

CHICAGO STYLE FOR AUDIO

THE CHICAGO MANUAL OF STYLE FOR AUDIO PRODUCTIONS IS A CRUCIAL, YET OFTEN OVERLOOKED, ASPECT OF SCHOLARLY AND PROFESSIONAL CITATION. UNDERSTANDING HOW TO PROPERLY CITE AUDIO MATERIALS, FROM PODCASTS TO INTERVIEWS AND RECORDED LECTURES, ENSURES ACADEMIC INTEGRITY AND ALLOWS READERS TO LOCATE THE ORIGINAL SOURCES. THIS GUIDE WILL DELVE INTO THE INTRICACIES OF THE CHICAGO STYLE, SPECIFICALLY AS IT APPLIES TO AUDIO, COVERING EVERYTHING FROM THE ESSENTIAL ELEMENTS OF A CITATION TO SPECIFIC EXAMPLES FOR VARIOUS AUDIO FORMATS. WE WILL EXPLORE THE NUANCES OF IN-TEXT CITATIONS AND THE CORRESPONDING BIBLIOGRAPHY ENTRIES, ENSURING CLARITY AND ACCURACY. MASTERING THESE PRINCIPLES WILL ELEVATE THE CREDIBILITY OF YOUR WORK AND FACILITATE RESEARCH FOR YOUR AUDIENCE.

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UNDERSTANDING THE BASICS OF CHICAGO STYLE CITATIONS FOR AUDIO

THE CHICAGO MANUAL OF STYLE (CMOS) PROVIDES A COMPREHENSIVE FRAMEWORK FOR ACADEMIC AND PROFESSIONAL WRITING, AND ITS GUIDELINES EXTEND TO A WIDE ARRAY OF SOURCE TYPES, INCLUDING THOSE IN AUDIO FORMAT. WHEN ENGAGING WITH AUDIO MATERIALS, WHETHER FOR ACADEMIC RESEARCH, JOURNALISTIC REPORTING, OR CREATIVE PROJECTS, ADHERING TO A STANDARDIZED CITATION METHOD IS PARAMOUNT. CMOS OFFERS TWO PRIMARY SYSTEMS FOR CITATION: NOTES-BIBLIOGRAPHY AND AUTHOR-DATE. FOR AUDIO, THE NOTES-BIBLIOGRAPHY SYSTEM IS GENERALLY MORE COMMON AND ADAPTABLE, ALLOWING FOR DETAILED INFORMATION TO BE PRESENTED IN FOOTNOTES OR ENDNOTES. THIS SYSTEM EMPHASIZES CLARITY AND PROVIDES READERS WITH DIRECT ACCESS TO THE CITED MATERIAL.

THE CORE PRINCIPLE BEHIND ANY CITATION STYLE, INCLUDING CHICAGO'S APPROACH TO AUDIO, IS ATTRIBUTION. PROPER CITATION ACKNOWLEDGES THE CREATORS OF THE ORIGINAL WORK, PREVENTS PLAGIARISM, AND ALLOWS READERS TO VERIFY INFORMATION AND EXPLORE THE SOURCE MATERIAL FURTHER. FOR AUDIO, THIS MEANS IDENTIFYING THE SPEAKER, INTERVIEWER, INTERVIEWEE, HOST, PRODUCER, COMPOSER, PERFORMER, AND THE SPECIFIC CONTEXT OR PLATFORM FROM WHICH THE AUDIO WAS ACCESSED. THE COMPLEXITY ARISES FROM THE DIVERSE NATURE OF AUDIO CONTENT AND THE VARIOUS WAYS IT CAN BE DISTRIBUTED AND ACCESSED.

ESSENTIAL ELEMENTS OF A CHICAGO STYLE AUDIO CITATION

REGARDLESS OF THE SPECIFIC TYPE OF AUDIO SOURCE, SEVERAL FUNDAMENTAL PIECES OF INFORMATION ARE CONSISTENTLY REQUIRED IN A CHICAGO STYLE CITATION. THESE ELEMENTS ENSURE THAT THE READER CAN ACCURATELY IDENTIFY AND LOCATE THE AUDIO MATERIAL. EVEN IF SOME INFORMATION IS NOT READILY AVAILABLE, INCLUDING AS MUCH OF THIS AS POSSIBLE IS CRUCIAL FOR A ROBUST CITATION.

