A GUIDE TO THE USE AND APPLICATION

OF

LIBRARY OF CONGRESS

MUSIC SUBJECT HEADINGS

By

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c1991

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Would need more acknowledgements

Preface

I. ~~INTRODUCTION~~

This <u>Guide</u> <u>to</u> <u>the</u> <u>Use</u> <u>and</u> <u>Application</u> <u>of</u> <u>Library</u> <u>of</u> <u>Congress</u> <u>Music</u> <u>Subject</u> <u>Headings</u> developed from a project of the Music Library Association Subject Committee. It has been encouraged and assisted throughout by the Library of Congress Music Division staff. Tim Robson first created the section on instrumental music and subsequently announced the need for someone to write the section on vocal music. Three respondents to Tim's request surfaced: Nancy England, University of Akron; Mary Black-Shier, Michigan State University; and Margaret Soulé, Kent State University. Later Nancy was replaced on the Committee by Barbara Stephon, Michigan State University. The three writers represent three points of view, which, it is hoped, have helped to balance the material and aim it toward its various users. Mary represents a musician who is also a music cataloger; Margaret represents a general cataloger without a music background faced with the need to catalog music; Barbara and Nancy represent musicians who must deal with the cataloging but do not do it themselves. Thus, each word and example has been seen from many angles before being allowed into the document.

By the time the vocal guide was nearing completion, Tim Robson ~~had changed his position and was no longer involved with music.~~ 's position no longer dealt w/music. With his permission, the committee reviewed and slightly reformatted his section on instrumental music, retaining his original concepts as much as possible.

The purposes of this Guide are several:

1. To lead the cataloger without music background to the appropriate LC subject heading(s);

2. To summarize major points for catalogers with music background who need a quick reference or reminder ~~source~~ of on the application of a known heading;

3. To help public service staff provide better service by allowing them to follow and understand the process of assigning subject headings, giving them a handy source from which to suggest appropriate headings for patrons.

The Guide is divided into two ~~basic~~ main parts covering instrumental and vocal music. Each part describes ~~attempts to synthesize~~ ~~before~~ major subject heading practice and ~~to put~~ similar ~~like~~ headings together, so ~~that~~ the correct heading can be readily ~~spotted~~ determined and applied. Elements appropriate only to instrumental or to vocal headings are discussed ~~under~~ separately; ~~each;~~ the common elements and headings are treated together.

With the exception of Section II. A, the Guide covers only the music itself, and does not attempt to cover subject heading for books about music

Some general principles of the Guide itself are:

1. To the extent possible, the LC M Schedule, as outlined on p.vii-x of <u>Music</u> <u>and</u> <u>Books</u> <u>on</u> <u>Music</u>, third edition, Library of Congress, 1978, was used to impose a structure on the headings. This allows the text to flow from single instrument to large ensembles in the instrumental section, and from large vocal forms toward smaller ones in the vocal portion. Exceptions are occasionally made, primarily that secular and sacred vocal music are treated together, rather than being structured separately as under M1497-1998 and M1999-2199.

2. The text is designed to lead from the simpler headings
~~to the~~ more complex *headings,* and to lead to qualifiers, subdivisions and
other adaptations of the heading ~~in a logical manner.~~ *in the order in which the alterations would be assigned.* A system
of Roman numerals and letters, *in outline style, have been used to allow links between* ~~rather than page numbers, has been~~ *relevant sections, rather than referring to page number.*
~~imposed to allow links between relevant sections.~~ This allows
the heading and its subdivisions to be constructed
systematically~~,~~ *and referred to in the* ~~text~~ *text and the index consistently.* ~~and throughout the text in a consistent fashion.~~

3. The term "work" is generic and is used throughout the
text to refer to the piece which is to be cataloged.

4. The heading(s) are applied to both single works and
collections, unless otherwise specified. Some exceptions do
occur and are clearly noted.

