

STYLE GUIDE

SCHOOL OF MUSIC, UNIVERSITY OF IOWA

Based primarily on the *Chicago Manual of Style*, 18th edition, this style guide is designed for use by students in performance, composition, musicology, and music theory.

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1. FORMATTING THE DOCUMENT

Use the [Graduate College template](#) and guidelines for doctoral documents. The requirements of the Graduate College may overrule anything suggested in this style guide. As of 2026, the Graduate College has also provided guidelines for [digital accessibility](#).

Fonts. The font size should be 12-point for the text, any subheadings, the footnotes, and the musical example or figures headings. One font should be used throughout the entire document.

Margins. Margins should be a minimum of 1 inch on all sides.

Justification. The full document should be left justified.

Labeling musical examples and other visual aids. Musical examples should be labeled as “Examples.” Charts, tables, or images should be labeled as “Figures.” (See Chapter 8 for more specific information.) Examples and figures should have separate numbering systems.

Pagination. All pages except the title page should be numbered, either in the upper or lower right-hand corner. The first page after the title page should be numbered 2.

Making paragraphs. Each new paragraph should be indented one-half inch or five spaces. No extra space should be inserted between paragraphs.

Spacing. The main body of prose should be double-spaced. (The exception to this is block quotations.) Footnotes should be single spaced.

Subheadings. Subheadings within a chapter should be capitalized, in bold font, and left justified. See the Graduate College Guidelines for additional information about headings.

2. USING FOOTNOTES TO CITE YOUR SOURCES

When to cite your sources. Any ideas you took from a source, either quoted by you or even *if they are not a direct quotation*, must have a footnote and a citation for a source. If the information was not your idea but you paraphrased it and *put it in your own words*, it still must be footnoted. If you use even just a few exact words from a source, this is a direct quotation, so the words must be surrounded by quotation marks, and a citation for the source should appear in a footnote. Any other treatment of borrowed material constitutes plagiarism. If it is not *your* idea, cite your source.

Page numbers. Footnotes must give the *exact* page on which the information is found.

When to use quotations. Quotations should be used to support your ideas; they should not carry the main ideas of the paper. For example, a paragraph should never begin with a quotation. A sentence with a quotation in it must be grammatically correct, and it should be apparent from your writing who or what you are quoting. Select quotations carefully. If your paper is mostly full of quotations, you probably haven’t spent enough time digesting the materials you are using.

When to paraphrase. In general, facts should be paraphrased, not quoted. Save quotations for relevant opinions and indicate who is giving the opinion.

But what if it’s common knowledge? Basic facts found in countless sources (such as “J. S. Bach died in 1750” or “Beyoncé is a singer”) do not require a footnote. However, if you did not

know certain information before you began your paper and encountered it in your research materials, it is generally a good idea to include a footnote.

Arranging long quotations in block format. Quotations of ca. 5 lines or more should be presented in block format. They should be indented and single-spaced, and should *not* be surrounded with quotation marks. The block should be double-spaced on the top and the bottom in relation to the main body of text. The font size or type should not change. Here is an example of a block quotation with prose before and after it:

In his retrospective analysis of writings in *The Musical Times* from 1934, Arnold Whittall noted,

There is an evident doubt as to the direction which British music is taking; doubt as to the direction it should take. The most positive point arises from the feeling that the only honest musical language for a British composer is tonal romanticism. The romantic era represented the apotheosis of tonality: the one cannot be abandoned without the other, and to abandon both would not be merely revolutionary—it would be anti-musical.²³

The period's concerns over the influx of continental modernism were also reflected in BBC programming...[The prose continues, double-spaced, here.]

Citing multiple sources in one footnote. Do not put two footnote numbers directly next to one another. If you are citing two sources in one sentence, use one footnote number and cite both sources in it. Separate the two citations with a semi-colon. For example:

⁹ Frank Lehman, "John Williams's Action Music in the Twenty-First Century," in *Music in Action Film: Sounds like Action!*, ed. James Buhler and Mark Durrand (Routledge, 2020), 116; Joseph Messick, "John Williams to Non-Williams: Cataloging Ludomusicality in *Star Wars* Video Games," *Journal of Sound and Music in Games* 5, no. 4 (2024): 107.

Citing something quoted in one of your sources. You should never cite any source you have not actually seen yourself. If one of the authors you are using provides a quotation that you want to use in your paper, you must provide a full citation for the quotation "in" a full citation for the source in which you found it. Your footnote should provide both sources, like this:

¹⁰ Jonah Murawski, "My Life as a TA: the True Story," *Journal of Graduate Studies* 19, no. 3 (Fall 2018): 248, in Maria Rodriguez, *Teaching Iowa Hawkeyes* (University of Iowa Press, 2026), 452.

Other uses for footnotes. You may wish to cite sources that are analyzing the same music you are or make a similar point to yours, even if you are not paraphrasing them directly. This not only refers the reader to related sources, it demonstrates that you are familiar with the important scholarly literature on your topic. Footnotes can also be used to briefly explain something if that explanation does not fit well into the text, such as the following:

¹¹ Jonah Murawski was a teaching assistant at the University of Iowa from 2014 to 2017.

3. INSERTING AND FORMATTING FOOTNOTES

Numbering footnotes. Footnotes should be numbered consecutively, beginning with 1 and continuing in order. If your document has multiple chapters, you may insert a section break and start the footnote numbering in the next chapter again at “1.” (Do not number the sources in the bibliography and refer to them by number in the paper.)

