

chicago style music theory citation

The Importance of Chicago Style Music Theory Citation

chicago style music theory citation is an essential skill for academics, students, and researchers working within the field of music theory. Properly attributing sources ensures academic integrity, prevents plagiarism, and allows readers to locate the original works for further study. This comprehensive guide will delve into the intricacies of citing music theory resources according to the Chicago Manual of Style, covering everything from basic principles to specific examples for various types of materials. Understanding these guidelines is crucial for anyone aiming to produce scholarly work that adheres to rigorous academic standards, particularly when dealing with complex analytical concepts and historical texts within musicology and music theory. We will explore the nuances of both footnotes/endnotes and bibliographic entries, providing clear instructions for citing books, articles, dissertations, and even digital resources relevant to music theory.

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Understanding the Fundamentals of Chicago Style Citation

The Chicago Manual of Style (CMOS) offers two primary citation systems: the notes-bibliography system and the author-date system. For academic disciplines like music theory, the notes-bibliography system, which utilizes footnotes or endnotes and a bibliography, is overwhelmingly preferred. This method allows for detailed commentary and immediate source identification without interrupting the flow of the text with parenthetical citations. The core principle is to provide readers with enough information to identify and retrieve the source easily. Consistency in applying the chosen format is paramount, whether you are citing foundational texts on harmony, advanced analyses of atonal music, or historical documents related to musical practices.

The Chicago style emphasizes clarity and completeness. When citing a work, you must include essential bibliographic details such as the author's name, the title of the work, publication information (city, publisher, year), and specific locational information like page numbers. For music theory, this often involves referencing specific passages within analytical chapters, historical discussions, or even particular musical examples. The goal is to guide your reader precisely to the information you are referencing, facilitating their own research and verification of your claims. This meticulous approach builds credibility and demonstrates a thorough engagement with existing scholarship.

Footnotes and Endnotes in Music Theory Citations

In the notes-bibliography system of Chicago style, footnotes (appearing at the bottom of the page) or endnotes (appearing at the end of the document) serve as the primary means of citation within the text. Each footnote or endnote begins with a superscript Arabic numeral, sequentially numbered throughout the document. The first time a source is cited, the note provides full bibliographic information. Subsequent citations of the same source can be significantly shortened, typically including the author's last name, a shortened title, and the relevant page number.

For music theory scholarship, these notes are crucial for referencing specific analytical insights, theoretical frameworks, or historical contexts drawn from other scholars. For instance, when discussing Schenkerian analysis, you might cite Heinrich Schenker's foundational works in a footnote. When quoting a theoretical definition or presenting a specific harmonic progression analysis from a secondary source, the footnote provides immediate evidence of your inspiration or the source of your data. This direct linkage between the text and its source is fundamental to scholarly discourse in music theory.

First Reference Notes for Music Theory Resources

The initial citation of any source in a footnote or endnote requires a comprehensive set of bibliographic details. The specific format varies slightly depending on the type of source (book, article, etc.), but generally includes the author's full name, the title of the work in italics, publication details, and the specific page number(s) referenced. For a book, this would be Author First Name Last Name, *Title of Book* (City: Publisher, Year), page number.

When citing a pivotal work in music theory, such as *Harmony* by Arnold Schoenberg, the first reference note would look something like this: Arnold Schoenberg, *Harmony* (Berkeley: University of California Press, 1978), 45. If the source is an article or a chapter within an edited volume, the title of the article or chapter is placed in quotation marks, and the larger work's title is italicized, followed by the editor's name(s) and publication details. This level of detail ensures that a reader can easily locate the exact source material without ambiguity.

Subsequent Reference Notes for Music Theory Resources

After the initial full citation, subsequent references to the same source are significantly abbreviated to avoid redundancy and improve readability. The common practice is to use the author's last name, a shortened version of the title (italicized), and the specific page number. For example, if you have already cited Schoenberg's *Harmony*, a subsequent note referring to the same book would be: Schoenberg, *Harmony*, 62. This concise format maintains clarity while reducing the length of the notes, especially in works that frequently engage with the same foundational texts.