5. The information in ~~the manual~~ *this Guide* has been compiled *primarily* from ~~a~~
~~variety of sources, and is intended to keep the user from having~~
~~to synthesize the information anew each time a heading is used.~~
~~Sources used in creation of the text were~~ <u>Library</u> <u>of</u> <u>Congress</u>
<u>Subject</u> <u>Headings</u> (LCSH), ~~12th and 13th editions, especially pages~~
~~xiv-xvii and the scope notes for individual headings;~~ "Music
Cataloging Bulletin"; <u>Library</u> <u>of</u> <u>Congress</u> <u>Subject</u> <u>Cataloging</u>
<u>Manual</u>, and the LC On-line Subject Authority File (through OCLC).
In addition, direct correspondence with Library of Congress Music
Division staff members, especially Harry Price, has helped to
clarify some fine points.

check

LCSH and LCSCM.

are primary sources?

MCB and LCONSHF were used to verify the most current subj. forms of headings.

This Guide does not attempt to be a comprehensive listing of all subject headings, that information is readily available elsewhere. Instead, the goal has been to choose situations and headings that are encountered frequently or that present particular difficulties. In most cases, the descriptive examples are fictitious (although most are plausible). The subject headings are all legitimate applications of the principles under discussion. A section of actual cataloging records is appended to provide concrete examples of various types of headings. Both types of examples, those in the text and those in the appendix, were felt to be of particular importance in the vocal section, where subject headings are much more complex and difficult to understand and use.

6. This Guide is not meant to supplant any sources listed above. At the time the work was completed, all headings were those in current use. Changes, however, will occur. The user will need to refer to the most recent editions of the sources. Although many lists of related headings subdivisions are included from LCSH and the Cataloging Manual, there are a few instances when that was not practical. In such cases, reference is made to the relevant tool for a more complete list of headings. If no reference is made to a specific list in LCSH or the Cataloging Manual, the headings were used in their entirety in this document.

7. Except where specified, (e.g. Popular or Ethnic Music) headings refer to "classical" music.

8. Throughout the Guide, a number of terms are repeatedly used to designate specific parts of subject headings. Although the use of these will become clearer in context, *a* brief definition*s* and example*s* of the most common ones *are* given below. Some of the terms can fulfill more than one function at a time; for example, a subdivision can also be a format subdivision. In the explanations below, each term highlights the function that is illustrated by a corresponding example. These are all used to qualify the main subject heading. In most cases, more than one type of subject heading designation may be used.

bold change **Qualifier:** a word or phrase which modifies the main subject heading to make it more specific. It is set off from the main heading by either a comma or parentheses.

       Concertos (Trumpet) *bold*

       Operas, Arranged *bold*

bold **Statement of medium**, or, **medium qualifier:** Used interchangeably to indicate the instrument(s) or voice(s) for which the work is written. These are set off ~~as any other qualifier would be.~~ *from the main heading by a comma or parentheses.*

       Concertos (Trumpet) *bold*

       Songs (Low voice) with piano *bold*

~~AX~~ Subdivision: a word or phrase which modifies the main subject heading to make it more specific. It is set off from the main heading by a double dash~~,~~ with no spaces.

    Concertos (Trumpet) *shrink* -- Solo with piano

    Operas, Arranged -- Excerpts, ~~for Parts~~

~~AX~~ Musical format, ~~or~~ musical format subdivision, or format subdivision: any ~~combination~~ of these terms refers to a ~~special type of~~ subdivision which *indicating the* ~~designates the type of~~ score the publisher has used ~~to print the~~ music. A musical format subdivision is set off from the main heading by a double dash with no spaces.

    Concertos (Trumpet) -- Scores and parts

    Operas -- Vocal scores with piano

    String quartets -- Parts

    Symphonies --Scores

describes the physical ~~description~~ appearance of the ~~music~~ work. (NOTE: this subd is not applicable & should not be used to the sound recordings)

Scores and books

II.A. The Guide is intended to cover the headings used only for the actual music, and does not include those which apply to books. ~~Readers~~ *Users* need to be aware that most headings exist in singular and plural ~~terms~~ *forms.* Use ~~a~~ *the* singular ~~term if you are~~ *form of the heading is used for* cataloging ~~(or seeking)~~ a book about a musical form; ~~use the~~ *(eg sonata, opera)* plural term for the ~~actual music~~ *score or sr, even if it represents only one work (sonatas,* ~~(even if you have~~ only one item). Each type of heading ~~will~~ *may* have ~~its own possibilities for subdivisions~~ *qualifiers and/or subd.* ~~and qualifiers.~~

