identifying precise musical passages or recordings, ensuring that the reader can verify the exact musical material being referenced. Consistency in formatting is paramount; once a style is chosen for a particular element (e.g., how to abbreviate a publisher), it must be applied throughout the entire document.

Citing Music Scores

Citing musical scores in Chicago style requires careful attention to the composer, the title of the work, opus numbers, catalog numbers, movement titles, and specific page or measure numbers. The

format for a first-time citation in a footnote will differ slightly from subsequent citations. It's essential to distinguish between a complete edition and an excerpt or a specific movement.

First-Time Citation of a Music Score

When citing a music score for the first time in a footnote, provide the composer's full name, the title of the work (in italics), opus or catalog number (if applicable), and the specific edition details, including the publisher and publication year. Follow this with the precise location within the score, typically a page number or measure numbers. For example:

- Ludwig van Beethoven, *Symphony No. 9 in D minor*, Op. 125, ed. Jonathan Del Mar, score (Kassel: Bärenreiter, 2001), 145.
- Johann Sebastian Bach, *Brandenburg Concerto No. 5 in D major*, BWV 1050, movement II, "Affettuoso," in *The Complete Concertos*, ed. Walter Emery, score (New York: G. Schirmer, 1977), 34-37.

Subsequent Citations of a Music Score

For subsequent citations of the same score, a shortened form is used. This typically includes the composer's last name, a shortened title, and the page or measure numbers. The full publication details are not repeated unless the citation is the first in a new footnote sequence.

- Beethoven, *Symphony No. 9*, 150.
- Bach, *Brandenburg Concerto No. 5*, mvt. II, 36.

Citing Individual Movements

When referencing a specific movement of a larger work, it is good practice to include the movement's title and/or number, along with its tempo marking if it is commonly used for identification. This adds clarity, especially when discussing specific musical gestures or analyses.

Citing Recorded Music

Citing recorded music involves identifying the performer(s), the recording artist or ensemble, the album title, the record label, and the specific track or excerpt being referenced. The *Chicago Manual of Style* emphasizes clarity in identifying the specific recording, as different performances can vary significantly.

First-Time Citation of a Recording

A first-time footnote citation for a recorded music work should include the performer(s), the composer and work, the album title (in italics), the record label, the catalog number, and the specific track title and timing. For example:

- Yo-Yo Ma, cello, "The Swan" from *The Carnival of the Animals*, by Camille Saint-Saëns, performed by Ma and Kathryn Stott, piano, on *Songs from the Lullaby Tree*, Sony Classical, SK 89347, 2000, track 5, 1:30–2:15.
- The Cleveland Orchestra, conducted by George Szell, *Beethoven: Symphony No. 7 in A Major, Op. 92*, epic Records, BC-1006, 1961, side B, track 2, 4:30–5:10.

Subsequent Citations of a Recording

Subsequent citations are shortened, typically including the performer(s), composer, and track and timing information. The album details and record label are omitted if the context makes the source clear.

- Ma, "The Swan," track 5, 1:45.
- The Cleveland Orchestra, *Beethoven: Symphony No. 7*, side B, track 2, 4:45.

Citing Digital Streaming Services

For music accessed via digital streaming services like Spotify or Apple Music, include the streaming platform in the citation. The format is similar, but the specific URL or identifier for the track is not typically required in the footnote, though it might be included in the bibliography if the source is primarily online.

- Lang Lang, piano, *Goldberg Variations, BWV 988*, by J.S. Bach, performed by Lang Lang, on *Goldberg Variations*, Deutsche Grammophon, 2020, Spotify stream.

Citing Live Musical Performances

Citing live musical performances presents a unique challenge as the "source" is ephemeral and not reproducible in the same way as a published score or recording. Chicago style guidelines for live performances focus on providing sufficient detail for a reader to understand what was heard and where/when it occurred.

First-Time Citation of a Live Performance

A footnote for a live performance should include the composer and work performed, the performer(s) or ensemble, the venue, and the date of the performance. If you are analyzing a specific aspect of the performance, such as staging or interpretation, mention it briefly.

- Johannes Brahms, Symphony No. 4 in E minor, Op. 98, performed by the Chicago Symphony Orchestra, conducted by Riccardo Muti, Symphony Center, Chicago, October 28, 2023.
- A performance of Igor Stravinsky's *The Rite of Spring*, featuring the Martha Graham Dance Company, at the Brooklyn Academy of Music, November 12, 1987.

Subsequent Citations of a Live Performance

Subsequent citations can be shortened, referring to the composer, work, and a general mention of the performance context.

- Brahms, Symphony No. 4, Chicago Symphony Orchestra performance, October 28, 2023.

Citing Musical Works in Anthologies or Collections

When a musical work appears as part of a larger collection or anthology, the citation needs to reflect both the individual work and the container it is found within. This is common for songbooks, collected editions of works by a single composer, or thematic anthologies.

First-Time Citation of a Work in a Collection

The footnote should begin with the composer and the title of the individual piece, followed by the title of the anthology (in italics), the editor(s) of the anthology, and the publication details of the anthology. Then, specify the page or measure numbers where the work can be found within the collection.

