

CHICAGO STYLE MUSICOLOGY AUTHOR-DATE EXAMPLES

NAVIGATING CHICAGO STYLE MUSICOLOGY AUTHOR-DATE EXAMPLES: A COMPREHENSIVE GUIDE

CHICAGO STYLE MUSICOLOGY AUTHOR-DATE EXAMPLES ARE CRUCIAL FOR SCHOLARS AND STUDENTS IN MUSICOLOGY, PROVIDING A STANDARDIZED FRAMEWORK FOR CITING SOURCES ACCURATELY AND EFFICIENTLY. THIS SYSTEM, A VARIATION OF THE WIDELY RECOGNIZED CHICAGO MANUAL OF STYLE, EMPHASIZES CLARITY AND CONCISENESS IN ACADEMIC WRITING, PARTICULARLY WITHIN THE DISCIPLINE OF MUSIC STUDIES. UNDERSTANDING ITS NUANCES IS VITAL FOR MAINTAINING ACADEMIC INTEGRITY AND FACILITATING ROBUST SCHOLARSHIP. THIS COMPREHENSIVE GUIDE WILL DELVE INTO THE CORE PRINCIPLES OF THE AUTHOR-DATE SYSTEM, PROVIDING DETAILED EXAMPLES FOR VARIOUS SOURCE TYPES COMMONLY ENCOUNTERED IN MUSICOLOGICAL RESEARCH, INCLUDING MUSICAL SCORES, RECORDINGS, JOURNAL ARTICLES, BOOKS, AND ONLINE RESOURCES. WE WILL EXPLORE THE MECHANICS OF IN-TEXT CITATIONS, THE CONSTRUCTION OF A COMPREHENSIVE REFERENCE LIST, AND BEST PRACTICES FOR ENSURING YOUR CITATIONS ARE BOTH COMPLIANT AND READER-FRIENDLY.

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UNDERSTANDING THE AUTHOR-DATE SYSTEM IN MUSICOLOGY

THE AUTHOR-DATE SYSTEM, AS ADAPTED FOR MUSICOLOGY, AIMS TO PRESENT SOURCE INFORMATION IN A WAY THAT IS BOTH ACCESSIBLE TO THE READER AND ALLOWS FOR EASY RETRIEVAL OF THE ORIGINAL MATERIAL. UNLIKE THE TRADITIONAL NOTES-BIBLIOGRAPHY SYSTEM, WHICH RELIES HEAVILY ON FOOTNOTES OR ENDNOTES, THE AUTHOR-DATE SYSTEM INTEGRATES CITATION INFORMATION DIRECTLY INTO THE TEXT. THIS APPROACH REDUCES INTERRUPTIONS FOR THE READER WHILE STILL PROVIDING SUFFICIENT DETAIL TO LOCATE THE SOURCE. THE FUNDAMENTAL PRINCIPLE IS TO ATTRIBUTE IDEAS AND INFORMATION TO THEIR ORIGINAL AUTHORS IMMEDIATELY UPON THEIR INTRODUCTION IN THE TEXT.

IN MUSICOLOGY, THIS SYSTEM IS PARTICULARLY BENEFICIAL DUE TO THE COMPLEX NATURE OF SOURCES, WHICH OFTEN INCLUDE NOT ONLY WRITTEN SCHOLARSHIP BUT ALSO MUSICAL SCORES, RECORDINGS, AND PERFORMANCE DATA. THE AUTHOR-DATE SYSTEM OFFERS A FLEXIBLE YET STRUCTURED METHOD FOR ACKNOWLEDGING THESE DIVERSE MATERIALS. IT REQUIRES AUTHORS TO BE DILIGENT IN TRACKING THEIR SOURCES AND TO PRESENT THIS INFORMATION CONSISTENTLY THROUGHOUT THEIR WORK. THE GOAL IS TO CREATE A SEAMLESS READING EXPERIENCE WHERE THE READER CAN EASILY DISTINGUISH BETWEEN THE AUTHOR'S OWN VOICE AND THE VOICES OF THOSE THEY ARE REFERENCING, WITH THE ABILITY TO VERIFY ANY CLAIM OR ANALYSIS BY CONSULTING THE CITED SOURCE.

THE CORE PRINCIPLES OF AUTHOR-DATE CITATION

THE AUTHOR-DATE SYSTEM OPERATES ON TWO PRIMARY COMPONENTS: IN-TEXT CITATIONS AND A REFERENCE LIST. THE IN-TEXT CITATION, TYPICALLY PLACED PARENTHETICALLY AFTER A QUOTE, PARAPHRASE, OR SPECIFIC PIECE OF INFORMATION, INCLUDES THE AUTHOR'S LAST NAME AND THE YEAR OF PUBLICATION. FOR MUSICOLOGICAL WORKS, THIS MIGHT ALSO INCLUDE A PAGE NUMBER OR, IN THE CASE OF MUSICAL EXAMPLES, A MEASURE NUMBER OR SECTION IDENTIFIER. THE REFERENCE LIST, APPEARING AT THE END OF THE DOCUMENT, PROVIDES FULL BIBLIOGRAPHIC DETAILS FOR EVERY SOURCE CITED IN THE TEXT, ALLOWING READERS TO LOCATE AND CONSULT THESE MATERIALS THEMSELVES. THIS DUAL STRUCTURE ENSURES BOTH IMMEDIATE ATTRIBUTION AND COMPREHENSIVE DOCUMENTATION.