AUTHOR OR CREATOR IDENTIFICATION

THE PRIMARY IDENTIFIER FOR ANY AUDIO SOURCE IS ITS CREATOR. THIS COULD BE THE INDIVIDUAL SPEAKING, THE INTERVIEWER AND INTERVIEWEE, THE HOST OF A PODCAST, OR THE COMPOSER AND PERFORMER OF MUSIC. IN CHICAGO STYLE, THE NAME OF THE MAIN CREATOR IS TYPICALLY PRESENTED FIRST. FOR INTERVIEWS, BOTH PARTIES INVOLVED ARE OFTEN CREDITED. FOR A PODCAST, THE HOST OR PROMINENT GUESTS MIGHT BE LISTED.

TITLE OF THE WORK

EVERY AUDIO PIECE, WHETHER A SPECIFIC EPISODE OF A PODCAST, A SINGLE SONG, OR A RECORDED LECTURE, SHOULD HAVE A TITLE. THIS TITLE HELPS TO DISTINGUISH THE AUDIO FROM OTHER WORKS BY THE SAME CREATOR OR WITHIN THE SAME SERIES. TITLES OF STANDALONE AUDIO WORKS ARE TYPICALLY ITALICIZED, WHILE TITLES OF EPISODES OR INDIVIDUAL TRACKS WITHIN A LARGER COLLECTION ARE ENCLOSED IN QUOTATION MARKS.

PRODUCER OR DIRECTOR

FOR MORE FORMAL PRODUCTIONS LIKE DOCUMENTARIES, RADIO DRAMAS, OR CERTAIN MUSIC ALBUMS, THE PRODUCER OR DIRECTOR'S NAME IS OFTEN AN IMPORTANT PIECE OF INFORMATION. THEIR ROLE IN SHAPING THE AUDIO CONTENT WARRANTS INCLUSION IN THE CITATION, ESPECIALLY IF THEY ARE A SIGNIFICANT FIGURE ASSOCIATED WITH THE WORK.

NAME OF THE SERIES OR COLLECTION

IF THE AUDIO IS PART OF A LARGER SERIES, SUCH AS A PODCAST, A RADIO SHOW, OR A MUSICAL ALBUM, THE NAME OF THAT SERIES OR COLLECTION MUST BE INCLUDED. THIS PROVIDES CONTEXT AND HELPS THE READER UNDERSTAND THE RELATIONSHIP OF THE SPECIFIC AUDIO PIECE TO OTHER RELATED CONTENT.

DATE OF PUBLICATION OR RELEASE

THE DATE ASSOCIATED WITH THE AUDIO IS VITAL FOR ESTABLISHING ITS TEMPORAL CONTEXT. THIS COULD BE THE ORIGINAL BROADCAST DATE, THE RELEASE DATE OF AN ALBUM, OR THE DATE AN EPISODE WAS PUBLISHED. FOR INTERVIEWS OR LECTURES THAT MIGHT NOT HAVE A FORMAL RELEASE DATE, THE DATE OF RECORDING IS ESSENTIAL.

PUBLISHER OR DISTRIBUTOR

IDENTIFYING WHO PUBLISHED OR DISTRIBUTED THE AUDIO IS IMPORTANT FOR PROVENANCE AND ACCESSIBILITY. THIS COULD BE A RECORD LABEL FOR MUSIC, A PODCAST NETWORK, A UNIVERSITY FOR A RECORDED LECTURE, OR A WEBSITE HOSTING THE AUDIO CONTENT.

MEDIUM AND ACCESS INFORMATION

SPECIFYING THE MEDIUM (E.G., MP3 FILE, STREAMING AUDIO, CD) AND, CRUCIALLY, HOW THE AUDIO WAS ACCESSED IS NECESSARY. FOR ONLINE SOURCES, THIS INCLUDES THE URL OR THE NAME OF THE PLATFORM (E.G., SPOTIFY, YOUTUBE, UNIVERSITY LIBRARY DATABASE). IF ACCESSED IN PERSON, DETAILS ABOUT THE ARCHIVE OR COLLECTION SHOULD BE PROVIDED.

