

chicago style endnotes for music papers

Mastering Chicago Style Endnotes for Music Papers: A Comprehensive Guide

chicago style endnotes for music papers are an essential component of academic writing, particularly in musicology, music theory, and ethnomusicology. Proper citation is crucial for academic integrity, allowing readers to trace your sources, verify your information, and engage with the scholarly conversation. This guide provides a detailed exploration of the Chicago Manual of Style's endnote system, focusing specifically on its application within musical contexts. We will delve into the intricacies of citing various musical sources, from scores and recordings to scholarly articles and books, ensuring your research is accurately and effectively documented. Understanding these conventions will not only enhance the credibility of your work but also demonstrate your mastery of academic research methodologies.

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Understanding the Chicago Style Endnote System

The Chicago Manual of Style (CMOS) offers two primary citation systems: the notes and bibliography system and the author-date system. For music papers, the notes and bibliography system, which utilizes endnotes, is often preferred due to its ability to accommodate detailed annotations and complex musical citations. Endnotes are placed at the end of the paper, allowing for a cleaner, more focused presentation of the main text. This system is particularly well-suited for fields where extensive explanation or commentary might be necessary, a common occurrence when analyzing musical works or discussing historical contexts.

The Fundamentals of Chicago Style Endnotes

The core principle of the Chicago style endnote system is to provide a clear and comprehensive record of all sources consulted and cited within the text. Each citation in the text, indicated by a superscript Arabic numeral, corresponds to a numbered entry in the endnotes. This numerical sequence is continuous throughout the paper. The first time a source is cited, the endnote entry will be full and complete. Subsequent citations of the same source can be shortened, typically including the author's last name, a shortened title, and the page number.

Essential Components of a Chicago Style Endnote

Regardless of the type of source being cited, a Chicago style endnote generally includes several key pieces of information. These elements help the reader locate the original material. While the specific order and punctuation may vary slightly depending on the source type, the fundamental components remain consistent.

- Author(s) or Editor(s) Name(s)
- Title of the work (italicized for books and journals, in quotation marks for articles and chapters)
- Publication information (place of publication, publisher, year of publication)
- For articles or chapters, the title of the larger work (e.g., journal name, edited book title)
- Page numbers of the specific material cited
- For recordings, track titles, album titles, performers, and release details
- For online sources, URLs and access dates

Citing Musical Scores and Compositions

Citing musical scores requires attention to details that distinguish one edition from another and clearly identify the specific work. When citing a specific composition, you should include the composer's name, the title of the work, the opus number or catalog number if applicable, and publication details for the edition you consulted.

Specific Score Citation Examples

When referring to a printed musical score, the endnote should include the composer's name, followed by the title of the work. For instrumental works, key, opus, and catalog numbers are vital. For vocal works, details about the librettist and specific movements or sections are important.

- Composer's Last Name, First Name. Title of Work. Opus Number (if applicable). Catalog Number (if applicable). Edition details (if relevant). Place of Publication: Publisher, Year of Publication. Page Number(s).

For example, an endnote for Beethoven's Fifth Symphony might look like:

1. Ludwig van Beethoven. Symphony No. 5 in C minor, Op. 67. Edited by Jonathan Del Mar. London:

Bärenreiter, 1998.

Citing Recorded Music and Performances

Citing recordings involves identifying the performers, the recording itself, and the specific track or excerpt being referenced. This ensures that readers can find the exact rendition you are discussing. Details such as the album title, label, and catalog number are crucial for accurate identification.

Details for Music Recordings

When citing a specific recording, the primary focus is on the performers and the recording details. For a classical recording, this typically means the conductor and orchestra, or soloist(s). For popular music, the artist or band is paramount.

- Performer(s) or Composer. Title of Recorded Work. Performed by [Performer(s)]. Album Title. Record Label, Catalog Number, Year of Release.

A typical endnote for a recorded piece might appear as:

2. Johann Sebastian Bach. "Brandenburg Concerto No. 2 in F Major, BWV 1047." Performed by The English Concert, directed by Trevor Pinnock. Brandenburg Concertos. Archiv Produktion, 415 520-2, 1984.

Citing Scholarly Books and Articles on Music

Citing secondary sources like books and articles follows more general Chicago style guidelines but with a musicological focus. When citing scholarly works, ensure that you capture all bibliographic details accurately, as these are the foundations of your research.

Citing Books in Chicago Style

For books, the endnote will include the author's full name, the title of the book, publication details, and the specific page(s) cited. If the book has been edited, this should be noted.

- Author's First Name Last Name. Book Title. Edited by Editor's First Name Last Name (if applicable). Place of Publication: Publisher, Year of Publication. Page Number(s).

An example for a book citation:

3. Carolyn Abbate. *Music-Drama: A Historical Inquiry into the Rise of the Concept*. Princeton: Princeton University Press, 1991. 145.

Citing Journal Articles in Chicago Style

When citing journal articles, the endnote needs to clearly identify the article's author, title, the journal's title, volume and issue numbers, and the date of publication, along with the specific page range of the article and the page(s) cited.

- Author's First Name Last Name. "Article Title." *Journal Title* Volume, no. Issue (Season/Month Year): Page Number(s).

