

chicago style musicology formatting guide

Title: Mastering the Chicago Style Musicology Formatting Guide: A Comprehensive Resource

Introduction

chicago style musicology formatting guide is an essential resource for scholars, researchers, and students working within the discipline of musicology. Adhering to a standardized format ensures clarity, consistency, and academic rigor in your scholarly work. This comprehensive guide will demystify the intricacies of Chicago style as applied to musicological research, covering everything from citation conventions for musical scores and recordings to the proper presentation of footnotes and bibliographies. We will delve into the nuances of in-text citations, the structure of your paper, and the specific requirements for citing a vast array of musical materials. Understanding these formatting principles is crucial for presenting your research effectively and adhering to the expectations of academic publishing in musicology. This article aims to provide a clear, detailed, and actionable roadmap to navigating the complexities of this widely respected citation style.

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Understanding the Fundamentals of Chicago Style in Musicology

The Chicago Manual of Style (CMOS) is a widely adopted style guide in academic writing, and its application within musicology requires specific adaptations to accommodate the unique nature of musical evidence and analysis. At its core, the Chicago style emphasizes clarity, precision, and the clear attribution of sources. For musicologists, this means developing a systematic approach to referencing everything from printed scores and audio recordings to live performances and scholarly analyses. The goal is to provide readers with enough information to locate and verify the sources you consult, thereby strengthening the credibility of your own research.

The principles of Chicago style in musicology are designed to facilitate a deep engagement with musical works and their surrounding contexts. This includes not only textual information but also the aural and performative dimensions of music. A thorough understanding of its tenets will equip you to present your findings in a manner that is both aesthetically pleasing and intellectually rigorous, ensuring that your contributions to the field are taken seriously and can be easily built upon by others.

Citation Styles: Notes-Bibliography vs. Author-Date

The Chicago Manual of Style offers two primary citation systems: the Notes-Bibliography system and the Author-Date system. For musicology, the Notes-Bibliography system is generally preferred, particularly in book-length works and journal articles.

The Notes-Bibliography system uses numbered footnotes or endnotes to cite sources within the text, with a corresponding bibliography at the end of the document. This method allows for extensive descriptive or explanatory notes beyond simple source attribution, which can be highly beneficial in musicological analysis where detailed contextual information or brief analytical asides might be necessary. The bibliography then provides a concise list of all sources cited.

The Author-Date system, more commonly found in the sciences and social sciences, uses parenthetical citations in the text (Author Year, Page) and a reference list at the end. While less prevalent in traditional musicological scholarship, it might be encountered in certain interdisciplinary or quantitatively oriented research. It is crucial to ascertain which system your publisher or instructor requires.

Formatting Your Manuscript: General Guidelines

Beyond specific citation formats, the general presentation of your manuscript is paramount. Adhering to standard manuscript formatting ensures readability and professionalism. This includes consistent margins, typeface, line spacing, and the appropriate use of headings and subheadings.

Typically, a musicology manuscript prepared in Chicago style will employ double-spacing throughout, including for block quotations and bibliographies, though some publishers may request single-spacing for certain elements. A standard 12-point serif font, such as Times

New Roman or Garamond, is usually recommended. Page numbers should appear consistently, often in the upper right-hand corner of each page, starting with the first page of the main text.

Title pages should include the title of the work, the author's name, and institutional affiliation if applicable. For academic papers, this information is often supplemented with course name, instructor, and date. Properly formatted tables and figures, including musical examples, are also integral to a musicological manuscript and require careful attention to labeling and placement.

Citing Musical Scores and Editions

Citing musical scores accurately is a cornerstone of musicological formatting. The specific details required will depend on whether you are citing a complete work, a movement, or a section, and whether you are referencing a specific edition or a manuscript source.

A typical citation for a published score in a footnote or bibliography will include the composer's full name, the title of the work (italicized), opus number and/or thematic catalog number (if applicable), movement or section title, and publication details. For instrumental works, this often includes the instrumentation. For vocal works, librettist and vocal distribution are important.

For example:

- Ludwig van Beethoven, Symphony No. 9 in D minor, op. 125, 4th movement ("Ode to Joy"). In *Complete Symphonies*, edited by Jonathan Del Mar, vol. 3, 345-410. New York: Bärenreiter, 2008.
- Claudio Monteverdi, "Pur ti miro" from *L'incoronazione di Poppea*, Act III. In *Complete Madrigals, Book VIII*, edited by Geoffrey Newman, 152-160. London: Faber Music, 1999.