IN-TEXT CITATIONS FOR AUDIO SOURCES

IN THE NOTES-BIBLIOGRAPHY SYSTEM OF CHICAGO STYLE, IN-TEXT CITATIONS ARE TYPICALLY HANDLED THROUGH FOOTNOTES OR ENDNOTES. THESE NOTES PROVIDE A CONCISE REFERENCE TO THE SOURCE AND DIRECT THE READER TO THE FULL ENTRY IN THE BIBLIOGRAPHY. FOR AUDIO, THE INFORMATION INCLUDED IN THE NOTE SHOULD BE SUFFICIENT FOR THE READER TO IDENTIFY THE SPECIFIC AUDIO AND ITS LOCATION.

FOOTNOTES AND ENDNOTES

WHEN REFERRING TO AN AUDIO SOURCE FOR THE FIRST TIME, THE FOOTNOTE OR ENDNOTE SHOULD CONTAIN A FULL CITATION, SIMILAR TO WHAT WOULD APPEAR IN THE BIBLIOGRAPHY BUT OFTEN SLIGHTLY ABBREVIATED. SUBSEQUENT REFERENCES TO THE

SAME SOURCE CAN BE SHORTENED, TYPICALLY INCLUDING THE CREATOR'S LAST NAME, A SHORTENED TITLE, AND THE SPECIFIC POINT OR TIME WITHIN THE AUDIO BEING REFERENCED.

FOR EXAMPLE, A FIRST REFERENCE TO A PODCAST EPISODE MIGHT LOOK LIKE THIS: 1. JOHN SMITH, "THE FUTURE OF AI," THE TECH TALK PODCAST, LAST MODIFIED OCTOBER 26, 2023, [HTTPS://EXAMPLE.COM/TECH-TALK-EPISODE-123](https://example.com/tech-talk-episode-123). A SUBSEQUENT REFERENCE COULD BE: 2. SMITH, "THE FUTURE OF AI."

REFERENCING SPECIFIC MOMENTS

A KEY ASPECT OF CITING AUDIO IS THE ABILITY TO DIRECT THE READER TO A PRECISE MOMENT WITHIN THE RECORDING. THIS IS ESPECIALLY IMPORTANT FOR INTERVIEWS, LECTURES, OR DISCUSSIONS WHERE SPECIFIC POINTS ARE BEING MADE. YOU CAN DO THIS BY INCLUDING THE TIMESTAMP IN YOUR IN-TEXT CITATION OR FOOTNOTE.

FOR INSTANCE: 3. JANE DOE, INTERVIEW BY MARK JOHNSON, "URBAN PLANNING INNOVATIONS," SEPTEMBER 15, 2023, TRANSCRIPT, 00:15:32. THIS ALLOWS A READER TO JUMP DIRECTLY TO THE RELEVANT SECTION OF THE AUDIO IF THEY HAVE ACCESS TO IT.

BIBLIOGRAPHY ENTRIES FOR AUDIO SOURCES

THE BIBLIOGRAPHY, LOCATED AT THE END OF YOUR PAPER, PROVIDES A COMPREHENSIVE LIST OF ALL SOURCES CONSULTED. FOR AUDIO, EACH ENTRY SHOULD BE FORMATTED CLEARLY AND CONSISTENTLY, PROVIDING ALL NECESSARY DETAILS FOR IDENTIFICATION AND RETRIEVAL. THE ORDER OF ELEMENTS MIGHT VARY SLIGHTLY DEPENDING ON THE SPECIFIC TYPE OF AUDIO, BUT THE CORE COMPONENTS REMAIN SIMILAR.

STRUCTURE OF A TYPICAL ENTRY

THE GENERAL STRUCTURE FOR AUDIO IN THE BIBLIOGRAPHY FOLLOWS THE PATTERN OF OTHER CHICAGO STYLE ENTRIES: CREATOR'S NAME, TITLE OF WORK, PUBLICATION INFORMATION, AND ACCESS INFORMATION. FOR AUDIO, THIS TRANSLATES TO IDENTIFYING THE SPEAKER/ARTIST, THE TITLE OF THE AUDIO PIECE, THE NAME OF THE SERIES OR ALBUM IT BELONGS TO, THE PUBLISHER/DISTRIBUTOR, AND THE DATE AND MEANS OF ACCESS.