How do I insert a footnote? Use word processing software to place the footnote at the bottom of the page of your document. Do not try to place the note at the bottom of the page yourself. Do not use “footers” for footnotes. In Word use the “insert” menu and click on “footnote.” In Google Docs, use “insert,” then “page elements,” then “footnote.” This will both add the footnote number in the text and open up a space to type the full citation after the footnote number inserted automatically at the bottom of the page.

Where does the footnote number go? Footnote numbers should follow immediately after the sentence to which they apply. If a quotation is in the middle of a sentence, the footnote number can follow immediately after the quotation. However, if possible, try to put footnote numbers at the ends of sentences, not within them.

Footnote numbers go after the period at the end of the sentence. If there is a direct quotation, the period goes before the quotation mark and the footnote number goes after the quotation mark. The proper order is: period, quotation mark, footnote. For example,

Neil Lerner has noted that Aaron Copland’s pandiatonicism, open intervals, and quintal harmonies make up a style that “persists in the widely understood musical vocabulary of today’s Hollywood.”³²

Spacing and size of footnotes. Footnotes should be single-spaced. The first line of each footnote should be indented. Footnotes should be the same size font as the rest of the paper, not smaller.

4. SECOND AND LATER REFERENCES TO SOURCES

Citing the same source multiple times. Second and later citations for a source should not be the same as the first citation. Citations with complete information should only be used only the first time a source appears. After the first time, any citation for a source can be shortened.

Citing the same source again immediately. When repeating the same source again immediately, cite it using the author’s last name and page number. Do not use Latin abbreviations such as Ibid. or Op cit.

² Heather Platt, *Lieder in America: On Stages and In Parlors* (University of Illinois Press, 2024), 53.

becomes

³ Platt, 45.

Citing the same source later with a shortened title. After one or more footnotes with additional other sources, the cited item should return in a shortened citation, this time with the author’s last name, a shortened title, and the page number:

⁶ Platt, *Lieder in America*, 47.

Make sure the shortened reference is recognizable, makes sense, and does not stop at an awkward spot. For example, this is not a good shortened reference:

⁶ Platt, *Lieder in*, 133.

Authors with multiple titles. If there is any possible lack of clarity about which source you mean, such as if there are two sources or more by the same author, use the shortened title form.

5. MAKING THE BIBLIOGRAPHY

Using online tools for bibliography entries. The catalog of the University of Iowa's library, Infohawk+, and other databases to which it subscribes, such as provided by Ebsco Host and ProQuest, contain tools that can provide bibliography entries in *Chicago Manual of Style* format. While this can sometimes be a quick way to format a bibliography entry for a source, you should know that these tools are not completely reliable and sometimes give problematic results. If you use them, be sure to check the results with the sample bibliography examples in section 6 below.

Contents. The bibliography should contain the sources cited in the footnotes of the paper. It may also list some sources utilized in the research process but that did not appear in the footnotes.

Alphabetizing sources. Bibliographies are alphabetized by author's last name. If there is no author, a source can be alphabetized by its title. Do not use the word "anonymous."

Organizing sources by type. If a bibliography is very long or contains many entries for a specific kind of source, such as scores all by one composer or numerous recordings, it may be divided into sections by type of item, each beginning with a subheading: Books and Articles, Scores, Recordings, or the like. Under each subheading, sources should be alphabetized.

Spacing. Bibliography entries should be single-spaced with a space between each entry.

Hanging indentation. Each entry should have a hanging indentation: the first line begins at the margin, but the second and later lines are indented five spaces. In most word processing software, this format is more easily accomplished with the two little arrows on the ruler at the top of the page than by using tabs. Select the entire bibliography, then drag the bottom arrow in five spaces.

6. FOOTNOTE AND BIBLIOGRAPHY FORMATS WITH SAMPLE EXAMPLES

The examples below provide a standard format for each type of source followed by one more or more examples of a footnote or bibliography entry for an actual source in that format.

Differences between footnotes and bibliography entries. Footnote and bibliography formats differ in the following ways:

Abbreviations. Use abbreviations in footnotes (ed., transl.) not in bibliographies (edited by).

Pages. Footnotes cite the exact page on which you found the information. Bibliographies do not include page numbers for books, but do have the complete pagination of articles.

Punctuation. Footnote examples use commas, and bibliography examples use periods, and thus more capitalization. Note that in footnotes (and article listings in bibliographies), there is NO punctuation *before* the parentheses that encompass the publisher and/or date of publication.

Hardcopy books

Footnote example:

¹ Author's full name, *Capitalized Italicized Title* (Publisher, year), exact page(s) used.

¹ William Kinderman, *Mozart's Piano Music* (Oxford University Press, 2006), 53.

Bibliography example:

Author's last name, author's first name. *Capitalized Italicized Title*. Publisher, year.

Kinderman, William. *Mozart's Piano Music*. Oxford University Press, 2006.

Electronic books

Books often exist in both hard copy and electronic versions. If the electronic version of a book is merely a digitized version of the hardcopy, there is no need to cite the platform it is on. If the book only exists electronically or has been modified in its electronic form, the platform should be cited at the end of the citation. Cite specific pages, or if pages are not provided, include other identifying information, such as chapter or section numbers, as available. Even if a digital version of the book is used, page numbers that reference the hardcopy version may be available.

Footnote examples:

² Paula J. Conlin, "Bending or Breaking the Native American Flute Tradition?" in *The Oxford Handbook of Music Revival*, ed. Caroline Bithell and Juniper Hill (Oxford University Press, 2013, Oxford Handbooks Online), 447.

