

## MLA Style: MUSIC

The information in this guide is based on the *MLA Handbook for Writers of Research Papers* and is provided to inform students of the proper way to include music resources in a Works Cited list.

Below are examples of the most common kinds of music entries needed for a Works Cited list. For more examples, and for information on citing other types of resources, consult the *MLA Handbook for Writers of Research Papers* (REF LB2369.G53) in Begley Library, or *MLA Style In Brief*, a handout available at the reference desk in Begley Library.

### SOUND RECORDINGS

In an entry for a commercially available recording, which person is cited first (e.g., the composer, conductor, or performer) depends on the desired emphasis. List the title of the recording (or the titles of the works included), the artist or artists, the manufacturer ("Capitol"), and the year of issue (if the year is unknown, write *n.d.*). Place a comma between the manufacturer and the date; periods follow the other items. If you are not using a compact disc, indicate the medium before the manufacturer's name, i.e., *Audiocassette*, *Audiotape* (reel-to-reel tape), or *LP* (long-playing record). Do not underline the medium or enclose it in quotation marks.

In general, underline titles of recordings (Nuevo), but do not underline or enclose in quotation marks the titles of musical compositions identified only by form, number, and key. You may wish to indicate, in addition to the year of issue, the date of recording.

Examples:

**Sound recording identified by form, number and key**

Beethoven, Ludwig van. String quartet no. 14 in C sharp minor, op. 131. Alban Berg Quartett. EMI, 1987.

**Sound recording identified by title**

Ellington, Duke. Duke Ellington: the symphonic portrait. United States Air Force Orchestra. Cond. Col. Lowell E. Graham. United States Air Force Orchestra, 1998.

**Sound recording, emphasis on performer**

Callas, Maria. La Divina. Musical Heritage Society, 1994.

**Sound recording, emphasis on conductor**

Bernstein, Leonard, cond. Scheherazade, op. 35. By Nikolay Rimsky-Korsakov. New York Philharmonic. LP. Columbia, 1959.

**Sound recording, including date of recording**

Ellington, Duke. The EJO Plays Ellington. Empire Jazz Orch. Cond. William Meckley.  
Rec. 19 Oct. 1999. EJO Records, 2000.

**Sound recording, citing a specific song**

Bartoli, Cecilia. "Quel chiaro rio." By Christoph W. Gluck. Dreams and Fables.  
London, 2001.

## PERFORMANCES

An entry for a performance (play, opera, ballet, concert) usually begins with the title, underlined, and includes the director. You may include other data that seem pertinent – such as the names of the performers – before the site of the performance. It concludes with the site of the performance (usually the theater and cite, separated by a comma and followed by a period) and the date of the performance.

Examples:

**Opera**

Gianni Schichi. By Giacomo Puccini. Libretto by Giovacchino Forzano. Dir. Roberto De Simone. Perf. Carlo Guelfi and Daniela Dessì. Cond. Gianluigi Gelmetti.  
Teatro dell' Opera, Rome. 22 Jan. 2002.

**Ballet**

South African Suite. Chor. Arthur Mitchell, Augustus Van Heerder, and Laveen Naidu.  
Dance Theatre of Harlem. Cadillac Palace Theatre, Chicago. 1 June 2002.

**Performance, emphasis on contribution of particular individual or group**

If you are citing the contribution of a particular individual or group, begin with the appropriate name.

Examples:

Ars Musica Antiqua. In Praise of Women: Music by Women Composers from the Twelfth through the Eighteenth Centuries. Concert. Scotch Plains Public Lib., NJ. 5 Apr. 1994.

Domingo, Plácido, tenor. Sly. By Ermano Wolf-Ferrari. With Cynthia Lawrence and Juan Pons. Metropolitan Opera. Cond. Marco Armilato. Metropolitan Opera House, New York, 4 May 2002.

Joplin, Scott. Treemonisha. Dir. Frank Corsaro. Perf. Carmen Balthrop, Betty Allen, and Curtis Rayam. Houston Grand Opera Orch. And Chorus. Cond. Gunther Schuller. Miller Theatre, Houston. 18 May 1975.

## MUSICAL COMPOSITIONS

### **Musical Composition**

To cite a musical composition, begin with the composer's name. Underline the title of an opera, ballet, or a piece of instrumental music identified by name (*Symphonie fantastique*), but do not underline or enclose in quotation marks the form, number, and key when used to identify an instrumental position.

Examples:

Beethoven, Ludwig van. *Symphony no. 7 in A, op. 92.*

Berlioz, Hector. *Symphonie fantastique*, op. 14.

### **Published Score**

Treat a published score like a book. Give the title, underlined, as it appears on the title page, and capitalize the abbreviations *no.* and *op.*

Example:

Beethoven, Ludwig van. *Symphony No. 7 in A, Op. 92.* New York: Dover, 1998.

### **Published Score, including date musical composition written**

If you wish to indicate when a musical composition was written, add the date immediately after the title.

Example:

Beethoven, Ludwig van. *Symphony No. 7 in A, Op. 92.* 1812. New York: Dover, 1998.

<p><b>For further assistance, please ask at the Reference Desk.</b></p>
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