HANDLING DIFFERENT AUDIO FORMATS

THE SPECIFIC FORMATTING WILL ADAPT BASED ON WHETHER YOU ARE CITING A PODCAST, AN INTERVIEW, A RECORDED LECTURE, OR A MUSICAL RECORDING. EACH FORMAT HAS ITS UNIQUE CONVENTIONS WITHIN THE BROADER CHICAGO STYLE FRAMEWORK, ENSURING THAT THE MOST RELEVANT IDENTIFYING DETAILS ARE PRIORITIZED.

CITING PODCASTS IN CHICAGO STYLE

PODCASTS HAVE BECOME AN INVALUABLE SOURCE OF INFORMATION AND ENTERTAINMENT, AND CHICAGO STYLE OFFERS CLEAR GUIDELINES FOR THEIR CITATION. THE KEY IS TO IDENTIFY THE PODCAST TITLE, THE EPISODE TITLE, THE HOST(S), AND THE PLATFORM WHERE IT WAS ACCESSED.

PODCAST EPISODE CITATION

FOR A SPECIFIC PODCAST EPISODE, THE BIBLIOGRAPHY ENTRY TYPICALLY BEGINS WITH THE HOST'S NAME (OR NAMES), FOLLOWED BY THE EPISODE TITLE IN QUOTATION MARKS. THEN, THE NAME OF THE PODCAST SERIES IS GIVEN, OFTEN ITALICIZED, FOLLOWED BY THE PUBLISHER, THE DATE OF PUBLICATION, AND THE URL OR ACCESS METHOD.

EXAMPLE: HOST NAME(S), "EPISODE TITLE," PODCAST SERIES TITLE, PUBLISHER, PUBLICATION DATE, URL.

FOR INSTANCE: IRA GLASS, "THE ONE THAT GOT AWAY," THIS AMERICAN LIFE, WBEZ CHICAGO, OCTOBER 20, 2023,

[HTTPS://WWW.THISAMERICANLIFE.ORG/EPISODE-NUMBER](https://www.thisamericanlife.org/episode-number).

INTERVIEWS ON PODCASTS

IF YOU ARE CITING AN INTERVIEW THAT APPEARED AS AN EPISODE OF A PODCAST, YOU WOULD PRIMARILY CITE THE HOST AS THE AUTHOR OF THE EPISODE AND THE INTERVIEWEE AS A KEY FIGURE WITHIN THE EPISODE. HOWEVER, IF THE INTERVIEWEE IS THE PRIMARY FOCUS AND THE PODCAST IS A PLATFORM FOR THEIR THOUGHTS, YOU MIGHT ADJUST THE ENTRY.

EXAMPLE: HOST NAME, INTERVIEWER; GUEST NAME, INTERVIEWEE. "EPISODE TITLE." PODCAST SERIES TITLE. PUBLISHER, PUBLICATION DATE. URL.

FOR EXAMPLE: TERRY GROSS, INTERVIEWER; MICHELLE OBAMA, INTERVIEWEE. "MICHELLE OBAMA ON BECOMING." FRESH AIR. NPR, NOVEMBER 12, 2018. [HTTPS://WWW.NPR.ORG/FRESH-AIR/MICHELLE-OBAMA](https://www.npr.org/fresh-air/michelle-obama).

CITING INTERVIEWS IN CHICAGO STYLE

INTERVIEWS, WHETHER RECORDED OR TRANSCRIBED, ARE COMMON SOURCES. CHICAGO STYLE DISTINGUISHES BETWEEN PUBLISHED INTERVIEWS (E.G., IN A MAGAZINE OR A TRANSCRIBED INTERVIEW ONLINE) AND PRIVATE INTERVIEWS YOU CONDUCTED YOURSELF.

PUBLISHED INTERVIEWS

IF AN INTERVIEW HAS BEEN PUBLISHED AND IS ACCESSIBLE TO OTHERS, IT IS TREATED SIMILARLY TO OTHER PUBLISHED WORKS. IF IT'S PART OF A LARGER PUBLICATION LIKE A MAGAZINE ARTICLE, CITE IT AS SUCH. IF IT'S A STANDALONE PUBLISHED INTERVIEW ONLINE, THE FORMAT WILL BE CLOSER TO A WEB RESOURCE.