A journal article citation might look like this:

4. Richard Taruskin. "The 'Musical Mysticism' of Stravinsky." *The Musical Quarterly* 84, no. 4 (Winter 1990): 635-653.

Citing Online Music Resources and Databases

The digital age has introduced a new array of sources, from online encyclopedias and digital scores to streaming services and databases. Citing these requires specific attention to URLs and access dates.

Online Source Citation Details

When citing online materials, it is essential to provide enough information for the reader to locate the exact resource. This includes the author (if available), the title of the specific page or article, the website name, and the full URL. The date of access is also important, as online content can change or be removed.

- Author's First Name Last Name (if applicable). "Title of Specific Page or Article." Name of Website. Last Modified or Copyright Date (if available). Accessed Month Day, Year. URL.

An example for an online source:

5. "Music Notation." *Grove Music Online*. Accessed October 26, 2023.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019084>.

Formatting and Placement of Endnotes

The endnotes themselves should be placed at the end of your paper, after the main body of text and any appendices, but before the bibliography. They are typically presented as a consecutively numbered list, with each number corresponding to its superscript counterpart in the text.

Endnote Presentation Guidelines

Each endnote begins with the corresponding superscript number, followed by a period or a tab. Subsequent lines of the same endnote are usually indented. The formatting should be consistent throughout. The first citation of a source is a full citation, while subsequent citations are shortened.

- Numbered list, starting from 1.
- Superscript number in the text corresponds to the numbered entry in the endnotes.
- First citation is full; subsequent citations are abbreviated (author's last name, shortened title, page number).
- Each endnote entry should be clearly formatted and easy to read.

Common Pitfalls to Avoid

Navigating the intricacies of Chicago style endnotes can be challenging, and several common errors can detract from the professionalism of your work. Being aware of these pitfalls can help you avoid them.

Frequent Mistakes in Endnote Usage

Many students struggle with consistency, accuracy, and the correct format for various source types. Paying close attention to detail and consulting reliable style guides is paramount.

- Inconsistent formatting of citations.
- Missing essential bibliographic information (e.g., publisher, year).
- Incorrectly abbreviating subsequent citations.
- Confusing endnotes with footnotes or bibliography entries.

- Failing to cite all sources, leading to plagiarism.
- Not consulting a style guide for specific or unusual source types.

By diligently applying these guidelines, your music papers will benefit from clear, accurate, and professional citations, enhancing their scholarly value and adhering to the established standards of academic discourse in music studies.

FAQ

Q: What is the primary purpose of using Chicago style endnotes for music papers?

A: The primary purpose of using Chicago style endnotes for music papers is to provide a detailed and organized system for citing all sources used, ensuring academic integrity, allowing readers to verify information, and facilitating further research into the cited material. This system is particularly effective for musicological analysis where detailed referencing is often required.

Q: How do I cite a specific movement of a larger musical composition in Chicago style endnotes?

A: To cite a specific movement of a larger musical composition, you would list the composer, the title of the larger work (often italicized), the opus or catalog number, and then specify the movement by its number or tempo marking, followed by publication details and the page number. For example: Ludwig van Beethoven. *Symphony No. 9 in D minor, Op. 125, "Choral."* III. Adagio molto e cantabile. Edited by Jonathan Del Mar. London: Bärenreiter, 1997.

Q: What is the difference between the first and subsequent citations of a source in Chicago style endnotes?

A: The first citation of a source in Chicago style endnotes is a full, complete bibliographic entry. Subsequent citations of the same source are shortened, typically including the author's last name, a shortened version of the title, and the specific page number being referenced. This helps to avoid redundancy while still providing enough information to identify the source.

Q: Are there specific rules for citing different editions of the same musical score in Chicago style?

A: Yes, when citing different editions of the same musical score, it is crucial to mention the specific edition you are using. This is usually done by including the editor's name, the publisher, and the year of publication for that particular edition. This ensures that readers can locate the exact version of the score that informed your analysis.

Q: How should I cite a performance of a musical work in Chicago style endnotes if I am referring to a live concert or a broadcast?

A: Citing a live performance or broadcast requires noting the composer and work, the performer(s), the conductor (if applicable), the ensemble, the date of the performance, and the venue or broadcast details. For example: Johann Sebastian Bach. Goldberg Variations, BWV 988. Performed by Glenn Gould. Live broadcast, CBS Radio, January 25, 1954.

Q: What are the guidelines for citing online music scores or scores found on music databases?

A: When citing online music scores or those from databases, you should include the composer, title of the work, the name of the website or database, the URL, and the date of access. If an author or editor is listed for the online edition, include them as well. For example: Wolfgang Amadeus Mozart. Piano Sonata in C major, K. 545. IMSLP | Petrucci Music Library. Accessed October 26, 2023. [https://imslp.org/wiki/Piano_Sonata_No.16,_K.545_\(Mozart,_Wolfgang_Amadeus\)](https://imslp.org/wiki/Piano_Sonata_No.16,_K.545_(Mozart,_Wolfgang_Amadeus)).

Q: How do I format an endnote when quoting lyrics from a song in a Chicago style music paper?

A: When quoting lyrics from a song, you typically cite the lyricist and composer, the song title, and the album or recording it appears on. If the lyrics are from a published source (like a songbook), cite that source. For example, quoting from a published collection: Bob Dylan. "Like a Rolling Stone." Lyrics and music by Bob Dylan. Lyrics published in Writings and Drawings, 1973-1985. New York: Alfred A. Knopf, 1985. 45.

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