

chicago style musicology bibliography examples

Crafting a Robust Chicago Style Musicology Bibliography: Essential Examples and Guidelines

chicago style musicology bibliography examples are crucial for scholars and students navigating the complex world of academic writing in musicology. A meticulously constructed bibliography not only demonstrates adherence to scholarly conventions but also allows readers to trace the intellectual lineage of your research and explore foundational works. This comprehensive guide delves into the specifics of creating an accurate and effective Chicago style bibliography for musicological studies, offering practical examples and outlining best practices. We will explore the core principles of citation, examine different types of sources commonly encountered in musicology, and provide clear, actionable templates for various materials, from books and journal articles to musical scores and digital resources.

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Understanding Chicago Style for Musicology

Chicago style, broadly speaking, encompasses two main citation systems: the Notes-Bibliography system and the Author-Date system. For musicology, the Notes-Bibliography system is overwhelmingly the preferred and more traditional choice. This system relies on footnotes or endnotes for in-text citations and a comprehensive bibliography at the end of the work. The bibliography serves as an alphabetized list of all sources cited in the text, providing full bibliographic details. Understanding the nuances of this system is paramount for presenting scholarly work that meets the rigorous standards of the field.

The Chicago Manual of Style (CMOS) is the authoritative source for these guidelines. While general principles apply across disciplines, musicology often requires specific considerations due to the nature of its source materials. This includes the accurate citation of musical scores, recordings, and scholarly editions, which have unique bibliographic characteristics that must be captured precisely.

Core Principles of Chicago Style Citation

At its heart, Chicago style emphasizes clarity, consistency, and completeness. Each bibliographic entry should contain enough information for a reader to locate the source without ambiguity. The fundamental elements typically include the author's name, the title of the work, publication information (place, publisher, date), and page numbers where applicable. For musical scores and recordings, additional details such as composer, editor, performing artist, and movement titles are essential.

Consistency is key. Once you establish a particular format for a type of source, you must adhere to it throughout your bibliography. Minor deviations can detract from the professionalism of your work. The alphabetical order of entries is a standard requirement, making it easy for readers to find specific sources.

Formatting General Entries

The basic structure for most entries in a Chicago style bibliography involves the author's last name, followed by their first name. Titles of books and journals are italicized, while titles of articles and individual chapters are enclosed in quotation marks. Publication information follows, with the city of publication, publisher name, and the year of publication. Page numbers are generally omitted for books and journal articles unless referring to a specific edited collection chapter.

Here is a general template for a book:

- Author Last Name, First Name. *Title of Book*. Place of Publication: Publisher, Year of Publication.

And for a journal article:

- Author Last Name, First Name. "Title of Article." *Title of Journal* Volume, no. Issue (Year): Page numbers.

Citing Books in Chicago Style

Books form the bedrock of many musicological research projects. When citing a monograph (a single-authored book), the format is straightforward. For edited volumes, you will cite the editor(s) as the primary authorial figure, followed by the title of the collection. If you are citing a specific chapter within an edited volume, you will cite the chapter author and title, followed by the edited volume's title and publication details.

Example of a single-authored book:

- Agawu, Kofi. *African Rhythm: A Northern Ewe Musical Analysis*. Cambridge: Cambridge University Press, 1995.

Example of an edited volume:

- Browne, Richmond, and Peter Williams, eds. *The New Grove Dictionary of Music and Musicians*. 2nd ed. New York: Grove's Dictionaries, 2001.

Example of a chapter in an edited volume:

- Griffiths, Paul. "Symphony." In *The Oxford Companion to Music*, edited by Alison Latham, 1151–1152. Oxford: Oxford University Press, 2002.

Citing Journal Articles in Chicago Style

Scholarly articles are vital for current research and in-depth analyses. When citing a journal article, ensure you include the volume and issue numbers, as well as the year of publication and the full page range of the article. The journal title should be italicized, and the article title should be in quotation marks.

Example of a journal article:

- Dalhaus, Carl. "The Concept of 'New Music' in the 19th Century." *19th-Century Music* 5, no. 2 (1981): 121–128.

For articles found online, especially those with DOIs (Digital Object Identifiers), you should include the DOI in your citation. This provides a stable and direct link to the article.

Example of a journal article with a DOI:

- Kramer, Lawrence. "The Classical Voice of Modernism." *Representations* 70 (2000): 104–126. doi:10.1525/rep.2000.70.1.104.

Citing Musical Scores and Editions

Citing musical scores accurately is a unique challenge in musicology. You must identify the composer, the title of the work, the specific edition being used, and the editor or arranger if applicable. Information about the publisher and year of publication for that specific edition is also crucial. For larger works, it is often necessary to specify movements or sections.

Example of a musical score (single work):

- Beethoven, Ludwig van. *Symphony No. 5 in C minor, Op. 67*. Edited by Jonathan Del Mar. Bärenreiter Urtext. Kassel: Bärenreiter, 2008.

Example of a collection of works:

- Bach, Johann Sebastian. *The Well-Tempered Clavier, Books I and II*. Edited by Christoph Wolff. New York: W. W. Norton, 2000.

When referring to specific parts of a score, such as a particular aria from an opera, you would cite the opera and then specify the aria. For performance editions, mentioning the performer and conductor can also be relevant if the scholarship focuses on interpretation.

Citing Dissertations and Theses

Dissertations and theses, whether published or unpublished, are valuable primary or secondary sources. The citation format requires the author's name, the title of the dissertation (in quotation marks), the type of work (Ph.D. dissertation or M.A. thesis), the university, and the year of completion. If the dissertation has been published by a commercial entity (e.g., UMI), that information should also be included.