BENEFITS FOR MUSICOLOGICAL RESEARCH

THE AUTHOR-DATE SYSTEM OFFERS SEVERAL ADVANTAGES FOR MUSICOLOGICAL RESEARCH. IT STREAMLINES THE WRITING PROCESS BY MINIMIZING THE NEED FOR EXTENSIVE FOOTNOTES OR ENDNOTES, WHICH CAN DISRUPT THE FLOW OF AN ESSAY OR BOOK. THIS IS ESPECIALLY USEFUL WHEN ANALYZING MULTIPLE PIECES OF MUSIC OR DISCUSSING VARIOUS SCHOLARLY INTERPRETATIONS WITHIN A SINGLE PARAGRAPH. FURTHERMORE, THE IMMEDIATE ASSOCIATION OF INFORMATION WITH ITS SOURCE ENCOURAGES A MORE DIRECT ENGAGEMENT WITH THE SCHOLARLY CONVERSATION, ALLOWING READERS TO QUICKLY CROSS-REFERENCE CLAIMS WITH THE EVIDENCE PRESENTED IN THE CITED WORKS. THIS METHOD ALSO PROMOTES A MORE GLOBAL UNDERSTANDING OF ATTRIBUTION, AS THE AUTHOR AND DATE ARE READILY APPARENT.

IN-TEXT CITATIONS IN CHICAGO STYLE FOR MUSICOLOGY

IN-TEXT CITATIONS SERVE AS THE IMMEDIATE SIGNPOSTS DIRECTING READERS TO THE SOURCES THAT INFORM YOUR MUSICOLOGICAL ARGUMENT. THEY ARE CONCISE AND INTEGRATED DIRECTLY INTO THE NARRATIVE, TYPICALLY APPEARING IN PARENTHESES. THE STANDARD FORMAT INVOLVES THE AUTHOR'S LAST NAME FOLLOWED BY THE YEAR OF PUBLICATION. FOR INSTANCE, IF YOU ARE REFERENCING A GENERAL IDEA FROM A WORK BY SCHOLAR JOHN SMITH PUBLISHED IN 2020, THE IN-TEXT CITATION WOULD APPEAR AS (SMITH 2020). THIS BRIEF NOTATION IS USUALLY PLACED AT THE END OF A SENTENCE OR CLAUSE THAT CONTAINS THE BORROWED INFORMATION.

BASIC AUTHOR-DATE FORMAT

THE FUNDAMENTAL STRUCTURE OF AN IN-TEXT CITATION IN THE AUTHOR-DATE SYSTEM IS STRAIGHTFORWARD. WHEN YOU QUOTE DIRECTLY FROM A SOURCE, YOU MUST ALSO INCLUDE A PAGE NUMBER. FOR EXAMPLE, A DIRECT QUOTE FROM SMITH'S 2020 WORK WOULD BE CITED AS (SMITH 2020, 15). IF THE AUTHOR'S NAME IS MENTIONED IN THE TEXT, ONLY THE YEAR AND PAGE NUMBER (IF APPLICABLE) ARE NEEDED IN PARENTHESES. FOR INSTANCE, "AS SMITH (2020) ARGUES, THE HARMONIC LANGUAGE OF LATE ROMANTICISM UNDERWENT SIGNIFICANT SHIFTS." IF NO PAGE NUMBER IS AVAILABLE OR NECESSARY FOR PARAPHRASED INFORMATION, ONLY THE AUTHOR AND YEAR ARE REQUIRED: (SMITH 2020).

CITING SPECIFIC MUSICAL PASSAGES

ONE OF THE UNIQUE CHALLENGES IN MUSICOLOGY IS CITING SPECIFIC MUSICAL PASSAGES. WHEN REFERENCING A PARTICULAR SECTION OR MEASURE OF A MUSICAL SCORE, YOU WILL TYPICALLY INCLUDE THE MEASURE NUMBER OR SECTION IDENTIFIER AFTER THE PAGE NUMBER. FOR EXAMPLE, IF CITING MEASURE 32 OF A SCORE FOUND ON PAGE 45 OF A WORK BY JANE DOE PUBLISHED IN 2018, THE CITATION MIGHT LOOK LIKE (DOE 2018, 45, M. 32). FOR RECORDINGS, YOU MIGHT CITE A SPECIFIC TRACK AND TIME INDEX. THE EXACT FORMAT CAN VARY SLIGHTLY DEPENDING ON THE SPECIFIC PUBLICATION'S GUIDELINES OR INSTRUCTOR PREFERENCES, BUT THE PRINCIPLE REMAINS TO PROVIDE SUFFICIENT DETAIL FOR EASY IDENTIFICATION.

MULTIPLE AUTHORS AND WORKS

WHEN A WORK HAS MULTIPLE AUTHORS, THE CITATION FORMAT ADJUSTS ACCORDINGLY. FOR TWO AUTHORS, BOTH LAST NAMES ARE USED, CONNECTED BY "AND" (E.G., BLACK AND WHITE 2022). FOR THREE OR MORE AUTHORS, THE FIRST AUTHOR'S LAST NAME IS FOLLOWED BY "ET AL." (E.G., GREEN ET AL. 2019). IF YOU ARE CITING MULTIPLE WORKS BY THE SAME AUTHOR IN THE SAME YEAR, YOU WOULD DIFFERENTIATE THEM WITH LOWERCASE LETTERS (E.G., JONES 2021A, JONES 2021B). IF CITING MULTIPLE WORKS WITHIN A SINGLE PARENTHETICAL CITATION, LIST THEM ALPHABETICALLY BY AUTHOR'S LAST NAME, SEPARATED BY SEMICOLONS (E.G., ADAMS 2017; BAKER 2019; CARTER 2018).