- Claude Debussy, "Clair de lune," from *Suite bergamasque*, in *A Treasury of French Piano Music*, ed. Alfred Cortot, piano score (New York: Dover Publications, 1985), 52-57.
- Franz Schubert, "Erlkönig," D 328, in *The Schubert Song Collection*, vol. 1, ed. Eric Sams, voice and piano score (London: Eulenburg, 1991), 10-18.

Subsequent Citations of a Work in a Collection

Shortened citations will include the composer, the specific piece title, and the page/measure numbers within the collection, assuming the anthology has been clearly identified in a previous footnote.

- Debussy, "Clair de lune," 54.

Citing Secondary Sources about Music

When citing scholarly books, articles, or other secondary materials that discuss music, the Chicago style guidelines for general academic writing apply. The key is to accurately identify the author, title, and publication information of the source, along with the specific page number.

First-Time Citation of a Secondary Source

A first-time footnote citation for a scholarly article or book chapter should include the author's full name, the title of the article or chapter (in quotation marks), the title of the journal or book (in italics), and the publication details. For a journal, include the volume number, issue number, publication year, and page range. For a book, include the publisher and publication year. Then, provide the specific page number you are referencing.

- Carolyn Abbate, "Music as Performance," in *Musicology: A Practical Guide*, ed. Malcolm Brown (New York: Oxford University Press, 2002), 145.
- Richard Taruskin, "The Poetics of Self-Consciousness," in *Music in the Western World: A History in Documents*, 3rd ed., ed. Piero Weiss and Richard Taruskin (New York: Schirmer Books, 2000), 312-15.

Subsequent Citations of a Secondary Source

Subsequent citations use a shortened form, typically the author's last name, a shortened title, and the specific page number.

- Abbate, "Music as Performance," 148.
- Taruskin, "Poetics of Self-Consciousness," 314.

Best Practices for Chicago Style Footnotes in Music Research

Maintaining accuracy and consistency is paramount when using Chicago style footnotes for music. It is advisable to consult the latest edition of *The Chicago Manual of Style* for definitive guidance, as specific conventions can evolve. When in doubt, prioritize clarity and ensure that a reader can easily locate the source material.

Pay close attention to the correct italicization of titles (works of music, albums, journals, books) and the use of quotation marks for shorter musical pieces or articles within a larger work. For music scores, always specify whether you are referencing a performing score or a full score if it makes a significant difference to your argument. When citing online resources, ensure that the access date is included if the content is likely to change. Finally, a well-organized bibliography that mirrors the full citations used in the footnotes provides an essential framework for scholarly research.

FAQ

Q: What is the primary difference between Chicago style footnotes for music and for other disciplines?

A: The primary difference lies in the specificity required for musical elements. Music citations often need to include details like opus numbers, catalog numbers, movement titles, tempo markings, page numbers from scores, or track and timing information from recordings, which are not typically found in citations for prose texts.

Q: How do I cite a specific passage within a longer musical work in a Chicago style footnote?

A: You would typically cite the composer, the work, and then specify the exact page number from the score or the measure numbers where the passage appears. For instance: Johann Sebastian Bach, *Toccata and Fugue in D minor, BWV 565*, score (Leipzig: Breitkopf & Härtel, n.d.), 5, measures 10-20.

Q: Should I italicize the title of a symphony or opera in a Chicago style footnote example music?

A: Yes, titles of major musical works such as symphonies, operas, concertos, and sonatas should be italicized in Chicago style footnotes.

Q: What if I'm citing a musical arrangement of a piece

originally by another composer?

A: You would cite the arranger and the arrangement, but you should also clearly attribute the original composition to the original composer. For example: Arrangement by Leopold Stokowski of "Clair de lune" from Suite bergamasque, by Claude Debussy, performed by the Philadelphia Orchestra, RCA Victor LM-1146, 1950.

Q: How do I handle citing a song that has been recorded by multiple artists?

A: For a Chicago style footnote example music recording, you would focus on the specific recording you are referencing. Include the performer, the song title, the album title (if applicable), the record label, and any relevant track or catalog information. You would also cite the original composer of the song if it's relevant to your analysis.

Q: Is there a specific way to cite a musical theme or motif in Chicago style?

A: Yes, if you are analyzing a specific musical theme or motif, you would reference it by its appearance within a score (page number or measure numbers) or a recording (track and timing), attributing it to the composer and the specific work.

Q: What is the difference between citing a score and citing a recording in Chicago style?

A: Citing a score focuses on the written musical text, including composer, title, opus/catalog number, edition details, and page/measure numbers. Citing a recording focuses on the specific performance, including performer, composer, work, album title, record label, track number, and timing.

Q: Do I need to include the URL for music accessed via online streaming services in my Chicago style footnote?

A: Generally, for music accessed via major streaming platforms like Spotify or Apple Music, the URL is not required in the footnote itself. The platform name (e.g., "Spotify stream") is usually sufficient. However, the Chicago Manual of Style may recommend including URLs in the bibliography for online-only sources.

Q: How do I abbreviate common musical terms in my Chicago style footnotes?

A: The Chicago Manual of Style does not mandate specific abbreviations for musical terms in footnotes, but consistency is key. Common practices include using standard abbreviations like "Op." for opus, "BWV" for Bach-Werk-Verzeichnis, "mvt." for movement, and "arr." for arrangement. Always define any unfamiliar abbreviations in your first footnote or in a glossary if necessary.

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