EXAMPLE (ONLINE INTERVIEW): INTERVIEWER NAME, INTERVIEWER. "INTERVIEW TITLE." BY INTERVIEWEE NAME. PUBLICATION NAME, DATE. URL.

FOR EXAMPLE: ROBERT SIEGEL, INTERVIEWER. "WHAT YOU NEED TO KNOW ABOUT THE LATEST CLIMATE REPORT." BY DR. ANYA SHARMA. SCIENCE TODAY ONLINE, NOVEMBER 1, 2023. [HTTPS://WWW.SCIENCETODAY.COM/CLIMATE-REPORT-INTERVIEW](https://www.sciencetoday.com/climate-report-interview).

PRIVATE INTERVIEWS

FOR INTERVIEWS YOU HAVE CONDUCTED YOURSELF, THE CITATION WILL INCLUDE THE INTERVIEWEE'S NAME, THE TITLE OF THE INTERVIEW (IF ANY), THE DATE IT WAS CONDUCTED, AND THE FORMAT (E.G., AUDIO RECORDING, PERSONAL COMMUNICATION).

EXAMPLE (AUDIO RECORDING): INTERVIEWEE NAME. INTERVIEW BY INTERVIEWER NAME. DATE OF INTERVIEW. AUDIO RECORDING. PERSONAL COLLECTION.

FOR EXAMPLE: DR. EVELYN REED. INTERVIEW BY AUTHOR. OCTOBER 10, 2023. AUDIO RECORDING. PERSONAL COLLECTION.

IN-TEXT NOTES FOR PRIVATE INTERVIEWS ARE CRUCIAL AND OFTEN INCLUDE THE DATE OF THE INTERVIEW TO HELP READERS CONTEXTUALIZE THE INFORMATION.

CITING RECORDED LECTURES AND SPEECHES IN CHICAGO STYLE

RECORDED LECTURES, SPEECHES, OR PRESENTATIONS ARE VALUABLE ACADEMIC AND INFORMATIONAL RESOURCES. CITING THESE ACCURATELY ENSURES THAT YOUR AUDIENCE CAN ACCESS THE ORIGINAL MATERIAL IF THEY WISH TO REVIEW IT.

LECTURES AND ACADEMIC PRESENTATIONS

FOR LECTURES DELIVERED IN AN ACADEMIC SETTING AND SUBSEQUENTLY RECORDED, INCLUDE THE SPEAKER'S NAME, THE LECTURE

TITLE, THE COURSE NAME OR EVENT WHERE IT WAS DELIVERED, THE INSTITUTION, THE DATE, AND THE ACCESS METHOD (E.G., UNIVERSITY WEBSITE, YouTube).

EXAMPLE: SPEAKER NAME. "LECTURE TITLE." COURSE NAME (OR EVENT NAME), INSTITUTION NAME, DATE OF LECTURE. URL.

FOR INSTANCE: PROFESSOR DAVID CHEN. "THE EVOLUTION OF RENAISSANCE ART." ART HISTORY 301, UNIVERSITY OF CHICAGO, SEPTEMBER 20, 2023. [HTTPS://UCHICAGO.EDU/ARTHISTORY/LECTURES/RENAISSANCE-ART-CHEN-20230920](https://uchicago.edu/arthistory/lectures/renaissance-art-chen-20230920).

PUBLIC SPEECHES AND KEYNOTES

FOR PUBLIC SPEECHES OR KEYNOTE ADDRESSES THAT HAVE BEEN RECORDED AND MADE AVAILABLE, THE FORMAT IS SIMILAR. FOCUS ON THE SPEAKER, THE TITLE OF THE SPEECH, THE EVENT, THE ORGANIZATION HOSTING THE EVENT, THE DATE, AND THE PLATFORM.

EXAMPLE: SPEAKER NAME. "SPEECH TITLE." EVENT NAME, ORGANIZATION NAME, DATE OF SPEECH. URL.

FOR EXAMPLE: DR. JANE GOODALL. "CONSERVATION IN THE 21ST CENTURY." WORLD WILDLIFE FUND ANNUAL GALA, NOVEMBER 15, 2022. [HTTPS://WWW.WORLDWILDLIFE.ORG/EVENTS/GOODALL-KEYNOTE-2022](https://www.worldwildlife.org/events/goodall-keynote-2022).