When referencing specific editions, it is crucial to identify the editor, publisher, and year of publication, as different editions can present variations in editorial choices and scholarly apparatus. Manuscript sources require even more detailed identification, including repository, collection, and folio or page numbers.

Citing Sound Recordings

Sound recordings are a vital primary source in musicology, and their citation requires a specific set of conventions. The information needed typically includes the performer(s), the composer, the title of the work recorded, the recording artist or ensemble (if different from the work's composer), the title of the album or collection, the record label, catalog number, and the year of release.

In a footnote, you might cite a specific track as follows:

- Wolfgang Amadeus Mozart, Piano Concerto No. 21 in C major, K. 467, II. Andante. Performed by Mitsuko Uchida, piano; English Chamber Orchestra, conducted by Jeffrey

Tate. Recorded March 1988. Philips 420 957-2, CD, 1988.

- Billie Holiday, "Strange Fruit." Recorded April 20, 1939. On *The Complete Commodore Recordings*, Billie Holiday. Commodore Records X 3002, CD, 1997.

When citing a recording that is part of a larger compilation or box set, ensure all relevant details of the compilation are included. If referencing digital downloads or streaming services, include the service name and access date, if applicable, though physical media details are often preferred for archival stability.

Citing Performances and Other Live Events

Citing live musical performances presents a unique challenge as they are ephemeral and often unrecorded. When referencing a performance you attended, you should provide as much detail as possible to identify it uniquely.

This typically includes the date of the performance, the venue, the performing ensemble or artists, the program presented, and potentially the conductor or director. If the performance was part of a larger festival or series, that information should also be included.

For instance:

- Performance of Igor Stravinsky's *The Rite of Spring* by the Chicago Symphony Orchestra, conducted by Riccardo Muti. Symphony Center, Chicago, October 26, 2023.
- Workshop production of George Benjamin's *Written on Skin*, directed by Katie Mitchell. Royal Opera House, London, November 15, 2023.

If you are referencing a performance that was broadcast live or streamed, you would include details about the broadcaster or streaming platform and the date of the broadcast or stream, similar to citing a recording.

Citing Secondary Sources: Books, Articles, and Dissertations

Citing scholarly books, articles, and dissertations follows more traditional Chicago style guidelines, but with specific considerations for musicological content.

For books, a footnote or bibliography entry will include the author's full name, the title of the book (italicized), and the publication details: place of publication, publisher, and year. When citing a specific passage, page numbers are essential.

Example:

- Carol K. Baron, *Viennese Harmonic Theory from Albrechtsberger to Schenker* (New Haven: Yale University Press, 2003), 55.

For journal articles, the citation includes the author, article title (in quotation marks), the journal title (italicized), volume and issue numbers, and the year of publication. Page numbers for the article and the specific page(s) cited are also included.

Example:

- Richard Taruskin, "The Poetics of Orchotomy," *19th-Century Music* 22, no. 3 (Spring 1999): 271-87.

Dissertations and theses require citation of the author, title, degree sought, university, and year of completion. If the dissertation has been published as a book or has an article derived from it, that published version should be cited instead.

Footnotes and Endnotes: The Power of Detailed Citation

Footnotes and endnotes serve a dual purpose in Chicago style musicology: they provide precise source attribution and offer an opportunity for supplementary commentary or analysis. In the Notes-Bibliography system, each citation is keyed to a note. The first citation of a source is typically full, while subsequent citations can be shortened.

A full footnote for a book might look like:

- 1. Kofi Agawu, *Structural Analysis: A New Introduction and Guide to the Study of the Symphony* (New Haven: Yale University Press, 2015), 88.

A shortened note for a subsequent citation would be:

- 12. Agawu, *Structural Analysis*, 102.

In addition to citation, notes can contain valuable contextual information, brief discussions of alternative interpretations, definitions of technical terms, or even short musical examples that would disrupt the flow of the main text. This makes footnotes a powerful tool for enriching the reader's understanding without sacrificing the readability of the primary narrative.

The Bibliography: A Comprehensive Overview

The bibliography, appearing at the end of your work, is an alphabetical list of all the sources you have cited. It serves as a reader's guide to the scholarly landscape that informed your research. Each entry in the bibliography should be complete and follow the same conventions as the full notes, but without the note numbers.