Example of an unpublished dissertation:

- Smith, Jane E. "The Influence of African Musical Traditions on Early Jazz." Ph.D. dissertation, University of Chicago, 2015.

Example of a published dissertation:

- Jones, David A. *Rhythm and Meter in Baroque Opera*. Ph.D. dissertation, Yale University, 1998. Ann Arbor, MI: UMI, 1999.

Citing Online Resources and Digital Media

In the digital age, musicologists frequently engage with online journals, digital archives, streaming services, and websites. The general principle remains to provide enough information for retrieval. For websites, include the author or organization, the title of the specific page or article, the website name, the date of publication or last update if available, and the URL. Crucially, include an access date.

Example of a website:

- The Metropolitan Museum of Art. "The Temple of Dendur." Accessed May 15, 2023. <https://www.metmuseum.org/art/collection/search/544743>.

Citing streaming music requires careful consideration. While general citations might include the artist, song title, album title, and streaming service, for scholarly purposes, it is often more effective to cite a specific recording with its release date and catalog number if available, or to refer to a physical CD or vinyl release.

Example of a streaming service reference (use sparingly and with caution, preferring physical or archival sources when possible):

- Beyoncé. "Formation." On *Lemonade*. Parkwood Entertainment, 2016. Streamed on Spotify.

Best Practices for Musicology Bibliographies

Beyond the specific formatting rules, several best practices enhance the quality and usability of your Chicago style musicology bibliography. Firstly, meticulous proofreading is essential to catch any typos or inconsistencies. A clean bibliography reflects a careful and precise researcher.

Secondly, ensure that every source cited in your footnotes or endnotes appears in your bibliography, and vice versa. The bibliography is a complete list of cited works, not a general reading list. Thirdly, organize your entries alphabetically by the author's last name. If you have multiple works by the same author, arrange them chronologically by publication date, using a hyphen for subsequent works by the same author.

Finally, consider the context of your research. If you are analyzing performance practice, details about specific recordings, conductors, and ensembles might be more relevant than if you are focusing purely on compositional analysis. Adapt the level of detail to serve your scholarly purpose.

Common Pitfalls to Avoid

Several common errors can undermine the effectiveness of a Chicago style musicology bibliography. One frequent mistake is inconsistent capitalization in titles. Another is the incorrect use of italics and quotation marks for different types of works. Forgetting to include essential publication details, such as the publisher or year, can render an entry incomplete and frustrating for the reader.

Another pitfall is failing to distinguish between different editions of the same work. If you are using a critical edition of a score, ensure you cite the editor and the publisher of that specific edition. Similarly, when citing online sources, outdated URLs or a lack of access dates can make the source inaccessible. Always strive for precision and completeness, treating your bibliography as a vital component of your scholarly argument.

FAQ

Q: What is the primary difference between the Notes-Bibliography and Author-Date systems in Chicago style, and which is preferred for musicology?

A: The Notes-Bibliography system uses footnotes or endnotes for in-text citations and a comprehensive bibliography at the end. The Author-Date system uses parenthetical citations in the text (Author Year, page) and a reference list. For musicology, the Notes-Bibliography system is the traditional and overwhelmingly preferred method due to its ability to accommodate detailed source descriptions for musical works and recordings.

Q: How do I cite a musical score that has multiple movements or sections?

A: When citing a musical score with multiple movements or sections, you typically cite the composer, the main title of the work, and then specify the movement or section you are referencing. For example: Bach, Johann Sebastian. "Toccatina and Fugue in D minor, BWV 565." In *Selected Organ Works*, edited by Walter Emery, 12-18. London: Novello, 1970.

Q: What information is essential when citing a specific recording in a musicology bibliography?

A: When citing a recording, essential information includes the performing artist(s), the title of the work recorded, the album title, the record label, the catalog number (if available), and the year of release. If you accessed it digitally, also note the streaming platform.

Q: How should I format the bibliography entry for a

source that has no author listed?

A: If a source has no author, begin the citation with the title of the work. The title will then be alphabetized within the bibliography. For example, if citing an anonymous pamphlet, you would start with "The History of the Piano."

Q: What is the significance of the 'access date' when citing online resources in Chicago style?

A: The 'access date' is crucial for online resources because web content can change or be removed without notice. Providing the date you accessed the material allows readers to understand when the information was current and helps them locate it if the URL changes or the page is updated.

Q: Can I include a general reading list in my bibliography?

A: No, a bibliography in Chicago style should strictly include only the sources that you have cited within your text. A separate "Suggested Reading" or "Further Listening" section can be used if you wish to provide additional resources that were not directly referenced.

Q: How do I handle multiple works by the same author in my bibliography?

A: When listing multiple works by the same author, you list them alphabetically by title. If the works are by the same author and published in the same year, alphabetize them by title and then add a lowercase letter (a, b, c) after the year, which must also be consistently used in the corresponding footnotes or endnotes. For works by the same author published in different years, list them chronologically by publication date.

Q: Is it necessary to include the city of publication for all sources?

A: Yes, the city of publication is a standard element in Chicago style citations for books and similar published materials. If a publisher has offices in multiple cities, choose the first city listed or the primary office. For some very well-known publishers or in cases of ambiguity, consult recent editions of The Chicago Manual of Style.

Q: What is a DOI and why is it important for citing online journal articles?

A: A DOI (Digital Object Identifier) is a persistent, unique identifier for a digital object, such as an online journal article. It is important because it provides a stable and reliable way to locate the article, even if the website or URL changes. Including the DOI in your citation is highly recommended.

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