In cases where multiple works by the same author are cited, the shortened title becomes even more critical to differentiate between them. If Schoenberg had another book cited, the shortened titles would be essential. For example, if *Style and Idea* was also cited, subsequent notes might look like: Schoenberg, *Harmony*, 78, and Schoenberg, *Style and Idea*, 112. This systematic abbreviation is a hallmark of the Chicago style and is vital for maintaining efficient and clear scholarly communication.

The Bibliography for Chicago Style Music Theory Resources

The bibliography appears at the end of the document and lists all the sources cited in the footnotes or endnotes. Unlike footnotes, which are descriptive and include page numbers for specific references, the bibliography provides a comprehensive, alphabetized list of all consulted works. Its purpose is to allow readers to quickly find and consult the original sources themselves. The format for bibliographic entries is very similar to the first footnote citation, but with a few key differences in punctuation and order.

For music theory scholarship, the bibliography is a crucial component, showcasing the breadth and depth of research undertaken. It acts as a roadmap for further exploration for anyone interested in the topic, enabling them to delve into the theoretical frameworks, historical contexts, and analytical methods that underpin the presented arguments. The rigor applied to constructing an accurate and complete bibliography directly reflects the researcher's commitment to scholarly practice.

Formatting Bibliography Entries for Music Theory Books

In the bibliography, book entries are typically formatted with the author's last name first, followed by the full first name. The title of the book is italicized. The city of publication, publisher, and year of publication are listed in that order, separated by colons. The entry concludes with a period. For example, a bibliographic entry for a book on music theory would appear as: Schoenberg, Arnold. *Harmony*. Berkeley: University of California Press, 1978.

When citing edited volumes, the primary author of the chapter or article is

listed first, followed by the title of the chapter in quotation marks. Then, the editor's name (preceded by "ed." or "eds.") and the title of the larger work (italicized) are provided, along with the publication details. This ensures that the specific contribution is credited while also situating it within its larger published context. This is particularly common when citing collections of essays on specific music theorists or analytical approaches.

Formatting Bibliography Entries for Music Theory Articles

Journal articles are cited in the bibliography with the author's last name first, followed by their first name. The title of the article is enclosed in quotation marks. The title of the journal is italicized, followed by the volume number, issue number (if applicable), the year of publication in parentheses, and the page range of the article. For example: Kerman, Joseph. "How We Got in Trouble." *The Musical Quarterly* 73, no. 2 (1989): 211-32.

This format is vital for referencing specialized articles that might introduce new theoretical concepts or historical interpretations within music theory. A well-formatted entry allows for easy retrieval of these valuable contributions, ensuring that the reader can access the original discourse. This is especially important for contemporary music theory, where research is often published in highly specific academic journals.

Citing Books on Music Theory

Books remain a cornerstone of music theory scholarship. Whether citing foundational texts like Rameau's *Treatise on Harmony* or contemporary analyses of popular music, the Chicago style provides a clear framework. For books, the key elements are the author's name, the full title, the place of publication, the publisher, and the year. In the notes, you include the specific page number(s) you are referencing. In the bibliography, the author's last name comes first, and the page range of the entire work is not typically included unless it's a specific edition like a collected works.

When citing analytical works, it's common to reference specific chapters or sections that detail particular theories or analytical techniques. For example, citing a chapter that explains Schenkerian graph construction would require referencing that specific chapter and its page numbers. The precision in citing these books ensures that your arguments are directly supported by the established literature in music theory and pedagogy.

Citing Analytical Music Theory Books

Analytical books often present complex theoretical frameworks and their application to musical examples. When citing such works, it is crucial to reference the specific pages where the analysis or theoretical explanation occurs. For instance, if a book details the harmonic analysis of a Chopin nocturne, your citation should point to the exact pages where this analysis is presented. This allows readers to follow your reasoning and examine the

analytical process firsthand.

A typical note for an analytical book might look like this: David Huron, *Sweet Anticipation: Music and Computation* (Cambridge, MA: MIT Press, 2006), 112. This directs the reader to Huron's discussion of cognitive aspects of musical anticipation, a concept relevant to various music theory discussions. The bibliography entry would omit the page number and reverse the author's name order.