Entries are arranged alphabetically by the author's last name. For works without an author, the entry begins with the title. The formatting principles for books, articles, scores, and recordings discussed previously apply here as well. The bibliography should be meticulously

organized and free of errors, as it is a testament to the thoroughness of your research.

A well-crafted bibliography demonstrates your engagement with the existing literature and provides a valuable resource for future scholars. It is an integral component of academic scholarship, showcasing the foundation upon which your own contributions are built.

Common Pitfalls and How to Avoid Them

Navigating the complexities of the Chicago style musicology formatting guide can lead to occasional errors. One of the most common pitfalls is inconsistency in citation formatting. Ensuring that every citation, whether in a footnote or the bibliography, adheres strictly to the established rules is crucial.

Another frequent mistake is the improper treatment of musical titles and terms. Italicization of musical works, use of quotation marks for specific movements or songs within a larger work, and correct use of opus and catalog numbers require careful attention. Forgetting to include essential publication details for scores or recordings is also a common oversight.

Confusing the Notes-Bibliography system with the Author-Date system can lead to incorrect in-text citations. Furthermore, failing to cite original sources when relying on secondary analyses or interpretations can lead to accusations of plagiarism. Always strive to consult primary materials whenever possible and cite them directly.

To avoid these issues, careful proofreading and attention to detail are paramount. Utilizing citation management software can assist, but it is no substitute for a thorough understanding of the style guide itself. When in doubt, always consult the latest edition of the Chicago Manual of Style or seek guidance from your instructor or editor.

Conclusion: Upholding Scholarly Standards

Mastering the Chicago style musicology formatting guide is more than just an exercise in adhering to rules; it is about contributing to the rigorous and transparent dissemination of knowledge within the field of musicology. By diligently applying these formatting principles, you elevate the credibility and accessibility of your research, ensuring that your scholarly voice is heard with clarity and authority.

The meticulous presentation of citations for musical scores, recordings, and scholarly literature not only guides your readers but also honors the creators and scholars whose work you build upon. The consistency and precision demanded by the Chicago style foster a scholarly environment where ideas can be debated, verified, and advanced with confidence. Embrace these guidelines as tools for effective communication, enabling your musicological insights to resonate powerfully within the academic community and beyond.

FAQ

Q: What is the primary citation system recommended

for musicology in Chicago style?

A: The Notes-Bibliography system is generally the preferred and most widely used citation system for musicology in Chicago style. It utilizes numbered footnotes or endnotes for in-text citations, accompanied by a comprehensive bibliography at the end of the work.

Q: How should I format the citation of a musical score in a footnote?

A: When citing a musical score in a footnote, include the composer's full name, the italicized title of the work, opus and/or catalog numbers, movement or section title, and publication details such as editor, place of publication, publisher, and year.

Q: What information is essential when citing a sound recording?

A: For sound recordings, essential citation elements include the performer(s), composer, title of the work recorded, album title, record label, catalog number, and year of release. If citing a specific track from a compilation, provide details for both the track and the compilation.

Q: Can I use informal descriptions for live performances in Chicago style musicology?

A: No, informal descriptions are insufficient. For live performances, you must provide specific details such as the date, venue, performing artists or ensemble, and the program presented to ensure clear identification and verification.

Q: How do I cite a secondary source that I only read about in another source?

A: In Chicago style, you should cite the original source directly if possible. If you cannot access the original, you would cite the secondary source that discusses it, clearly indicating that you consulted the information indirectly through that source.

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

A: A footnote provides an immediate, in-text citation (often with explanatory material), while a bibliography is an alphabetical list of all cited sources at the end of the document. The first citation in a footnote is typically full, while subsequent citations are shortened. Bibliography entries are always full.

Q: Are there specific rules for italicizing musical titles versus song titles within an album?

A: Yes, in Chicago style musicology, complete musical works (like symphonies, operas, or sonatas) are typically italicized. Individual songs, movements, or shorter pieces within a larger work or album are usually placed in quotation marks.

Q: What should I do if a musical score or recording has no clear author or composer listed?

A: If a work lacks a discernible author or composer, you should begin the citation with the title of the work itself. Ensure all other available publication or recording details are meticulously included.

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