³ Kay Shelemay, *Music, Ritual, and Falasha History* (East Michigan State University Press, 1986, ACLS Humanities E-book), 23.

Bibliography examples:

Conlon, Paula J. "Bending or Breaking the Native American Flute Tradition?" In *The Oxford Handbook of Music Revival*, edited by Caroline Bithell and Juniper Hill. Oxford University Press, 2013. Oxford Handbooks Online.

Shelemay, Kay. *Music, Ritual, and Falasha History*. East Michigan State University Press, 1986. ACLS Humanities E-book.

Chapter by an author in book edited by someone else

Citations to chapters in books of essays should first cite the author who wrote the chapter used, not the editor of the entire book. Both the title of the individual chapter and the title of the full book need to be included, connected with "in." The editor's name comes after the book's title.

Footnote example:

³ Author's full name, "Capitalized Title of Book Chapter," in *Capitalized Italicized Title of the Book*, ed. Editor's full name (Publisher, year), exact page(s) used.

³ Carl Woideck, "Authentic Synthetic Hybrid: Ellington's Concepts of Africa and its Music," in *Duke Ellington Studies*, ed. John Howland (Cambridge University Press, 2017), 225.

Bibliography example:

Author's last name, author's first name. "Capitalized Title of Book Chapter." In *Capitalized Italicized Title of the Book*, edited by Editor's full name. Publisher, year.

Woideck, Carl. "Authentic Synthetic Hybrid: Ellington's Concepts of Africa and its Music." In *Duke Ellington Studies*, edited by John Howland. Cambridge University Press, 2017.

Grove Music Online entry

Grove Music Online articles should be cited by their authors. Titles should be given exactly as provided. The basic URL or doi, not a “proxy” URL, should be provided.

Footnote example:

⁴ Author’s full name, “Exact Article Title Capitalized,” in *Grove Music Online* (Oxford University Press, year), www.oxfordmusiconline.com.

⁴ R. Larry Todd, “Mendelssohn(-Bartholdy), (Jacob Ludwig) Felix,” in *Grove Music Online* (Oxford University Press, 2001), www.oxfordmusiconline.com.

Bibliography example:

Author’s last name, author’s first name. “Exact Article Title Capitalized.” In *Grove Music Online*. Oxford University Press, year. www.oxfordmusiconline.com.

Todd, R. Larry. “Mendelssohn(-Bartholdy), (Jacob Ludwig) Felix.” In *Grove Music Online*. Oxford University Press, 2001. www.oxfordmusiconline.com.

Grove Music Online alternate section entry

Grove Music Online also includes articles from the *New Grove Dictionary of Opera* (1992), *Grove Dictionary of Jazz* (2002), *Grove Dictionary of American Music* (2013), and the *Grove Dictionary of Musical Instruments* (2014). When citing articles from one of these include its title as well as that of *Grove Music Online*, and give the dates published in hardcopy and online.

Footnote example:

⁵ Author’s full name, “Exact Article Title Capitalized,” *Capitalized Italicized Title of Grove Spinoff* in *Grove Music Online* (Oxford University Press, year; published online year), www.oxfordmusiconline.com.

⁵ A. Dean Palmer, “Vampyr, Der (‘The Vampire’)(i),” *New Grove Dictionary of Opera*, in *Grove Music Online* (Oxford University Press, 1992; published online 2002), www.oxfordmusiconline.com.

Bibliography example:

Author’s last name, author’s first name. “Exact Article Title Capitalized.” *Capitalized Italicized Title of Grove Spinoff*. In *Grove Music Online*. Oxford University Press, 2001. www.oxfordmusiconline.com.

Palmer, A. Dean. “Vampyr, Der (‘The Vampire’)(i).” *New Grove Dictionary of Opera*. In *Grove Music Online*. Oxford University Press, 1992; published online 2002. www.oxfordmusiconline.com.

Encyclopedia entry (hard copy)

Hard copy encyclopedia citations should include the full number of volumes of the set. In addition to the page number, the volume cited must be provided.

Footnote example:

⁶ Author’s full name, “Exact Article Title Capitalized,” in *Capitalized Italicized Encyclopedia Title*, number ed., ed. Encyclopedia Editor’s full name, number vols. (Publisher, year), vol. number: page.

⁶ Sandra Jean Graham, “Spiritual,” in *The Grove Dictionary of American Music*, 2nd ed., ed. Charles Hiroshi Garrett, 8 vols. (Oxford University Press, 2013), 7:643.

Bibliography example:

Author of article's last name, Author of article's first name. "Exact Article Title Capitalized." In *Capitalized Italicized Encyclopedia Title*. Number ed. Edited by Encyclopedia Editor's full name. Number vols. Publisher, year.

Graham, Sandra Jean. "Spiritual." In *The Grove Dictionary of American Music*. 2nd ed. Edited by Charles Hiroshi Garrett. 8 vols. Oxford University Press, 2013.

Periodical articles

Journal or magazine articles should include two titles: the article title and the title of the publication in which it is found. The volume number appears immediately after the periodical title (the word "vol." is not needed), followed by the number of the specific issue. Arabic numerals should be used, even if the journal uses Roman numerals. The year, and if provided, the season or month, goes in parentheses, followed a colon and a space before the page(s). Note: unlike a chapter in a book, the word "in" does not need to be included.