CRAFTING YOUR REFERENCE LIST: ESSENTIAL COMPONENTS

THE REFERENCE LIST, OFTEN TITLED "REFERENCES" OR "WORKS CITED," IS A COMPREHENSIVE ALPHABETICAL COMPILATION OF ALL SOURCES CITED WITHIN YOUR MUSICOLOGICAL PAPER. EACH ENTRY PROVIDES COMPLETE BIBLIOGRAPHIC INFORMATION, ENABLING YOUR READERS TO LOCATE AND CONSULT THE ORIGINAL MATERIALS. THE AUTHOR-DATE SYSTEM REQUIRES THAT THIS LIST BE METICULOUSLY CONSTRUCTED, WITH EACH ENTRY ADHERING TO A SPECIFIC FORMAT THAT INCLUDES AUTHOR, YEAR, TITLE, AND PUBLICATION DETAILS. CONSISTENCY IS PARAMOUNT; EVERY SOURCE CITED IN THE TEXT MUST APPEAR IN THE REFERENCE LIST, AND EVERY ITEM IN THE REFERENCE LIST MUST BE CITED IN THE TEXT.

STRUCTURE OF A REFERENCE ENTRY

A TYPICAL REFERENCE ENTRY IN THE AUTHOR-DATE STYLE FOR MUSICOLOGY BEGINS WITH THE AUTHOR'S LAST NAME, FOLLOWED BY THEIR FIRST INITIAL OR FULL NAME, AND THEN THE YEAR OF PUBLICATION ENCLOSED IN PARENTHESES. THE TITLE OF THE WORK FOLLOWS, USUALLY ITALICIZED FOR BOOKS AND ARTICLE TITLES, AND THEN FOLLOWED BY PUBLICATION INFORMATION SUCH AS THE PUBLISHER, JOURNAL NAME, VOLUME, ISSUE, AND PAGE NUMBERS. FOR MUSICAL SCORES, THIS MIGHT INCLUDE THE COMPOSER, TITLE OF THE PIECE, EDITION, AND PUBLISHER. FOR SOUND RECORDINGS, IT WOULD INCLUDE THE PERFORMER(S), TITLE OF THE RECORDING, LABEL, AND CATALOG NUMBER.

ALPHABETICAL ORDERING AND PRESENTATION

ALL ENTRIES IN THE REFERENCE LIST ARE ARRANGED ALPHABETICALLY BY THE AUTHOR'S LAST NAME. IF MULTIPLE WORKS BY THE SAME AUTHOR ARE LISTED, THEY ARE ORDERED CHRONOLOGICALLY BY PUBLICATION YEAR. IF TWO WORKS BY THE SAME AUTHOR WERE PUBLISHED IN THE SAME YEAR, THEY ARE DISTINGUISHED BY APPENDING LOWERCASE LETTERS (A, B, C) TO THE YEAR, BOTH IN THE IN-TEXT CITATIONS AND IN THE REFERENCE LIST. THE PRESENTATION SHOULD BE CLEAR AND EASY TO SCAN, OFTEN EMPLOYING A HANGING INDENT WHERE THE FIRST LINE OF EACH ENTRY IS FLUSH LEFT, AND SUBSEQUENT LINES ARE INDENTED.

IMPORTANCE OF COMPLETE BIBLIOGRAPHIC DATA

PROVIDING COMPLETE BIBLIOGRAPHIC DATA IS CRUCIAL FOR ACADEMIC INTEGRITY AND READER CONVENIENCE. THIS INCLUDES ALL NECESSARY INFORMATION THAT UNIQUELY IDENTIFIES A SOURCE. FOR BOOKS, THIS MEANS AUTHOR, YEAR, TITLE, AND PUBLISHER. FOR JOURNAL ARTICLES, IT INCLUDES AUTHOR, YEAR, ARTICLE TITLE, JOURNAL TITLE, VOLUME, ISSUE, AND PAGE RANGE. FOR MUSICAL SCORES, IT MIGHT BE COMPOSER, TITLE, OPUS NUMBER, EDITION, AND PUBLISHER. FOR SOUND RECORDINGS, IT'S PERFORMER, RECORDING TITLE, COMPOSER (IF APPLICABLE), RECORD LABEL, AND CATALOG NUMBER. INCOMPLETE ENTRIES CAN FRUSTRATE READERS AND MAY EVEN RAISE QUESTIONS ABOUT THE THOROUGHNESS OF THE RESEARCH.

CITING MUSICAL SCORES: A DETAILED LOOK

CITING MUSICAL SCORES IS FUNDAMENTAL TO MUSICOLOGICAL ANALYSIS, AND THE AUTHOR-DATE SYSTEM PROVIDES A CLEAR METHOD FOR DOING SO. WHEN REFERENCING A PUBLISHED MUSICAL SCORE, THE PRIMARY AUTHOR IS THE COMPOSER. THE YEAR OF PUBLICATION REFERS TO THE SPECIFIC EDITION YOU ARE CONSULTING, NOT NECESSARILY THE YEAR OF COMPOSITION. THE TITLE OF THE WORK SHOULD BE PRESENTED CLEARLY, OFTEN ITALICIZED, FOLLOWED BY ESSENTIAL PUBLICATION DETAILS. FOR EXAMPLE, CITING BEETHOVEN'S SYMPHONY NO. 5 IN C MINOR, OP. 67, FROM A PARTICULAR EDITION WOULD FOLLOW A STRUCTURED FORMAT.

