

Writing about Music: A Quick Guide to Formatting Using the *Chicago Manual of Style*

[Important Note: There are several “manuals of style,” each designed for a particular purpose or group of disciplines. APA (American Psychological Association), for example, is generally used in the social sciences, and MLA (Modern Language Association) in many English departments. The legal profession has its own unique format (*The Bluebook*), and so does the Society for Biblical Literature (SBL). In the arts and historical fields, including musicology, the *Chicago Manual of Style* is most often used in books, monographs, and journals. Recent editions of the CMS accept two styles: the “notes and bibliography” style and the “author-date system” (similar to the APA style). But most publishers in the field of music prefer the “notes and bibliography” style. Thus, the instructors in Music History and Music Literature courses at Geneva College require that all formal papers conform to this style of documentation.]

1. Citations of sources may appear as *footnotes* (at the bottom of a page) or as *endnotes* (at the end of a journal article, paper, book, etc.). **For purposes of this class, please make your citations *footnotes*.** Use the footnote function of your word processor to create them.
2. If all of the works cited in the paper are listed in the Bibliography (at the end of the paper), then the footnotes (even the first citation to a particular work) can be shortened. If there is no Bibliography, or only a selected list, then the first citation of a particular work must be complete.

Bibliographical entry:

Wolff, Christoph. *Johann Sebastian Bach: the Learned Musician*. New York: W. W. Norton, 2000.

First footnote in a work with full bibliography:

5. Wolff, *Johann Sebastian Bach*, 135.

First footnote in a work without full bibliography:

5. Christoph Wolff, *Johann Sebastian Bach: the Learned Musician* (New York: W. W. Norton, 2000), 135.

Notice that (1) the author’s name is inverted in the Bibliography but not in the footnotes; and (2) each element in the Bibliographical entry is separated from the next by a period, while in the footnotes items are separated by commas; the only period comes after the page number (at the end of the citation). In the Bibliography, all entries are arranged alphabetically by the last name of the author; if citing several works by one author, they are arranged under the author’s name, alphabetically by title.

3. The following examples show the formats to be used for various types of source materials. If you have a problem that is not addressed in this list, please consult your instructor.

Books: as above, ¶ 2. In addition, the following items must be included if they are applicable: Editor, compiler, or translator; edition, if not the first; volume; total number of volumes if a multivolume work if cited as a whole, the individual volume number if only one is cited; series title; volume number within series if the series is numbered.

B—Wilson, Woodrow. *A History of the American People*. 5 vols. New York: Wm. H. Wise, 1931.

Fn—6. Woodrow Wilson, *A History of the American People* (New York: Wm. H. Wise, 1931),

1:255.

B—Adorno, Theodore W. *Introduction to the Sociology of Music*. Translated by E. B. Ashton. New York: Continuum, 1988.

Fn—7. Theodore W. Adorno, *Introduction to the Sociology of Music*, trans. E. B. Ashton (New York: Continuum, 1988), 75.

Chapter in a multi-author book:

B—Maus, Fred Everett. "Concepts of Musical Unity." In *Rethinking Music*, edited by Nicholas Cook and Mark Everist, 171-192. Oxford: Oxford University Press, 1999.

Fn—9. Fred Everett Maus, "Concepts of Musical Unity," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist, (Oxford: Oxford University Press, 1999), 175.

Reprint or Facsimile editions:

B—Grove, Sir George. *Beethoven and his Nine Symphonies*. Third edition. London: Novello, 1898. Repr. New York: Dover Publications, 1962.

Fn—10. Sir George Grove, *Beethoven and his Nine Symphonies*, 3rd ed. (London: Novello, 1898; New York: Dover, 1962), 233-34.

Electronic books: Most of the rules for citing printed books also apply to electronic books. In addition, always indicate the medium in which the book is available or in which you consulted it. If online, always give URL and the date you accessed it; if in other electronic format, state what that is.

B—Center for the History of Music Theory and Literature, Indiana University. *Thesaurus Musicarum Latinarum*. Bloomington: Indiana University Press, 2002. CD-ROM.

Fn—11. Center for the History of Music Theory and Literature, *Thesaurus Musicarum Latinarum* (Bloomington: Indiana University Press, 2002), CD-ROM.

B—Schiller, Friedrich. "On the Sublime." In *The Aesthetical Essays of Friedrich Schiller*. Project Gutenberg, 2004. <http://www.gutenberg.net/etext04/fs38w10> (accessed December 27, 2003).