CITING MUSIC AND SOUND RECORDINGS IN CHICAGO STYLE

CITING MUSIC REQUIRES ATTENTION TO DETAIL, INCLUDING THE COMPOSER, LYRICIST (IF DIFFERENT), PERFORMERS, ALBUM TITLE, TRACK TITLE, RECORD LABEL, AND RELEASE DATE. CHICAGO STYLE PROVIDES SPECIFIC FORMATS FOR DIFFERENT TYPES OF MUSICAL WORKS.

ALBUMS AND TRACKS

FOR AN ENTIRE ALBUM, YOU WOULD CITE THE ARTIST(S) AND THE ALBUM TITLE. FOR A SPECIFIC TRACK ON AN ALBUM, YOU WOULD LIST THE TRACK TITLE FIRST, FOLLOWED BY THE ARTIST, AND THEN THE ALBUM DETAILS.

EXAMPLE (TRACK): "TRACK TITLE." BY ARTIST NAME. ON ALBUM TITLE. RECORD LABEL, RELEASE YEAR. MEDIUM (E.G., CD, STREAMING).

FOR INSTANCE: "BOHEMIAN RHAPSODY." BY QUEEN. ON A NIGHT AT THE OPERA. ELEKTRA, 1975. CD.

EXAMPLE (STREAMING TRACK): "TRACK TITLE." BY ARTIST NAME. ALBUM TITLE. RECORD LABEL, RELEASE YEAR. STREAMING AUDIO. PLATFORM NAME, URL.

FOR EXAMPLE: "HALLELUJAH." BY LEONARD COHEN. SONGS OF LOVE AND HATE. COLUMBIA RECORDS, 1971. STREAMING AUDIO. SPOTIFY, [HTTPS://OPEN.SPOTIFY.COM/TRACK/TRACKID](https://open.spotify.com/track/trackid).

CLASSICAL MUSIC

FOR CLASSICAL MUSIC, IT'S IMPORTANT TO SPECIFY THE COMPOSER, THE SPECIFIC WORK (OFTEN WITH OPUS OR CATALOG NUMBER), THE PERFORMERS (CONDUCTOR AND ORCHESTRA, OR SOLOISTS), AND THE RECORDING DETAILS.

EXAMPLE: COMPOSER NAME. WORK TITLE. PERFORMED BY PERFORMER/ENSEMBLE. RECORD LABEL, RELEASE YEAR. MEDIUM.

FOR EXAMPLE: BEETHOVEN, LUDWIG VAN. SYMPHONY NO. 9 IN D MINOR, OP. 125. PERFORMED BY BERLIN PHILHARMONIC, HERBERT VON KARAJAN. DEUTSCHE GRAMMOPHON, 1963. CD.

COMMON CHALLENGES AND SOLUTIONS IN CHICAGO STYLE AUDIO CITATION

NAVIGATING AUDIO CITATIONS CAN PRESENT UNIQUE CHALLENGES DUE TO THE DYNAMIC NATURE OF DIGITAL MEDIA AND THE VARIED WAYS AUDIO CONTENT IS PRODUCED AND DISTRIBUTED. HOWEVER, BY UNDERSTANDING THE CORE PRINCIPLES OF CHICAGO STYLE, THESE CHALLENGES CAN BE EFFECTIVELY ADDRESSED.

INCOMPLETE INFORMATION

SOMETIMES, CRUCIAL DETAILS LIKE THE EXACT RELEASE DATE, PUBLISHER, OR EVEN THE FULL TITLE MIGHT BE DIFFICULT TO FIND. IN SUCH CASES, USE THE INFORMATION THAT IS AVAILABLE AND NOTE ANY MISSING ELEMENTS IF NECESSARY, OR USE APPROXIMATIONS WHERE APPROPRIATE (E.G., "CIRCA 2020" FOR A ROUGH YEAR). ALWAYS STRIVE FOR THE MOST COMPLETE CITATION POSSIBLE.