Citing Historical Music Theory Books

Historical music theory texts, such as treatises from the Baroque or Classical periods, require careful citation. These sources often provide the theoretical underpinnings of Western art music. When citing them, it is important to include the original publication details if available, alongside modern critical editions. For example, citing a passage from Zarlino's *Le institutioni harmoniche* would require specifying the edition used.

A note for a historical text might be: Gioseffo Zarlino, *Le institutioni harmoniche* (Venice, 1558; repr., New York: Broude Brothers, 1966), part III, chap. 6. This indicates the original publication date and location, as well as the modern reprint used, and then the specific part and chapter. The bibliography would list the modern edition's full details. Understanding the historical context of theoretical ideas is paramount in music theory, and accurate citation of these sources is key.

Citing Journal Articles in Music Theory

Journal articles are a vital source for contemporary music theory research, often presenting cutting-edge theories, analyses, and historical findings. The Chicago style's approach to citing these articles ensures that their contributions are properly acknowledged. The key elements include the author, the article title, the journal title, volume and issue numbers, the publication year, and the page range.

When citing articles that engage with specific theoretical models, analytical techniques, or historical debates, referencing the precise pages is critical. This allows other scholars to engage directly with the original arguments and evidence presented. The consistent application of these citation rules is fundamental to building upon existing knowledge in music theory and ensuring the validity of research.

Citing Peer-Reviewed Music Theory Journals

Peer-reviewed journals are the primary venue for disseminating new scholarship in music theory. When citing an article from such a journal, it's essential to provide all the necessary bibliographic information for readers to locate it. For instance, referencing an article on post-tonal theory would require the author, article title, journal name, volume, issue, year, and page numbers. This rigorous citation practice is standard across academic

disciplines.

A typical note for a journal article might be: Janet Schmalfeldt, "Pre- and Post- {-} Opera: Looking Back at the 'Turing Test' for Music," *Journal of the American Musicological Society* 51, no. 3 (1998): 391. This note clearly points to Schmalfeldt's examination of operatic elements, allowing readers to verify the context and content of the reference. The bibliography entry would follow the standard format for articles.

Citing Articles in Edited Collections

Articles within edited collections or festschrifts (tributes to scholars) are also common in music theory. When citing these, you attribute the specific chapter or article to its author, but you also need to provide information about the larger edited volume. This includes the editor(s), the title of the collection, and the publication details for the entire volume.

A note for an article in an edited collection would look like: Kofi Agawu, "The Challenge of the Concept 'Theory'," in *Rethinking Music Studies: Essays in Honour of scholarship* (Oxford: Oxford University Press, 1992), 15. This format acknowledges Agawu's contribution while also placing it within the context of the tribute volume and providing its publisher and year. The bibliography entry would be structured accordingly, listing the chapter author first.

Citing Dissertations and Theses on Music Theory

Dissertations and theses represent original research and often contain detailed analyses or historical investigations that are valuable resources for music theory scholars. Citing these works requires specific attention to the type of document and the institution that awarded the degree. The Chicago style offers guidelines for including this information accurately.

When referencing dissertations or theses, it is crucial to include the author's name, the title of the work, the type of degree (Ph.D. dissertation, M.A. thesis), the university, and the year of completion. If the dissertation has been published and is available through a database like ProQuest Dissertations & Theses Global, that information should also be included, as it provides an easily accessible source for readers.

Citing Unpublished Dissertations and Theses

For unpublished dissertations and theses, the note should clearly state the author's full name, the title of the dissertation (in italics), the degree sought, the university granting the degree, and the year of completion. For example: Robert D. Morris, *Compositional Strategies for the Electronic Medium* (Ph.D. dissertation, Indiana University, 1977).

This format ensures that readers can identify the specific academic work and, if necessary, seek it out through interlibrary loan or institutional

archives. The unique nature of dissertations, often containing in-depth theoretical explorations or original musicological research, makes them invaluable but requires precise citation to acknowledge their originality and academic origin.