REFERENCING PUBLISHED SCORES

A TYPICAL CITATION FOR A PUBLISHED SCORE WOULD BEGIN WITH THE COMPOSER'S LAST NAME, FOLLOWED BY THE YEAR OF

THE EDITION. THEN, THE TITLE OF THE MUSICAL WORK (ITALICIZED), FOLLOWED BY OPUS NUMBER OR CATALOG NUMBER IF APPLICABLE, AND FINALLY THE PUBLISHER AND PLACE OF PUBLICATION. FOR INSTANCE: BEETHOVEN, LUDWIG VAN. 1808. SYMPHONY No. 5 IN C MINOR, OP. 67. LEIPZIG: BREITKOPF & HERTZEL. WHEN USING THIS IN YOUR TEXT, IT WOULD APPEAR AS (BEETHOVEN 1808). IF REFERENCING A SPECIFIC PASSAGE, YOU WOULD ADD THE PAGE AND MEASURE NUMBER, SUCH AS (BEETHOVEN 1808, 45, M. 32).

CITING MANUSCRIPTS AND UNPUBLISHED WORKS

FOR MANUSCRIPT SCORES OR UNPUBLISHED WORKS, THE CITATION WILL DIFFER. YOU WOULD STILL IDENTIFY THE COMPOSER AND TITLE, BUT INSTEAD OF PUBLICATION DETAILS, YOU WOULD PROVIDE INFORMATION ABOUT THE ARCHIVE OR COLLECTION WHERE THE MANUSCRIPT IS HOUSED, AND POTENTIALLY A CATALOG NUMBER OR IDENTIFIER FOR THAT SPECIFIC ITEM. FOR EXAMPLE: MOZART, WOLFGANG AMADEUS. K. 550, SYMPHONY No. 40 IN G MINOR. MANUSCRIPT, C. 1788. MUSIKSAMMLUNG, ÖSTERREICHISCHE NATIONALBIBLIOTHEK, VIENNA. IN-TEXT CITATION: (MOZART C. 1788). THE "C." BEFORE THE YEAR INDICATES "CIRCA" IF THE DATE IS APPROXIMATE.

EDITIONS AND EDITORS

WHEN REFERENCING A CRITICAL EDITION WHERE AN EDITOR HAS PROVIDED SIGNIFICANT SCHOLARLY APPARATUS, IT IS IMPORTANT TO ACKNOWLEDGE THE EDITOR. THE EDITOR CAN BE LISTED AFTER THE TITLE OF THE WORK, OFTEN IN THE FORMAT "EDITED BY [EDITOR'S FULL NAME]". FOR EXAMPLE: BACH, JOHANN SEBASTIAN. 1971. THE WELL-TEMPERED CLAVIER, BOOK 1. EDITED BY RICHARD JONES. OXFORD: OXFORD UNIVERSITY PRESS. IN-TEXT CITATION: (BACH 1971). THE YEAR HERE REFERS TO THE EDITION'S PUBLICATION DATE, NOT THE ORIGINAL COMPOSITION DATE.

REFERENCING SOUND RECORDINGS: CAPTURING THE NUANCE

SOUND RECORDINGS ARE INDISPENSABLE RESOURCES FOR MUSICOLOGISTS, AND THE AUTHOR-DATE SYSTEM OFFERS SPECIFIC GUIDELINES FOR THEIR CITATION. WHEN REFERENCING A RECORDING, THE "AUTHOR" IS TYPICALLY THE PRIMARY PERFORMER OR ENSEMBLE. THE YEAR OF PUBLICATION REFERS TO THE YEAR THE RECORDING WAS RELEASED, NOT NECESSARILY THE YEAR OF PERFORMANCE. ESSENTIAL DETAILS INCLUDE THE PERFORMER(S), TITLE OF THE RECORDING (ALBUM OR SINGLE), COMPOSER OF THE WORKS PERFORMED (IF APPLICABLE), RECORD LABEL, AND CATALOG NUMBER. THIS ALLOWS READERS TO IDENTIFY THE EXACT RECORDING BEING DISCUSSED.

CITING ALBUMS AND TRACKS

FOR A FULL ALBUM, YOU WOULD LIST THE PRIMARY PERFORMER OR ENSEMBLE, FOLLOWED BY THE YEAR OF RELEASE. THEN, THE ALBUM TITLE (ITALICIZED), AND FINALLY THE RECORD LABEL AND CATALOG NUMBER. FOR EXAMPLE: THELONIOUS MONK QUARTET. 1957. BRILLIANT CORNERS. RIVERSIDE RECORDS, RLP 12-330. IN-TEXT CITATION: (THELONIOUS MONK QUARTET 1957). IF CITING A SPECIFIC TRACK FROM AN ALBUM, YOU WOULD LIST THE TRACK TITLE AFTER THE ALBUM TITLE. EXAMPLE: DAVIS, MILES. 1959. "SO WHAT." ON KIND OF BLUE. COLUMBIA RECORDS, CK 64935. IN-TEXT CITATION: (DAVIS 1959).

LIVE PERFORMANCES AND BROADCASTS

CITING LIVE PERFORMANCES OR BROADCASTS REQUIRES A DIFFERENT APPROACH, AS FORMAL PUBLICATION DETAILS MAY BE ABSENT. FOR A LIVE PERFORMANCE ATTENDED BY THE SCHOLAR, YOU WOULD TYPICALLY INCLUDE THE PERFORMER(S), THE DATE OF THE PERFORMANCE, THE VENUE, AND THE CITY. FOR A BROADCAST, INCLUDE THE BROADCASTER, THE PROGRAM TITLE, THE DATE, AND THE STATION. FOR EXAMPLE, A LIVE CONCERT MIGHT BE CITED AS: BERLINER PHILHARMONIKER, CONDUCTED BY SIMON RATTLE. OCTOBER 25, 2023. CONCERT HALL, BERLIN. IN-TEXT CITATION: (BERLINER PHILHARMONIKER 2023). FOR A RADIO

BROADCAST: BBC RADIO 3. 2023. "THE PROMS." NOVEMBER 12.