ACCESS ISSUES AND ARCHIVAL MATERIAL

AUDIO THAT IS ONLY AVAILABLE IN PRIVATE COLLECTIONS OR THROUGH LIMITED ARCHIVES REQUIRES CAREFUL DESCRIPTION. FOR PERSONAL INTERVIEWS, STATING "PERSONAL COLLECTION" OR "PRIVATE RECORDING" IS SUFFICIENT. FOR ARCHIVAL MATERIAL, PROVIDING THE NAME OF THE ARCHIVE AND ANY COLLECTION NUMBERS IS ESSENTIAL.

TRANSCRIPTS VS. AUDIO

WHEN CITING AUDIO THAT ALSO HAS A TRANSCRIPT AVAILABLE, YOU CAN CHOOSE TO CITE THE AUDIO RECORDING, THE TRANSCRIPT, OR BOTH, DEPENDING ON WHICH ASPECT YOU ARE REFERENCING. IF YOU ARE QUOTING DIRECTLY FROM SPOKEN WORDS, CITING THE AUDIO WITH A TIMESTAMP IS IDEAL. IF YOU ARE REFERENCING THE TEXT OF THE SPOKEN WORDS, CITING THE TRANSCRIPT (IF IT'S PUBLISHED) MIGHT BE MORE APPROPRIATE. ALWAYS BE CLEAR ABOUT WHAT YOU ARE CITING.

FOR EXAMPLE, WHEN REFERENCING SPOKEN WORDS WITH A TIMESTAMP:

- SMITH, JOHN. "THE FUTURE OF AI." THE TECH TALK PODCAST. OCTOBER 26, 2023. AUDIO RECORDING. [HTTPS://EXAMPLE.COM/TECH-TALK-EPISODE-123](https://example.com/tech-talk-episode-123), 00:05:18.

AND WHEN REFERENCING A TRANSCRIPT (IF AVAILABLE AND CITED AS A SEPARATE DOCUMENT):

- SMITH, JOHN. "THE FUTURE OF AI." TRANSCRIPT. THE TECH TALK PODCAST. OCTOBER 26, 2023. [HTTPS://EXAMPLE.COM/TECH-TALK-EPISODE-123-TRANSCRIPT](https://example.com/tech-talk-episode-123-transcript).

ADHERING TO THESE GUIDELINES FOR CHICAGO STYLE FOR AUDIO ENSURES THAT YOUR WORK IS NOT ONLY ACADEMICALLY SOUND BUT ALSO A VALUABLE RESOURCE FOR YOUR READERS, ALLOWING THEM TO EXPLORE THE AUDIO MATERIALS YOU HAVE CONSULTED.

FAQ

Q: HOW DO I CITE A PODCAST EPISODE WHERE MULTIPLE HOSTS ARE INVOLVED?

A: WHEN MULTIPLE HOSTS ARE INVOLVED IN A PODCAST EPISODE, LIST THEM IN THE ORDER THEY APPEAR IN THE EPISODE OR AS CREDITED BY THE PODCAST. IF THERE ARE MANY, YOU CAN LIST THE PRIMARY HOST AND THEN USE "ET AL." IF THE CHICAGO MANUAL OF STYLE GUIDELINES FOR YOUR SPECIFIC CONTEXT PERMIT IT, THOUGH GENERALLY, LISTING ALL PROMINENT HOSTS IS PREFERRED IF SPACE ALLOWS IN THE BIBLIOGRAPHY. IN FOOTNOTES, YOU MIGHT LIST THE MAIN HOST AND THEN MENTION OTHERS OR USE "ET AL." FOR BREVITY IF APPROPRIATE.

Q: WHAT IF AN AUDIO SOURCE HAS NO CLEAR TITLE?

A: IF AN AUDIO SOURCE LACKS A FORMAL TITLE, CREATE A DESCRIPTIVE TITLE YOURSELF AND PLACE IT IN SQUARE BRACKETS. FOR EXAMPLE, "[UNSCHEDULED CONVERSATION WITH NEIGHBORS]." ALWAYS FOLLOW THIS BRACKETED TITLE WITH ANY OTHER AVAILABLE INFORMATION, SUCH AS THE DATE OF THE RECORDING AND THE NAMES OF THE PARTICIPANTS, TO CLEARLY IDENTIFY

THE SOURCE.

Q: HOW DO I CITE AN AUDIO RECORDING FOUND ON A PLATFORM LIKE YOUTUBE?

