



MLA STYLE: MUSIC

Begley Library and Learning Center

The information in this guide is based on the *MLA Handbook for Writers of Research Papers*, 7th edition 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 the additional *MLA Style* handouts available at the Reference Desk.

SOUND RECORDING (MLA 5.7.2)

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 (when distinct from a first-listed person or group), the manufacturer (*Capitol*), and the year of issue (if the year is unknown, write *n.d.*). Indicate the medium neither italicized, nor enclosed in quotation marks, after the date of publication: *Audiocassette*, *Audiotape* (reel-to-reel tape), *CD* (compact disc), or *LP* (long-playing record). Place a comma between the manufacturer and the date; periods follow the other items. In general, italicize titles of recordings (*Nuevo*). You may wish to indicate, in addition to the year of issue, the date of recording.

Exceptions: The convention of using italics and quotation marks to indicate titles does not generally apply to musical compositions identified by form, number, and key.... These terms all appear without italics or quotation marks. (MLA 3.6.5)

Double space all citations on the Works Cited page

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. CD.

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. CD.

Sound recording, emphasis on performer

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

Sound recording, emphasis on conductor

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

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. CD.

Sound recording, citing a specific song

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

PERFORMANCE (MLA 5.7.4)

An entry for a performance (play, opera, ballet, concert) usually begins with the title, italicized, and contains facts similar to those given for a film (MLA 5.7.3), and concludes with the site of the performance (usually the theater and city, separated by a comma and followed by a period), the date of the performance, and (in the place where the medium of publication is usually recorded) an indication that you are citing a *performance*. You may include other data that seem pertinent – such as the names of the performers – before the site of the performance.

Examples:

Live Performance, 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. Performance.

Live performance, 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.

Live 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. Performance.

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

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. Performance.

Television or Radio Broadcast of a Performance (MLA 5.7.1)

The information in an entry for a television or radio broadcast usually appears in the following order: Title of the episode or segment, if appropriate in quotation marks; title of the program or series, italicized; name of the network (if any); call letters and city of the local station (if any); broadcast date; medium of reception (e.g., *Radio*, *Television*); and supplementary information. If your reference is primarily to the work of a particular individual, cite that person's name before the title.

Examples:

Don Giovanni. By Wolfgang Amadeus Mozart. Perf. James Morris, Bryn Terfel, and Carol Vaness. Lyric Opera of Chicago. Cond. Yakov Kreizberg. Nuveen-Lyric Opera of Chicago Radio Network. WFMT, Chicago, 8 June 1996. Radio.

"The Phantom of Corleone." Narr. Steve Kroft. *Sixty Minutes*. CBS. WCBS, New York, 10 Dec. 2006. Television.

Film or Videorecording of a Performance (MLA 5.7.3)

An entry for a film usually begins with the title, italicized, and includes the director, the distributor, the year of release, and the medium consulted; e.g., *Film, DVD, Videocassette*. You may include other data that seem pertinent—such as the names of the screenwriter, performers, and producer—between the title and the distributor. For films dubbed or subtitled in English, you may give the English title and follow it with the original title, italicized, in square brackets.

Examples:

Don Carlo. By Giuseppe Verdi. Dir. Franco Zeffirelli. Perf. Luciano Pavarotti and Samuel Ramey. La Scala Orch. and Chorus. Cond. Riccardo Muti. EMI, 1994. Videocassette.

Nureyev, Rudolph, chor. *Swan Lake*. By Pyotr Ilich Tchaikovsky. Perf. Margot Fonteyn and Nureyev. Vienna State Opera Ballet. Vienna Symphony Orch. Cond. John Lanchbery. 1966. Philips, 1997. DVD.

MUSICAL SCORE OR LIBRETTO (MLA 5.7.5)

Treat a published score or libretto like a book. For a score, begin with the composer's name, and then give the title, italicized, as it appears on the title page, capitalizing the abbreviations *no.* and *op.* Continue with the date of composition (if the year is unknown, write *N.d.*), the place of publication, the name of the publisher, the date of publication, and the medium of publication consulted. If the score is part of a series, include the information about the series after the medium of publication.

Published Musical Score, including series

Example:

Donizetti, Gaetano. *Don Pasquale: An Opera in Three Acts with Italian-English Text*. 1842. New York: Belwin, 1969. Print. Kalmus Vocal Scores.

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. Print.

Musical Score Online (MLA 5.6.2)

If you found the score online, give the composer; the title of the work, italicized; the date of composition; the title of the Web site; the publisher or sponsor of the site; the date of Web publication; the medium, *Web*; and your date of access.

Handel, G. F. *Messiah: An Oratorio*. N.d. *CCARH Publications: Scores and Parts*. Center for Computer Assisted Research in the Humanities, 2003. Web. 5 Apr. 2009.

Published Libretto

An entry for a libretto follows the same sequence as a published score, but the librettist is listed first and the composer after the title.

Example:

Oakes, Meredith. *The Tempest: An Opera in Three Acts*. Composed by Thomas Adès.
London: Faber Music, 2004. Print.

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

Carrie Laier
September 2004; revised July 2009