Footnote example:

⁷ Author's full name, "Title of the Article Capitalized," *Capitalized Italicized Title of the Journal* volume number, no. issue number (month/season year): exact page(s) used.

⁷ Margaret Rowley, "Sounding Modern-Nite: Tabaski in Senegal and the Sonic Production of the Human," *Ethnomusicology* 68, no. 3 (Fall 2024): 379.

Bibliography example:

Author's last name, author's first name. "Title of the Article Capitalized." *Capitalized Italicized Title of the Journal* volume number, no. issue number (month/season year): beginning page of the entire article—ending page of the entire article.

Rowley, Margaret. "Sounding Modern-Nite: Tabaski in Senegal and the Sonic Production of the Human." *Ethnomusicology* 68, no. 3 (Fall 2024): 361–80.

Newspaper articles

Newspaper articles must include the complete date: month, day, and year. However, because some historic newspapers were published multiple times in one day and articles moved around in them, page numbers are not required. URLs to online newspapers maybe added as desired, but if they are behind a paywall, a link is not particularly useful.

Footnote example:

⁸ Author's full name, "Title of the Article Capitalized," *Capitalized Italicized Title of the Newspaper*, month and day, year

⁸ Garrett Schumann, "Her Music Fell Into Obscurity. Now It's Back at the Philharmonic," *New York Times*, November 20, 2023.

Bibliography example:

Author's last name, author's first name. "Title of the Article Capitalized." *Capitalized Italicized Title of Newspaper*. Month and day, year.

Schumann, Garrett. "Her Music Fell Into Obscurity. Now It's Back at the Philharmonic." *New York Times*. November 20, 2023.

Dissertations

Dissertation titles are included in quotation marks, not italicized. The degree awarded, whether the document is a thesis or dissertation, the University, and date must be provided.

Footnote examples:

⁹ Author's full name, "Title of Dissertation Capitalized" (Degree thesis/diss., University, year), 42.

⁹ Cody Andrew Norling, "Opera in the Second City: Negotiating National Operatic Identities In and Around 1920s Chicago" (PhD diss., University of Iowa, 2023), 59.

¹⁰ Sandra Kay Peter, "Helping Women Find a Voice: Works For Women's Chorus by Libby Larsen" (DMA thesis, University of Iowa, 2006), 42.

Bibliography examples:

Author's last name, author's first name. "Title of Dissertation Capitalized." Degree thesis/diss., University, year.

Norling, Cody Andrew. "Opera in the Second City: Negotiating National Operatic Identities In and Around 1920s Chicago." PhD diss., University of Iowa, 2023.

Peter, Sandra Kay. "Helping Women Find a Voice: Works For Women's Chorus by Libby Larsen." DMA thesis, University of Iowa, 2006.

Scores:

Scores are cited similarly to books. If the editor is listed, their name should follow the title.

Footnote example:

¹¹ Composer's full name, *Capitalized Italicized Title of Composition*, ed. Editor's full name (Publisher, year), page.

¹¹ Ludwig van Beethoven, *Klavierkonzert Nr. 5, Es-dur, Opus 73*, ed. Hans-Werner Küthen (G. Henle, 1996), 27.

Bibliography example:

Composer's last name, Composer's first name. *Capitalized Italicized Title of Composition*, edited by Editor's full name. Publisher, year.

Beethoven, Ludwig van. *Klavierkonzert Nr.5, Es-dur, Opus 73*, edited by Hans-Werner Küthen. G. Henle, 1996.

Scores in a larger series:

Citations for scores in historical collections or composers' complete works sets should cite the title of the individual volume as well as the title of the larger collection, along with any identifying series and volume numbers.

Footnote examples:

¹² Composer's full name, *Capitalized Italicized Title of Composition*, ed. Editor's full name, Series title, volume number(s) (Publisher, year), page.

¹² John Field, *Nocturnes and Related Pieces*, ed. Robin Langley, Music Britannica, 71 (Stainer and Bell, 1997), 57.

¹³ Wolfgang Amadeus Mozart, *Konzerte für ein oder mehrere Klaviere und Orchester mit Kadenzen*, ed. Christoph Wolff, Neue Ausgabe sämtliche Werke, Series 5, no. 15, vol. 2 (Bärenreiter, 1976), 65.

Bibliography examples:

Composer's last name, Composer's first name. *Capitalized Italicized Title of Composition*, edited by Editor's full name. Series title, volume number(s). Publisher, year.

Field, John. *Nocturnes and Related Pieces*, edited by Robin Langley. Music Britannica, 71. Stainer and Bell, 1997.

Mozart, Wolfgang Amadeus. *Konzerte für ein oder mehrere Klaviere und Orchester mit Kadenzen*, edited by Christoph Wolff. Neue Ausgabe sämtliche Werke, Series 5, no. 15, vol. 2. Bärenreiter, 1976.

Recordings

Recordings may be cited by the name of the composer, with performers, conductors, and/or ensembles included after the title of the musical work. For recordings that feature large numbers of individual performers, they need not all be included. Recordings that include multiple musical works may also be listed with the performer as the primary creator (see the Eugene Rousseau example below). If a recording was issued many years after it was recorded, the original date of recording may be included as well (see the Artur Rubinstein example below).

Recording companies usually label each recording with an issue number. This should appear immediately after the record company name. Issue numbers are usually found on a physical CD or its packaging. They are often not listed in library cataloging or streaming services' information, but should be included whenever possible.

Footnote examples:

¹⁴ Performer's/Composer's full name, *Capitalized Italicized Recording Title*, performer(s) and instrument/ensemble and conductor (Recording Company issue number, year, recording format).