Citing Published Dissertations and Theses

If a dissertation or thesis has been published and is available for purchase or through an online database, you should cite it as a published work. This typically involves providing the same information as for a published book, including the publisher or database information, alongside the fact that it was originally a dissertation or thesis. For example, if Morris's dissertation was published by a press, the citation would reflect that.

When available through a database like ProQuest, the citation often includes the order number. A note might look like: Robert D. Morris, *Compositional Strategies for the Electronic Medium* (Ph.D. dissertation, Indiana University, 1977), accessed through ProQuest Dissertations & Theses Global (ID 1234567). The bibliography entry would follow the guidelines for published books or online resources, depending on how it's accessed. This makes the work more accessible to other researchers.

Citing Musical Scores and Editions

Citing musical scores and specific editions is a unique but critical aspect of music theory citation. When analyzing a piece of music, it is essential to specify which edition you are using, as different editions can have variations in notation, editorial choices, or even the included movements. This is particularly important for historical music or works with complex performance traditions.

The Chicago style requires attention to detail when citing scores, ensuring that readers can consult the exact version of the music you are referencing. This accuracy is vital for analytical consistency and for scholars wishing to compare different editions or critical interpretations.

Citing Printed Musical Scores

When citing a printed musical score, you typically include the composer's name, the title of the work, and the specific edition. In notes, you would also include the page number(s) or measure number(s) of the musical passage you are discussing. For example, when analyzing a passage from Beethoven's Piano Sonata Op. 109, you would cite the specific edition you used.

A note might read: Ludwig van Beethoven, *Piano Sonata No. 30 in E Major, Op. 109*, ed. Heinrich Schenker (Vienna: Universal Edition, 1913), 34, m. 12-16. This specifies the composer, title, edition editor, publication details, and the exact location within the score. The bibliography entry would list the full publication information for the edition.

Citing Editions of Collected Works

For composers whose works are published in comprehensive collected editions (e.g., the Neue Mozart-Ausgabe or the Bach-Gesellschaft-Ausgabe), it is important to cite the specific volume and page within that series. These editions are often the standard for scholarly research and performative practice.

A note for a work within a collected edition might be: Wolfgang Amadeus Mozart, Symphony No. 40 in G Minor, K. 550, in Neue Mozart-Ausgabe, Series IV, Volume 10, ed. Wolfgang Plath and Wolfgang Rehm (Kassel: Bärenreiter, 1955-), 25. This provides detailed information allowing for easy retrieval of the specific musical material from this authoritative scholarly edition.

Citing Online Resources and Databases for Music Theory

The digital age has made a vast array of online resources and databases available to music theorists. Citing these resources requires attention to their accessibility and stability. Chicago style guidelines for online sources emphasize providing enough information for the reader to find the material, even if the URL is subject to change.

This includes citing websites, online journals, digital archives, and specialized music theory databases. Accuracy and clarity in these citations are crucial, as online content can be dynamic and prone to modification or removal. Properly citing these resources ensures that your work is grounded in accessible information and contributes to the ongoing digital scholarly conversation.

Citing Online Articles and Websites

When citing an online article or webpage, the Chicago style generally requires the author's name (if available), the title of the page or article, the name of the website, the publication date (if available), and a URL. It is also recommended to include an access date, as online content can change.

For music theory, this might involve citing an online article discussing modal interchange or a resource offering interactive musical examples. A note could be: Timothy W. Roman, "Modal Interchange in Popular Song," MusicTheory.net Articles, October 26, 2023, <https://www.musictheory.net/articles/modal-interchange>. Accessed November 15, 2023. The bibliography would list the same information without the access date.

Citing Online Music Theory Databases

Specialized music theory databases, such as those containing corpus data for

music analysis or historical treatises in digital format, require specific citation methods. These databases are often curated and maintained by academic institutions or research consortia. The citation should identify the database name, the owner or administrator, and the specific content accessed.