DIGITAL AND STREAMING MEDIA

CITING DIGITAL MUSIC FILES OR STREAMING SERVICES REQUIRES PROVIDING THE MOST ACCESSIBLE INFORMATION FOR THE READER. THIS TYPICALLY INCLUDES THE PERFORMER, YEAR OF RELEASE, TITLE OF THE TRACK OR ALBUM, THE PLATFORM (E.G., SPOTIFY, APPLE MUSIC), AND THE URL OR A PERSISTENT IDENTIFIER IF AVAILABLE. FOR EXAMPLE: KENDRICK LAMAR. 2017. "DNA." ON DAMN.. TOP DAWG ENTERTAINMENT, DISTRIBUTED BY INTERSCOPE RECORDS. ACCESSED NOVEMBER 15, 2023. [HTTPS://OPEN.SPOTIFY.COM/TRACK/6EL0r9L2n7qK0z15d40rWc](https://open.spotify.com/track/6EL0r9L2n7qK0z15d40rWc). IN-TEXT CITATION: (KENDRICK LAMAR 2017).

CITING JOURNAL ARTICLES AND SCHOLARLY BOOKS

JOURNAL ARTICLES AND SCHOLARLY BOOKS FORM THE BACKBONE OF MUCH MUSICOLOGICAL DISCOURSE. THE AUTHOR-DATE SYSTEM PROVIDES A CLEAR AND CONCISE METHOD FOR CITING THESE ESTABLISHED FORMS OF ACADEMIC PUBLICATION, ENSURING THAT THE READER CAN EASILY IDENTIFY AND ACCESS THE SCHOLARLY FOUNDATION OF YOUR WORK. ACCURATE CITATION IN THIS CATEGORY IS CRITICAL FOR DEMONSTRATING ENGAGEMENT WITH EXISTING RESEARCH AND FOR ATTRIBUTING INTELLECTUAL PROPERTY APPROPRIATELY.

JOURNAL ARTICLES

WHEN CITING A JOURNAL ARTICLE, THE AUTHOR'S LAST NAME AND YEAR OF PUBLICATION ARE ESSENTIAL FOR THE IN-TEXT CITATION. THE REFERENCE LIST ENTRY WILL INCLUDE THE AUTHOR'S FULL NAME, THE YEAR OF PUBLICATION, THE ARTICLE TITLE (IN QUOTATION MARKS), THE JOURNAL TITLE (ITALICIZED), THE VOLUME AND ISSUE NUMBERS, AND THE PAGE RANGE. FOR EXAMPLE: McCLARY, SUSAN. 1991. "THE BLASPHEMY OF SILENCE: MUSIC AND THE POLITICS OF REPRESENTATION." *FEMINIST ISSUES* 11 (2): 3-20. IN-TEXT CITATION: (McCLARY 1991, 7). NOTICE THAT THE PAGE NUMBER IS INCLUDED FOR DIRECT QUOTES OR SPECIFIC REFERENCES.

SCHOLARLY BOOKS

FOR SCHOLARLY BOOKS, THE CITATION FOLLOWS A SIMILAR PATTERN. THE IN-TEXT CITATION WILL USE THE AUTHOR'S LAST NAME AND YEAR. THE REFERENCE LIST ENTRY INCLUDES THE AUTHOR'S FULL NAME, THE YEAR OF PUBLICATION, THE BOOK TITLE (ITALICIZED), AND THE PUBLISHER'S NAME AND LOCATION. FOR EXAMPLE: KERMAN, JOSEPH. 1985. *CONTEMPLATING MUSIC: CHALLENGES TO MUSICOLOGY*. CAMBRIDGE, MA: HARVARD UNIVERSITY PRESS. IN-TEXT CITATION: (KERMAN 1985). IF YOU ARE REFERENCING A SPECIFIC EDITION THAT IS NOT THE FIRST, INCLUDE THAT INFORMATION, SUCH AS THE EDITION NUMBER OR YEAR OF REPUBLICATION.

EDITED VOLUMES AND BOOK CHAPTERS

CITING A CHAPTER WITHIN AN EDITED VOLUME REQUIRES ACKNOWLEDGING BOTH THE CHAPTER AUTHOR AND THE EDITOR(S) OF THE VOLUME. IN-TEXT CITATIONS GENERALLY ATTRIBUTE THE CHAPTER TO ITS AUTHOR. THE REFERENCE LIST ENTRY WILL INCLUDE THE CHAPTER AUTHOR'S NAME, THE YEAR, THE CHAPTER TITLE, THE EDITOR(S) AND THEIR ROLE (E.G., "ED." OR "EDS."), THE BOOK TITLE (ITALICIZED), AND THE PAGE RANGE OF THE CHAPTER. FOR EXAMPLE: ROSEN, CHARLES. 1995. "THE ROMANTIC VIRTUOSO." IN *THE CLASSICAL STYLE: HAYDN, MOZART, BEETHOVEN*, EDITED BY LEO TREITLER, 245-78. NEW YORK: W. W. NORTON. IN-TEXT CITATION: (ROSEN 1995).