¹⁴ Fanny Mendelssohn Hensel, *Das Jahr: Original Version 1841/42*, Wolfram Lorenzen, piano (Troubadisc TRO-CD 01419, 1998, compact disc).

¹⁵ Eugene Rousseau, *Saxophone Masterpieces* (RIAX RICA-1001, 1997, compact disc).

¹⁶ Artur Rubinstein, *The Chopin Collection*, recorded 1946, 1958–67 (RCA Victor/BMG 60822-2-RG, 1991, 11 compact discs).

Bibliography examples:

Performer's/Composer's last name, Performer's/Composer's first name. *Capitalized Italicized Recording Title*. Performer(s) and instrument/conductor. Recording Company issue number, year, recording format.

Hensel, Fanny Mendelssohn. *Das Jahr: Original Version 1841/42*. Wolfram Lorenzen, piano. Troubadisc TRO-CD 01419, 1998, compact disc.

Rousseau, Eugene. *Saxophone Masterpieces*. RIAX RICA-1001, 1997, compact disc.

Rubinstein, Artur. *The Chopin Collection*. Recorded 1946, 1958–67. RCA Victor/BMG 60822-2-RG, 1991, 11 compact discs.

Recordings in Naxos and Music Online

The *Chicago Manual of Style* does not require listing streaming services for sound recordings, but when not using a physical CD, authors may want to acknowledge services such as *Naxos* or *Music Online* in a citation, immediately after the title of a recording.

Footnote examples:

¹⁷ Johannes Brahms, *Concerto for Piano and Orchestra no. 1*, *Music Online*, Claudio Arrau, Philharmonic Orchestra, conducted by Carlo Maria Guilini (EMI 724357532624, 1960).

¹⁸ Guilhem Kusnierek and Christopher Park, *Hindemith in Paris*, Naxos Music Library (Naxos 8.551478, 2026).

Bibliography examples:

Brahms, Johannes. *Concerto for Piano and Orchestra no. 1*. Music Online. Claudio Arrau, Philharmonic Orchestra, conducted by Carlo Maria Guilini. EMI 724357532624, 1960.
Kusnierek, Guilhem and Christopher Park. *Hindemith in Paris*. Naxos Music Library. Naxos 8.551478, 2026.

Single recordings on a streaming service

Footnote example:

¹⁹ Performer's full name, "Title of Song Capitalized," Streaming Platform, track number on *Capitalized Italicized Album Title* (Record company [issue number if available], year).

¹⁹ Sarah Bareilles, "Brave," Spotify, track 1 on *The Blessed Unrest* (Epic Records, 2013).

Bibliography example:

Performer's last name, Performer's first name. "Title of Song Capitalized." Streaming Platform. Track number on *Capitalized Italicized Album Title*. Record company [issue number if available], year.
Bareilles, Sarah. "Brave." Spotify. Track 1 on *The Blessed Unrest*. Epic Records, 2013.

Recording liner notes

For CD or other liner notes, cite the author of the notes, then use the format for a recording.

Footnote example:

²⁰ Author's full name, Notes for Composer's/Performer's full name, *Capitalized Italicized Album Title*, Performer(s) and instrument(s)/conductor (Recording Company issue number, year, recording format).

²⁰ David Milton Barron, Notes for Anthony Philip Heinrich, *The Ornithological Combat of Kings*, Syracuse Symphony Orchestra, conducted by Christopher Keene (New World Records NW 208, 1978, LP).

Bibliography example:

Author's last name, author's first name. Notes for Composer's/Performer's full name. *Capitalized Italicized Album Title*. Performer(s) and instrument(s)/conductor. Recording Company issue number, year, recording format.
Barron, David Milton. Notes for Anthony Philip Heinrich. *The Ornithological Combat of Kings*. Syracuse Symphony Orchestra, conducted by Christopher Keene. New World Records NW 208, 1978, LP.

Films

Mainstream commercial films, created by too many people to list, are often cited either by their title or under the name of the director. If citing multiple films, be sure to be consistent. Format, such as DVD or streaming service, may be also included. Films of concerts or musical genres such as operas may be cited similarly to recordings, including the original production date as well the commercial release date (see the second example).

Footnote examples:

²¹ James Mangold, dir., *A Complete Unknown* (Searchlight Pictures, 2024, DVD).

OR

²¹ *A Complete Unknown*, dir. James Mangold (Searchlight Pictures, 2024, DVD).

²² Henry Purcell, *Dido and Aeneas: Opera in Three Acts*, directed by Peter Maniura; Collegium Musicum 90, conducted by Richard Hickox (1995; Kultur, 2008, DVD).

Bibliography examples:

Mangold, James, director. *A Complete Unknown*. Searchlight Pictures, 2024, DVD.

OR

A Complete Unknown. Directed by James Mangold. Searchlight Pictures, 2024, DVD.

Purcell, Henry. *Dido and Aeneas: Opera in Three Acts*. Directed by Peter Maniura. Collegium Musicum 90, conducted by Richard Hickox. 1995; Kultur, 2008, DVD.

Websites

In general, a website should resemble conventional book or recordings citations as much as possible. Titles of individual webpages or YouTube videos can be given in quotation marks, while titles of full websites or channels can be italicized. URLs should always be provided. Specific sections of videos, such as on YouTube, can be given as time stamps in the same position as page numbers. Additional information, including information from previous publication formats, may be added as needed. (See the Praetorius example below, which provides the original company and publication date for a recording later hosted by YouTube.) Date posted can be added if relevant, but the date that you accessed the video yourself is not required.