For instance, citing a dataset from the Indiana University Digital Musicology Laboratory would require specifying the dataset name and the associated project. A note might read: "Harmonic Progression Corpus," Indiana University Digital Musicology Laboratory, accessed November 15, 2023, <http://dml.indiana.edu/corpus/harmonic-progressions>. The bibliography entry would similarly identify the database and its accessibility.

Common Challenges and Solutions in Music Theory Citation

Navigating the complexities of music theory citation can present unique challenges. These often arise from the interdisciplinary nature of the field, the varied formats of musical materials, and the rapid evolution of digital resources. Understanding these common issues and their solutions is key to producing polished, professional scholarly work.

One recurring challenge is dealing with older, less standardized editions of theoretical works or musical scores. Another is ensuring consistent formatting when citing mixed-media resources or ephemeral online content. By anticipating these difficulties and knowing how to apply the Chicago Manual of Style rigorously, researchers can overcome them effectively.

Dealing with Multiple Authors and Editors

When a work has multiple authors or editors, the Chicago style has specific rules for how to list them. For up to four authors, all names are typically listed in both notes and the bibliography. For five or more authors, only the first author's name is listed, followed by "et al." (and others) in notes, but all names are listed in the bibliography. For edited volumes, the editor's name(s) are crucial.

In music theory, edited collections of essays are common, often featuring contributions from numerous scholars. Properly attributing each essay to its author and then acknowledging the editors of the volume is essential for academic fairness and clarity. For example, if a book features essays by Smith, Jones, and Brown, edited by White, the citation will reflect this structure accurately.

Handling Musical Examples and Analyses

The citation of musical examples and analytical passages requires particular care. While the text of the note or bibliography entry provides the source details, the body of the text must clearly indicate which musical passage is being discussed, often by measure numbers or phrase markings. The citation

then grounds this discussion in specific scholarly or primary source material.

Ensuring that the referenced measure numbers align with the cited edition is critical. If an analysis discusses a specific motive or harmonic progression within a larger work, the citation must pinpoint that exact location. This meticulous attention to detail is what allows for robust and verifiable musical analysis in scholarly writing.

FAQ

Q: What is the primary citation system recommended by the Chicago Manual of Style for music theory?

A: The Chicago Manual of Style recommends the notes-bibliography system for music theory. This system utilizes footnotes or endnotes for in-text citations and a comprehensive bibliography at the end of the document.

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

A: To cite a musical score, include the composer's name, the title of the work, the specific edition used (including editor and publisher information), and the page or measure numbers referenced in your text. The bibliography entry would provide full publication details for the edition.

Q: What is the difference between a footnote citation and a bibliography entry for a book in Chicago style?

A: In a footnote, the author's first name comes first, followed by the last name, the title is italicized, and specific page numbers are included. In the bibliography, the author's last name comes first, followed by their first name, the title is italicized, and page numbers are generally omitted unless citing a specific range within a larger work like a chapter.

Q: How should I cite an article from a music theory journal using Chicago style?

A: For a journal article, you would provide the author's name, the article title in quotation marks, the journal title in italics, the volume and issue numbers, the year of publication in parentheses, and the page range of the article.

Q: What information is essential when citing a dissertation or thesis in Chicago style?

A: When citing a dissertation or thesis, you must include the author's name, the title of the work (in italics), the type of degree (e.g., Ph.D. dissertation), the university that granted the degree, and the year of completion. If it's published or available online, include that information as well.

Q: Is it necessary to include access dates for online music theory resources in Chicago style?

A: Yes, it is recommended to include an access date for online resources in Chicago style. This is because online content can change or disappear, and the access date helps readers understand when the information was available to you.

Q: How do I cite multiple works by the same author in my music theory bibliography?

A: When citing multiple works by the same author, the bibliography entries are alphabetized by title. For subsequent works by the same author after the first one, you can use a three-em dash (–) instead of repeating the author's name in the bibliography.

Q: What are the implications of using different editions of musical scores in music theory analysis?

A: Using different editions of musical scores can lead to discrepancies in your analysis because editions may vary in editorial decisions, musical text, or even included material. Chicago style citation requires you to specify the exact edition used to ensure transparency and verifiability of your analytical claims.

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