HANDLING ONLINE RESOURCES AND DIGITAL MEDIA

IN CONTEMPORARY MUSICOLOGY, A SIGNIFICANT PORTION OF RESEARCH MATERIAL IS ACCESSED ONLINE. THE AUTHOR-DATE SYSTEM PROVIDES GUIDELINES FOR CITING WEBSITES, DIGITAL ARCHIVES, ONLINE ARTICLES, AND OTHER DIGITAL MEDIA, ENSURING THAT THESE SOURCES ARE PROPERLY ATTRIBUTED AND LOCATABLE. THE KEY IS TO PROVIDE AS MUCH IDENTIFYING INFORMATION AS POSSIBLE, INCLUDING THE AUTHOR (IF AVAILABLE), THE DATE OF PUBLICATION OR LAST UPDATE, THE TITLE OF THE SPECIFIC CONTENT, AND A URL OR DOI.

WEBSITES AND ONLINE ARTICLES

FOR WEBSITES OR ONLINE ARTICLES WHERE A CLEAR AUTHOR AND PUBLICATION DATE ARE PRESENT, THE CITATION CLOSELY RESEMBLES THAT OF A PRINT ARTICLE. THE IN-TEXT CITATION WILL BE (AUTHOR LAST NAME YEAR). THE REFERENCE LIST ENTRY WILL INCLUDE THE AUTHOR, YEAR, TITLE OF THE ARTICLE OR PAGE, WEBSITE NAME, AND THE URL. IF NO AUTHOR IS LISTED, THE ORGANIZATION OR TITLE OF THE WEBSITE CAN BE USED AS THE AUTHOR. FOR EXAMPLE: SMITH, JOHN. 2022. "THE EVOLUTION OF JAZZ HARMONY." MUSIC THEORY ONLINE, OCTOBER 15. [HTTPS://WWW.MTOSMT.ORG/ISSUES/MTO.22.28.2/SMITH.HTML](https://www.mtosmt.org/issues/mto.22.28.2/smith.html). IN-TEXT CITATION: (SMITH 2022).

DIGITAL ARCHIVES AND DATABASES

WHEN CITING MATERIALS FROM DIGITAL ARCHIVES OR DATABASES, SUCH AS DIGITIZED MANUSCRIPTS OR ONLINE MUSIC ENCYCLOPEDIAS, IT'S IMPORTANT TO SPECIFY THE ARCHIVE OR DATABASE. INCLUDE THE NAME OF THE ARCHIVE OR DATABASE, THE TITLE OF THE SPECIFIC ITEM, AND ITS URL. IF A PUBLICATION DATE IS AVAILABLE FOR THE SPECIFIC ITEM, INCLUDE IT. FOR INSTANCE: RAMEAU, JEAN-PHILIPPE. *Pièces de clavecin*. PARIS: LE CLERC, 1724. DIGITIZED BY IMSLP. ACCESSED NOVEMBER 15, 2023. [HTTPS://IMSLP.ORG/WIKI/PI%C3%A8CES_DE_CLAVECIN_\(RAMEAU,_JEAN-PHILIPPE\)](https://imslp.org/wiki/Pi%C3%A8ces_de_clavecin_(Rameau,_Jean-Philippe)). IN-TEXT CITATION: (RAMEAU 1724).

SOCIAL MEDIA AND MULTIMEDIA CONTENT

CITING CONTENT FROM SOCIAL MEDIA PLATFORMS OR MULTIMEDIA SITES LIKE YOUTUBE REQUIRES CAREFUL ATTENTION TO DETAIL. INCLUDE THE AUTHOR OR UPLOADER, THE DATE OF POSTING, THE TITLE OF THE POST OR VIDEO, THE PLATFORM NAME, AND THE URL. FOR EXAMPLE: BERNSTEIN, LEONARD. 1958. "YOUNG PEOPLE'S CONCERTS: THE INTRODUCTION TO MUSIC." YOUTUBE VIDEO. POSTED APRIL 22, 2012. [HTTPS://WWW.YOUTUBE.COM/WATCH?V=5J_t6J76x48](https://www.youtube.com/watch?v=5J_t6J76x48). IN-TEXT CITATION: (BERNSTEIN 1958). IF THE ORIGINAL POSTING DATE IS UNKNOWN, USE THE DATE ACCESSED.

COMMON CHALLENGES AND SOLUTIONS IN MUSICOLOGY CITATIONS

MUSICOLOGY PRESENTS UNIQUE CITATION CHALLENGES DUE TO THE MULTIFACETED NATURE OF ITS SOURCES. DEALING WITH VARIATIONS IN MUSICAL NOTATION, HISTORICAL DATING, AND THE PREVALENCE OF MULTIMEDIA REQUIRES CAREFUL APPLICATION OF THE AUTHOR-DATE SYSTEM. UNDERSTANDING THESE COMMON PITFALLS AND THEIR SOLUTIONS IS KEY TO PRODUCING ACCURATE AND CREDIBLE SCHOLARLY WORK.

HANDLING WORKS WITH NO AUTHOR OR DATE

WHEN A SOURCE LACKS A DISCERNIBLE AUTHOR, THE CITATION TYPICALLY BEGINS WITH THE TITLE OF THE WORK. FOR IN-TEXT CITATIONS, YOU WOULD USE A SHORTENED VERSION OF THE TITLE. IF A PUBLICATION DATE IS MISSING, USE "N.D." (NO DATE) IN PLACE OF THE YEAR. FOR EXAMPLE, IF CITING AN ANONYMOUS PAMPHLET TITLED "A GUIDE TO BAROQUE ORNAMENTATION" WITHOUT A DATE, THE IN-TEXT CITATION MIGHT BE ("GUIDE TO BAROQUE ORNAMENTATION" N.D.). IN THE REFERENCE LIST:

"GUIDE TO BAROQUE ORNAMENTATION." N.D. [PUBLISHER INFORMATION IF AVAILABLE]. THIS ENSURES THAT THE LACK OF INFORMATION IS CLEARLY INDICATED.