[**Note:** if a URL has to be broken over a line, do it *after* //, /, *before* ~, ., -, _ (underline), ?, %; *or before or after* = or &. DO NOT add a hyphen to indicate a line break, and if a hyphen is part of the URL, do not let it appear at the end of a line.]

Fn—12. Friedrich Schiller, "On the Sublime," in *Aesthetical Essays* (Project Gutenberg, 2004), <http://www.gutenberg.net/etext04/fs38w10> (accessed December 27, 2003).

[**Note:** the URL *should not* be underlined in either the footnote or bibliography, but many word processors seem to insist on making any URL into a hyperlink.]

Web pages:

B—Grimm, Don, and Jim McCauley. "A Clannad Discography." <http://celtic.stanford.edu/artists/Clannad.html> (accessed April 10, 1997).

Fn—13. Don Grimm and Jim McCauley, "A Clannad Discography," <http://celtic.stanford.edu/artists/Clannad.html> (accessed April 10, 1997).

Periodicals:

B—Harrison, Michael M. "Composers as Political Artists: Verdi, Wagner, and the Legacy of Politics in the Nineteenth Century." *Opera Quarterly* 2 (1984): 95-103.

Fn—14. Michael M. Harrison, "Composers as Political Artists: Verdi, Wagner, and the legacy of politics in the nineteenth century," *Opera Quarterly* 2 (1984): 97.

Reference Works: Well-known reference works may be cited in footnotes without being placed in the Bibliography. The edition must be cited. If the work is alphabetically arranged, cite the article (and not the volume or page number), preceded by s.v. (for *sub verbo*, "under the word").

Fn—15. *The New Grove's Dictionary of Music and Musicians*, 2nd ed., s.v. "Symphony."

Musical scores:

B—Beethoven, Ludwig van. *Symphonie Nr. 3 in Es-dur* (Symphony No. 3 in E-flat major), "Eroica" Op. 55. Urtext, edited by Jonathan Del Mar. TP 903. Kassel: Bärenreiter, 1999.

Fn—16. Ludwig van Beethoven, *Symphonie Nr. 3* (Kassel: Bärenreiter, 1999), 9, I/mm. 102 ff..

Sound recordings: Before the record number, indicate the format (LP, CD, DVD, Cassette, etc.)

B—Beethoven, Ludwig van. *Symphony No. 3 in E-flat major, Op. 55, "Eroica."* Münchner Philharmoniker. Sergiu Celibidache. EMI Classics, CD 7243 5 56839 2 2. 1999; originally recorded 1987.

Fn—17. Beethoven, *Symphony No. 3*, Münchner Philharmoniker, dir. Sergiu Celibidache, EMI 7243 5 56839 2 2.

Note: the name of the conductor or performer may be listed first if that is more relevant to the discussion:

18. Sergiu Celibidache, dir. *Beethoven, Symphony No. 3*. Münchner Philharmoniker. EMI Classics CD 7243 5 56839 2 2.

Note: If the details of the performers or a collection of smaller works are important to the discussion, give them in a format similar to those above:

B—*Severn and Somme: Songs and Poems by Ivor Gurney*. David Johnston, tenor, Daphne Ibbott, piano, Christopher Keyte, baritone, Geoffrey Pratley, piano, and Leonard Clark, reader. Notes by Leonard Clark. LP Pearl, SHE 543. 1977.

Liner notes:

B—Clark, Leonard. Notes to *Severn and Somme: Songs and Poems by Ivor Gurney*. LP Pearl SHE 543.

Fn—19. Leonard Clark, Notes to *Severn and Somme: Songs and Poems by Ivor Gurney*, LP Pearl SHE 543.

Note: It is not necessary to identify "liner" notes, "jacket" notes, "J-card" notes, "CD booklet," etc.; just call them "notes."

Program notes:

B—Smith, David Kenneth. Program notes, "1840: Wedding-Year Lieder of Robert and Clara Schumann." Faculty recital. Beaver Falls, PA: Geneva College, October 30, 2003.

Fn—20. David Kenneth Smith, Program notes, “1840: Wedding-Year Lieder of Robert and Clara Schumann” (Geneva College, October 30, 2003).

Interviews:

B—[Unless this is a fieldwork project, interviews and personal communications are usually not listed in the bibliography.]

Fn—21. David K. Smith, interview with the author, January 20, 2004.

22. Virginia Mancini, personal communication, May 24, 2003.