Footnote example:

²³ Person (full name) or entity responsible for site, “Capitalized Title of Specific Page,” *Italicized Title of Full Website Capitalized*, URL, timing if citing specific spot of a video/recording.

²³ Sophie Fuller, “The Society of Women Musicians,” *British Library: Discovering Music: Early 20th Century*, <https://www.bl.uk/20th-century-music/articles/the-society-of-women-musicians>.

²⁴ Michael Praetorius, “Branle de la Torche,” *The Baltimore Consort--Topic* (Sono Luminus, 1993), Youtube, https://youtu.be/ueAwkZncUec?si=R_BBvJ31h-sgdSI2, 0:50.

Bibliography example:

Person (last name, first name) or entity responsible for site. “Capitalized Title of Specific Page.” *Italicized Title of Full Website Capitalized*. URL.

Fuller, Sophie. “The Society of Women Musicians.” *British Library: Discovering Music: Early 20th Century*. <https://www.bl.uk/20th-century-music/articles/the-society-of-women-musicians>.

Praetorius, Michael. “Branle de la Torche.” *The Baltimore Consort--Topic*. Sono Luminus, 1993. Youtube. https://youtu.be/ueAwkZncUec?si=R_BBvJ31h-sgdSI2.

Archival sources

Citations for sources found in archives and special collections may differ widely, as types of sources and the ways they are cataloged vary by archive. Enough information for a specific source should be provided in order to help other researchers locate it, including identifying cataloging and box number, and folder number as desired. Full institutional information and geographical location should also be provided. If multiple sources from a single archive are included in a project, the entire collection may be cited in the bibliography, as seen in the example below.

Footnote example:

²⁵ Agnes V. Flannery, “Iowa” (1931), in Iowa Sheet Music Collection, MS 0474, box 1, folder 23, Iowa State University Special Collections and University Archives, Ames, Iowa.

Bibliography example:

Iowa Sheet Music Collection, MS 0474. Iowa State University Special Collections and University Archives, Ames, Iowa.

7. OTHER INFORMATION ABOUT CITATIONS

Accessed dates. *Chicago Manual of Style* no longer requires citations for websites or other electronic resources to include accessed dates.

Authors—more than one. Author’s names are reversed only to help alphabetize a bibliography. Thus, in a bibliography if there is a second (or third) author, their names should always be first name, last name, in normal order, not reversed. For more than three authors, only include the first one followed by a comma and “et al.”

Database or vendor names. Ebsco Host or Proquest (or Proquest order numbers), or names of full text databases such as JSTOR, do not need to occur in the citations or bibliography. You do not need to indicate the tool you used to find a source.

DOIs. DOI means “digital object identifier.” If these links are included, they should appear at the end of the footnote or bibliography entry. For an article that only exists in an online format, a DOI can substitute for a range of pages.

Editions. Include the edition of a book (written as 2nd ed., 3rd ed., etc.) after the title only if it is *not* the first edition. “First edition” is assumed unless another edition is specified.

Editors and translators. Include editors of books and scores and/or translators after the title. If the book has only an editor, no single “author,” put the editor first, in the author’s place. For example,

Bomberger, E. Douglas, ed. *The Cambridge Companion to Amy Beach*. Cambridge University Press, 2023.

Encyclopedias. Cite authors and titles of encyclopedia articles. For hard copies, make sure to also include the volume along with the page cited in footnotes.

Latin terms. Latin terms like “Ibid.” and “Op cit.” are no longer used in footnotes.

Numbers. For articles, use Arabic numerals (1, 2, 3), even if a journal uses Roman numerals (iii, iv, v).

Place of publication. *Chicago Manual of Style* no longer requires that the place an item is published needs to be included. For example, in a footnote:

(Iowa City: University of Iowa Press, 2026) is now (University of Iowa Press, 2026)

An exception is made if the publication's geographical origins need to be noted because it is an older historic source, such as from the eighteenth century or before.

Publishers and extra words. Publication information does not need to include excess words like “Ltd.,” “Co.,” etc., only enough to be clear about what publisher it is (such as W. W. Norton or G. Schirmer). “Press” should be included for university presses to distinguish the publisher from the school itself (such as University of Illinois Press or Oxford University Press).

Quotations within quotations. If the writing you are quoting contains a quotation itself, you must change the quotation marks around it to single marks, from double marks. For example,

“As Stephen Sondheim told the interviewer, ‘I use a rhyming dictionary when I am writing songs.’”³

Series. Some books and scores are published in a series. Include the series and the volume within the series after the title only if the series appears to important. A generic series title that a publisher uses mainly to market a large number of their books can be omitted from citations. However, the series title of very large score sets cataloged in the M2s and M3s in the music library should be included in score citations along with the volume (for example, *Recent Researches in American Music*, 65, or *Denkmäler der Tonkunst in Österreich*, 95). See the citation examples in the previous chapter.

Titles formatting. Italicize titles of books and journals—but not titles of individual articles or dissertation titles. Article and dissertation titles are only in quotation marks, not italicized. The major words of all titles in English are capitalized. For other languages than English, use the capitalization style of that language, basing the citation on how the source is typically identified.

URLs. Long URLs that include proxy information are not useful, since no one outside the University of Iowa can click on it successfully, so don't use them. The URLs included should be to freely accessible digital sources, such as those on the internet or open access scholarship, or DOIs.