CITING EDITIONS WITH DIFFERENT PUBLICATION YEARS

MUSIC SCORES ARE FREQUENTLY RE-EDITED AND RE-PUBLISHED. WHEN CITING A SPECIFIC EDITION, IT IS CRUCIAL TO USE THE PUBLICATION YEAR OF THAT PARTICULAR EDITION, NOT THE ORIGINAL COMPOSITION DATE. IF YOU ARE DISCUSSING THE HISTORICAL CONTEXT OF A WORK BUT USING A MODERN CRITICAL EDITION FOR ANALYTICAL PURPOSES, YOU MIGHT MENTION BOTH THE ORIGINAL DATE OF COMPOSITION AND THE EDITION'S PUBLICATION DATE. HOWEVER, FOR CITATION PURPOSES, THE EDITION'S YEAR IS PARAMOUNT. EXAMPLE: BACH, J.S. 1742. THE ART OF FUGUE. PUBLISHED POSTHUMOUSLY. MODERN EDITION CITED: BACH, JOHANN SEBASTIAN. 1992. THE ART OF FUGUE. EDITED BY ZOLTÁN GÖRDÖNYI AND HERBERT E. BROOKS JR. NEW YORK: DOVER PUBLICATIONS. IN-TEXT CITATION: (BACH 1992).

ATTRIBUTING PERFORMANCES VS. COMPOSITIONS

A COMMON CONFUSION ARISES WHEN CITING PERFORMANCES VERSUS COMPOSITIONS. WHEN REFERENCING A SPECIFIC PERFORMANCE, THE PRIMARY "AUTHOR" FOR CITATION PURPOSES IS THE PERFORMER OR CONDUCTOR. IF YOU ARE ANALYZING A COMPOSER'S WORK, AND YOUR SOURCE IS A SCHOLARLY ARTICLE ABOUT THAT WORK, YOU CITE THE ARTICLE AUTHOR. IF YOUR SOURCE IS A RECORDING OF A PERFORMANCE, YOU CITE THE PERFORMER(S). IT IS ESSENTIAL TO DIFFERENTIATE BETWEEN THE COMPOSER'S ORIGINAL WORK AND THE INTERPRETIVE MEDIUM THROUGH WHICH IT IS PRESENTED.

THE IMPORTANCE OF CONSISTENCY IN CHICAGO STYLE MUSICOLOGY

THE OVERARCHING PRINCIPLE GUIDING ANY CITATION STYLE, INCLUDING THE AUTHOR-DATE SYSTEM IN MUSICOLOGY, IS CONSISTENCY. ADHERING STRICTLY TO THE CHOSEN STYLE THROUGHOUT YOUR ENTIRE DOCUMENT ENSURES CLARITY, PROFESSIONALISM, AND ACADEMIC RIGOR. INCONSISTENCIES CAN DETRACT FROM THE CREDIBILITY OF YOUR RESEARCH AND MAKE IT DIFFICULT FOR READERS TO NAVIGATE YOUR SOURCES.

MAINTAINING UNIFORMITY IN FORMATTING

CONSISTENCY APPLIES TO EVERY ASPECT OF CITATION, FROM THE PUNCTUATION AND CAPITALIZATION WITHIN EACH ENTRY TO THE FORMATTING OF HEADINGS AND THE INDENTATION OF THE REFERENCE LIST. WHETHER YOU ARE CITING A RARE MANUSCRIPT OR A WIDELY AVAILABLE JOURNAL ARTICLE, THE UNDERLYING STRUCTURE OF YOUR CITATION SHOULD REMAIN UNIFORM. THIS METICULOUS ATTENTION TO DETAIL SIGNALS A CAREFUL AND DISCIPLINED APPROACH TO SCHOLARSHIP.

ENSURING ACCURACY AND COMPLETENESS

BEYOND FORMATTING, CONSISTENCY DEMANDS ACCURACY AND COMPLETENESS. EVERY SOURCE MENTIONED IN YOUR TEXT MUST HAVE A CORRESPONDING ENTRY IN YOUR REFERENCE LIST, AND VICE VERSA. ALL BIBLIOGRAPHIC DETAILS MUST BE CORRECT AND PRESENTED IN THE DESIGNATED FORMAT FOR EACH SOURCE TYPE. THIS THOROUGHNESS IS NOT MERELY A STYLISTIC REQUIREMENT; IT IS A FUNDAMENTAL ASPECT OF ACADEMIC HONESTY, GIVING CREDIT WHERE IT IS DUE AND ALLOWING READERS TO VERIFY YOUR FINDINGS.

FOLLOWING STYLE GUIDE RECOMMENDATIONS

ULTIMATELY, THE BEST PRACTICE FOR MUSICOLOGY AUTHOR-DATE EXAMPLES IS TO CONSULT THE MOST CURRENT EDITION OF

THE CHICAGO MANUAL OF STYLE, PARTICULARLY ITS SECTIONS ON AUTHOR-DATE CITATION. MANY MUSICOLOGY DEPARTMENTS OR JOURNALS MAY ALSO HAVE SPECIFIC HOUSE STYLE GUIDES THAT BUILD UPON OR ADAPT THE CHICAGO MANUAL. UNDERSTANDING AND APPLYING THESE GUIDELINES DILIGENTLY WILL ENSURE YOUR WORK MEETS THE HIGHEST STANDARDS OF ACADEMIC PRESENTATION AND CONTRIBUTES EFFECTIVELY TO THE FIELD OF MUSICOLOGY.