A: FOR AUDIO CONTENT FOUND ON YOUTUBE, TREAT IT AS A WEB RESOURCE. INCLUDE THE UPLOADER'S NAME (OR USERNAME), THE TITLE OF THE VIDEO (IN QUOTATION MARKS), THE NAME OF THE PLATFORM (YOUTUBE), THE DATE OF UPLOAD, AND THE URL. IF THE CONTENT IS PRIMARILY AUDIO AND THE VIDEO IS INCIDENTAL, YOU WOULD STILL CITE IT AS A VIDEO ON YOUTUBE, AS THAT'S THE PRIMARY MEDIUM OF ACCESS.

Q: WHAT IS THE DIFFERENCE BETWEEN CITING A MUSIC ALBUM AND A SINGLE TRACK IN CHICAGO STYLE?

A: WHEN CITING A MUSIC ALBUM, THE PRIMARY FOCUS IS THE ARTIST AND THE ALBUM TITLE. FOR A SINGLE TRACK, YOU WOULD LIST THE TRACK TITLE FIRST (IN QUOTATION MARKS), FOLLOWED BY THE ARTIST, AND THEN THE ALBUM DETAILS. THIS PRIORITIZATION HELPS READERS QUICKLY IDENTIFY WHETHER YOU ARE REFERENCING THE ENTIRE COLLECTION OF WORK OR A SPECIFIC SONG.

Q: HOW DO I CITE A LIVE AUDIO RECORDING WHERE THE EXACT DATE IS UNKNOWN?

A: IF THE EXACT DATE OF A LIVE AUDIO RECORDING IS UNKNOWN BUT YOU HAVE AN APPROXIMATE YEAR OR RANGE, YOU CAN INDICATE THIS. FOR EXAMPLE, USE "CIRCA [YEAR]" OR "[EARLY 2000s]". IF NO TEMPORAL INFORMATION IS AVAILABLE, YOU WOULD OMIT THE DATE BUT ENSURE OTHER IDENTIFYING DETAILS ARE AS COMPLETE AS POSSIBLE, NOTING THE ABSENCE OF A PRECISE DATE IF NECESSARY IN YOUR DESCRIPTION.

Q: SHOULD I INCLUDE THE LENGTH OF AN AUDIO CLIP IN MY CITATION?

A: INCLUDING THE EXACT LENGTH OR TIMESTAMP OF A SPECIFIC CLIP IS GENERALLY NOT REQUIRED FOR THE FULL BIBLIOGRAPHY ENTRY UNLESS IT'S CRITICAL FOR IDENTIFYING A VERY SHORT SEGMENT OF A LONGER WORK. HOWEVER, IT IS HIGHLY RECOMMENDED AND OFTEN NECESSARY FOR FOOTNOTES/ENDNOTES WHEN REFERENCING A SPECIFIC POINT WITHIN THE AUDIO TO GUIDE YOUR READER DIRECTLY TO THAT MOMENT.

Q: HOW DO I CITE A "SPOKEN WORD" POEM OR PERFORMANCE IF IT'S NOT PART OF A LARGER ALBUM?

A: TREAT SPOKEN WORD PERFORMANCES SIMILARLY TO OTHER AUDIO RECORDINGS. IF IT'S A STANDALONE RECORDING, CITE THE PERFORMER, THE TITLE OF THE WORK (IN QUOTATION MARKS), THE PUBLISHER OR PLATFORM, THE RELEASE DATE, AND THE URL OR MEDIUM. IF IT'S PART OF A COLLECTION OF SPOKEN WORD PIECES, CITE IT AS A TRACK ON THAT COLLECTION.

Q: WHAT IF THE AUDIO SOURCE IS AN AUDIOBOOK?

A: FOR AUDIOBOOKS, YOU CITE THE AUTHOR OF THE BOOK, THE TITLE OF THE AUDIOBOOK (ITALICIZED), THE NARRATOR(S), THE PUBLISHER, AND THE YEAR OF PUBLICATION FOR THE AUDIOBOOK VERSION. IF YOU ARE REFERENCING A SPECIFIC CHAPTER OR SECTION, INCLUDE THAT INFORMATION ALONG WITH THE TIME MARKERS IF AVAILABLE, SIMILAR TO REFERENCING A LECTURE OR PODCAST.

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