Volumes—more than one. Include the number of volumes after the title if there is more than one. Include volume number and page(s) in shortened references. (*The Grove Dictionary of American Music*, page 233, could be in 8 different places, so you must indicate which volume.)

8. MUSIC AND MUSICAL EXAMPLES

Notation style. If possible, musical examples should be typeset using music notation software. Export TIF files at a high enough dpi level to insure good quality. If you must copy and paste musical examples from scores, convert PDFs to TIF, crop them, and then drop the entire image file into Word. Do not use screenshots, which are low resolution.

Clefs. If musical examples are scanned from a score and inserted into a document, all staves must have clef signs, even if they need to be individually inserted.

Annotation of examples. Annotating a score example can help the reader see what is being discussed, whether that is harmonic analysis, rhythmic analysis, formal boundaries, important pitches or voice-leading, set-classes, phrase analysis, etc.

Measure numbers. When writing about passages of music, make sure to indicate measure numbers, so that readers know exactly which section you are discussing. Provide a measure number location for every object that you refer to and, if necessary, a location within the measure or the texture, for example: “in the right hand on the downbeat of m. 5.” Abbreviate measure numbers as “m. 2” and “mm. 3–5.” Refer to beats and divisions, for example: “beat 2 of m. 2” and “the third eighth-note division of m. 3,” not “the and of 2 in m. 3”

Length of examples. Musical examples should represent no more than is what discussed in the text. Very long musical examples can be placed in an appendix.

Placement of examples. Musical examples should be centered on the page and placed as close as possible in the document to where they are discussed, preferably immediately after the paragraph in which they are mentioned. They should not run into the margins of the document

Numbering and labeling. Musical examples should be numbered consecutively: Example 1, Example 2, etc. Each example should be fully labeled with the composer’s name, the title of the work, other identifying information (opus number, key etc.), and the movement title if there is one. The label should include the exact measure numbers included. If the example represents only part of the full score, also note the instrumentation. Specific measure numbers are preferable to rehearsal letters, which might vary in different editions. Time stamps may also be used. For example:

Example 4: Johannes Brahms, Symphony no. 2, op. 73, I. Allegro non troppo, mm. 114–34, viola

Example 15: Elton John, “Your Song,” *Elton John*, mm. 1–16 or 0:00–0:30.

Mentioning the example. All music examples should be referred to in the text. For example:

As seen in Example 3, the bassoon . . .

The bassoon resonates on its lowest pitch (see Example 3).

Figures, tables, and other visual examples. Charts, tables, or images that are not score examples should be referred to and labeled as “Figures.” Figures should be numbered separately, not with Examples. The initial pages of a document should provide a list of the musical examples and a separate list of figures.

Do you need permission? Including copyrighted musical examples, song lyrics, or images in a term paper for a class is permitted. However, for dissertations or other publications you will probably need to get permission to reproduce copyrighted material. You may also need to pay a fee. Start investigating how to get permissions for your examples as soon as possible, as the process can take a long time. See the Music Library’s [Music and Copyright](#) page.

9. MUSICAL VOCABULARY

Titles of compositions Full titles for classical compositions provide the key and the opus number (or numbering systems from thematic catalogs, such as K., BWV, etc.). The abbreviation for opus (op.) is not capitalized unless it is used as the only title: Chopin's Op. 23. There should be a space between op. and the number: op. 57, not op.57.

Formatting musical titles. Generic titles, like Symphony no. 40 or Concerto for Tuba in F major, are not italicized. Titles that are specific to a single work, such as *La Traviata* or *Kind of Blue*, are given in italics.

Nicknames. If a work has nickname, it is usually given in quotation marks, not as the main title: Dvořák's Symphony no. 9 in E minor, op. 95, "From the New World."

Movements. Generic titles of movements, such as tempo markings like Adagio or Allegro, or other standard titles, such as Minuet and Trio, should not be italicized, nor should they be surrounded with quotation marks. Mass movements, such as Kyrie, Gloria, Sanctus, etc. also fall into this category. If giving numbers of movements, they should be Roman numerals (e.g., Piano Sonata No. 4 in E-flat major, op. 7, II).

Titles of short works. Sometimes very short works with specific titles, such as individual songs are presented in quotation marks. In general, longer units should be italicized, such as albums or the title of an entire work. Individual units, such as songs or specifically titled movements can be in quotation marks. Here are some examples:

"Ich grolle nicht," from *Dichterliebe*

"La fleur que tu m'avais jetée" from *Carmen*

"Especially Do I Believe in the Negro Race" from *Credo*

"Penny Lane" from *St. Pepper's Lonely Hearts Club Band*

"Art isn't Easy" from *Sunday in the Park with George*

Capitalizing genres. If writing about a genre, such as symphonies or piano sonatas, there is no need to capitalize these terms, even when they are associated with a specific composer (Mahler's symphonies or Prokofiev's concertos). However, when referring to the title of one specific composition, the genre should be capitalized. For example:

Op. 135 was Beethoven's last String Quartet.

Mendelssohn performed his new Concerto in London in 1837.

Other capitalization. Do not capitalize general musical terms, styles, genres, forms, or instrument names. In general usage, vocabulary like sonata form, saxophone, scherzo, or jazz, does not need to be capitalized. Historical style periods, such as Renaissance, Baroque, or Romantic, are typically capitalized. Adjectives that specify racial and cultural identity or ethnicity, such as African American, Black, Native American, or Indigenous are also capitalized.