FAQ: CHICAGO STYLE MUSICOLOGY AUTHOR-DATE EXAMPLES

Q: WHAT IS THE PRIMARY DIFFERENCE BETWEEN THE CHICAGO AUTHOR-DATE SYSTEM AND THE NOTES-BIBLIOGRAPHY SYSTEM?

A: THE MAIN DISTINCTION LIES IN HOW SOURCES ARE CITED WITHIN THE TEXT. THE AUTHOR-DATE SYSTEM USES PARENTHETICAL IN-TEXT CITATIONS (AUTHOR YEAR, PAGE) TO REFERENCE SOURCES, WHILE THE NOTES-BIBLIOGRAPHY SYSTEM USES NUMBERED FOOTNOTES OR ENDNOTES. THE REFERENCE LIST IN BOTH SYSTEMS PROVIDES FULL BIBLIOGRAPHIC DETAILS AT THE END OF THE WORK.

Q: HOW DO I CITE A MUSICAL SCORE IN THE CHICAGO AUTHOR-DATE STYLE IF IT HAS NO OPUS NUMBER?

A: IF A MUSICAL SCORE LACKS AN OPUS NUMBER OR CATALOG NUMBER, YOU WOULD SIMPLY OMIT THAT ELEMENT FROM THE CITATION. THE CITATION WOULD STILL INCLUDE THE COMPOSER, YEAR OF THE EDITION, THE TITLE OF THE WORK (ITALICIZED), AND PUBLISHER INFORMATION. FOR EXAMPLE: MOZART, WOLFGANG AMADEUS. 1788. *SYMPHONY No. 40 IN G MINOR*. BREITKOPF & HÄRTHEL.

Q: WHAT IS THE CORRECT WAY TO CITE A RECORDING OF A LIVE PERFORMANCE IN CHICAGO STYLE MUSICOLOGY?

A: FOR A RECORDING OF A LIVE PERFORMANCE, YOU WOULD TYPICALLY CITE THE PERFORMERS AS THE AUTHORS. THE REFERENCE LIST ENTRY WOULD INCLUDE THE PERFORMER(S), THE YEAR OF THE RECORDING'S RELEASE (IF AVAILABLE, OR THE DATE OF THE PERFORMANCE IF THAT'S THE ONLY IDENTIFIER), THE TITLE OF THE RECORDING, AND THE RECORD LABEL AND CATALOG NUMBER. IF IT'S AN UNRELEASED LIVE RECORDING, YOU WOULD PROVIDE THE DATE AND VENUE OF THE PERFORMANCE AND ANY AVAILABLE IDENTIFYING INFORMATION.

Q: HOW DO I CITE MULTIPLE WORKS BY THE SAME AUTHOR PUBLISHED IN THE SAME YEAR FOR A MUSICOLOGY PAPER USING AUTHOR-DATE?

A: WHEN AN AUTHOR HAS MULTIPLE WORKS PUBLISHED IN THE SAME YEAR, YOU DIFFERENTIATE THEM BY ADDING LOWERCASE LETTERS (A, B, C, ETC.) TO THE YEAR, BOTH IN THE IN-TEXT CITATIONS AND IN THE REFERENCE LIST. FOR EXAMPLE, IF AN AUTHOR PUBLISHED TWO WORKS IN 2021, THE IN-TEXT CITATIONS WOULD BE (SMITH 2021A) AND (SMITH 2021B), AND THE REFERENCE LIST ENTRIES WOULD ALSO REFLECT THESE DISTINCTIONS.

Q: WHAT IF A MUSICAL SOURCE IS A CRITICAL EDITION WITH A SCHOLARLY EDITOR? HOW SHOULD I CITE THAT IN CHICAGO STYLE MUSICOLOGY?

A: WHEN CITING A CRITICAL EDITION, YOU SHOULD GENERALLY LIST THE COMPOSER AS THE AUTHOR. IN THE REFERENCE LIST ENTRY, AFTER THE WORK'S TITLE, YOU CAN INDICATE THE EDITOR BY ADDING "EDITED BY [EDITOR'S FULL NAME]." FOR EXAMPLE: SCHOENBERG, ARNOLD. 1977. *PIERROT LUNAIRE*, Op. 21. Edited by OTTO HORSBRUGH. BELMONT MUSIC PUBLISHERS. IN-TEXT CITATION: (SCHOENBERG 1977).

Q: How do I cite a musical example from a secondary source (a book or article) in Chicago style musicology author-date?

A: You cite the secondary source from which you obtained the musical example. The in-text citation would be (Author of Secondary Source Year, Page Number), and you would include the full bibliographic details of that secondary source in your reference list. If the example is a quotation of a musical passage, you would also include the measure number if specified in the secondary source.

Q: Is it acceptable to use a DOI instead of a URL for online journal articles in Chicago style musicology?

A: Yes, if a Digital Object Identifier (DOI) is available for an online journal article, it is generally preferred over a URL. DOIs are persistent identifiers that are less likely to break over time. The format in the reference list would be Author, Year, Article Title, Journal Title, Volume, Issue, Pages, and DOI. For example: Doe, Jane. 2020. "Harmonic Progression in Schubert." *Journal of Music Theory* 64 (1): 1-25. doi:10.1234/jmt.2020.001.

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