Foreign language terms. Words in foreign languages should be italicized. However, there are many words in music from European languages that are in common usage, such as tempo and dynamic markings or terms such as staccato or tremolo, so it is common for authors writing about music not to italicize these. Diacritical markings in foreign languages must be retained in English (such as in Antonín Dvořák or *Götterdämmerung*).

Acronyms. Do not use acronyms, e.g., “PAC,” unless you first give the actual term and its shortened form, e.g., “perfect authentic cadence (PAC).” If possible, do not use acronyms, which can make the prose more difficult to understand.

Pitches and symbols. Letter names of pitches are capitalized. Do not use “#” and “b” for “sharp” and “flat.” In prose, you can spell out “F-sharp” and “B-flat.” If you want to use symbols, use the free Bach musicological font.

10. DATES, NUMBERS, AND PUNCTUATION

Dates. Parts of dates should consistently be given in the same order. The American ordering for dates is month and day separated by a comma from the year (February 3, 1809). Names of months should not be abbreviated.

Decades. If possible, use numerals for decades, but do *not* include an apostrophe. For example,

Psychedelic rock became popular in the 1960s (*not* 1960’s)

It is also possible to shorten to a backwards apostrophe and two digits (’60s) or to use prose (the sixties), but try to be consistent.

Centuries. Write out centuries: nineteenth century rather than 19th century, twentieth century rather than 20th century, etc. Centuries are hyphenated only when they are adjectives. For comparison:

The twentieth century was a time of upheaval.

Here, “twentieth” is an adjective, “century” is a noun.

Twentieth-century composers responded to the major upheavals of the era.

Here, “twentieth-century” is an adjective, “composers” is a noun.

How to indicate numbers. In general, spell out numbers under one hundred (fifty-three) and use Arabic numerals for numbers over one hundred (253). However, do not begin a sentence with a numeral. Large round numbers (one thousand, four million), can be written as text. Numerals may be used for clarity, such in comparisons (53 vs. 253) and for measure numbers.

Number ranges. The second number in a numerical range should be kept to two digits if possible (123–45 or 97–98). One or three can be used if needed (301–8 or 1195–218). If the first number is a multiple of one hundred, use three digits for the second number (200–206).

En-dashes in date and page ranges. Date ranges should be connected with an en-dash, which is longer than a hyphen: (1882–1971, *not* 1882-1971). Page ranges should also be separated with an en-dash: 57–59.

Semi-colons. Semi-colons are used between two sentences linked in meaning. The writing on either side of the semi-colon must be a full, grammatically complete sentence. For example:

The album’s title track came to be known as Shirley Horn’s signature song; when Horn took the stage during the Kennedy Center’s lavish 2004 musical celebration of her work, she played “Here’s to Life.”

Semi-colons may also be used to separate items in a list, especially those that already contain commas, further clarifying the organization of the listed items. For example,

There were three categories of recordings: records that appeared only on the Harlem Hit Parade or *Billboard's* Best Selling Retail Records Chart, but not both; records that appeared on both charts in a single recording by one artist; and songs that appeared on each of the charts in records made by two separate artists.

Hyphens. Hyphens are used to connect individual words (for example, words like large-scale, de-emphasize, or anti-establishment). They should not be used in date or page ranges, as a graphic device to highlight visual content (such as in place of bullet points), or in sentences in place of em-dashes.

Em-dashes. The longest dash or em-dash—as shown here—sets off an abrupt break in a sentence. There should be no extra spaces surrounding this dash.

Periods in abbreviations. Abbreviations with lower-case letters should be followed by periods (m., vol., a.m. and p.m.). No periods are required for abbreviations with two or more capital letters, such as states or other political regions (IA, DC, US), or even if lower-case letters are included (as in PhD). Periods should be used for abbreviated names (J. S. Bach, P.D.Q. Bach, or Samuel L. Jackson), but not for names entirely replaced by initials (such as FDR, LBJ, or JFK).

Using ellipses when omitting words. If words are left out of a quoted single sentence, three ellipses (periods) are inserted instead. If words are left out at either the end or the beginning of one of two consecutive sentences, the period indicating a complete sentence and three ellipses are inserted. For example, here's a quotation attributed to Stephen Sondheim:

“The worst thing you can do is censor yourself as the pencil hits the paper. You must not edit until you get it all on paper. If you can put everything down, stream-of-consciousness, you'll do yourself a service.”

Here is the last sentence with words omitted, replaced by ellipses:
“If you can put everything down ... you'll do yourself a service.”

Here is the full quotation with the second sentence omitted, with a period and ellipses.

“The worst thing you can do is censor yourself as the pencil hits the paper. ... If you can put everything down, stream-of-consciousness, you'll do yourself a service.”

ADDITIONAL WRITING RESOURCES

Bellman, Jonathan. *A Short Guide to Writing About Music*. 2nd ed. Pearson Longman, 2007.
[Permanent Music Reserve ML3797 .B39 2007]

[*The Chicago Manual of Style*](#). 18th ed. University of Chicago Press, 2024. [Available via Infohawk+]

Holoman, D. Kern. [*Writing About Music: a Style Sheet from the Editors of 19th-Century Music*](#).
University of California Press, 1988. [Available via Infohawk+ and Permanent Music
Reserve ML3797 .W75 2014]

Rogers, Lynne, Karen Bottge, and Sara Haefeli. *Writing in Music: a Brief Guide*. Oxford
University Press, 2020. [Permanent Music Reserve MT6 .R74 2020]