EXAMPLES:

    a book about opera:

        Opera   ~~(and subdivisions as in LCSH, etc.)~~

    a score or *an* recording of an opera:

        Operas   ~~(and subdivisions as in LCSH, etc.)~~

Occasionally a work is ~~such~~ a mixture of text and score that it could be cataloged either as a book or a score. This is especially true if it falls in the MT classification. If the music exists only as isolated examples illustrating the text, ~~catalog it~~ *the item is cataloged* as a book. If the music is of prime importance, regardless of the amount of text, it is cataloged as a score. Use local precedent if necessary.

II.B. Headings which are applicable to scores are also applicable to ~~sound~~ recordings. The only difference is that subdivisions for format (--Scores; --Vocal scores with piano; --Parts; etc.) cannot be applied to headings for sound recordings. In addition, the headings for a recording should reflect, where applicable, the actual medium of performance, although the score of the same work might indicate optional or alternate instruments or voices. For example, the score of an early work for plectral instrument might indicate "for guitar or lute", and could be given a heading for each. If the music was played by lute on the recording, assign only the subject heading for lute and do not mention guitar.

II.C. Instrumental or vocal works on specific topics may occasionally warrant a heading for the topic. (See X.A-B.) Since the primary use of topical headings is with vocal music, that unit has been placed in the section "Vocal Music -- Additional Forms And Headings."

II.D. A form, instrument, or ensemble name which includes 2 or more words may require a hyphen in some instances and not in others, or may always, or may never, require one. Observe punctuation carefully in your heading sources. Few general rules can be made to guide you in this. Some of the more common hyphenation patterns are given here as examples of headings to watch.

Some terms always use a hyphen: *Check — probably no longer true — Check page 2/10*

Folk-songs   *Part-songs*

Some never use a hyphen:

Folk music   Orchestral music

Some terms use a hyphen when an adjectival phrase is constructed from them, but do not use the hyphen in other circumstances. These are especially difficult to remember.

A hyphen is used when the phrase modifies another word:

Double-bass music

Double-bass and guitar music

Dance-orchestra music

Salon-orchestra music

String-orchestra music

BUT a hyphen is not used when the phrase does not modify another word:

Double bass with band

Piano with string orchestra

Trumpet with dance orchestra

II.E. Library of Congress has established a number of "pattern headings" for music and other subjects. These are discussed in detail in LCSH, 13th ed., pp.xiv-xvii. There are two types of patterns applicable to music. The first are specific patterns of

qualifiers and subdivisions for musical compositions. There are also general patterns of qualifiers for instruments and for voices. These two types of patterns form the basis of instructions to be found throughout this Guide.

Pattern headings are used to set forth principles for use of the main heading and its qualifiers and/or subdivisions which can be applied to analogous situations. For patterns applicable to compositions and instruments, see the following headings. The corresponding numbers from the LC Subject Cataloging Manual are also supplied.

Pattern for musical compositions:

Operas   SCM H1160

Pattern for musical instruments:

Piano   SCM H1161

For compositions and instruments, the patterns are made up primarily of subdivisions. Because the subdivisions can be applied to any similar main heading (unless in conflict), they are termed "free-floating" and are not repeated under main headings. The only exceptions would be when obvious conflicts occur. For example, not every musical format subdivision under "Operas" would be applicable to a symphony. These exceptions are explained in the Subject Cataloging Manual chapters cited above, and are also observed in the Guide by separating instrumental and vocal subdivisions where necessary.

Patterns of qualifiers for instruments and for voices follow the rules for order of naming instruments and voices (see LCSH xvi-xvii). They are discussed in the Guide in Section V for instruments and in Section X for various vocal media. Headings which are constructed according to these principles are not listed in LCSH or on-line authorities unless a specific cross-reference or scope note is needed.

II.F. Period subdivisions may be applied to any Western art music IF it is a collection of music by two or more composers which emphasizes a period by prominent mention of the period in the title. These subdivisions may be used for either instrumental or vocal music.

> Approved headings:

-- To 500	-- 16th century	-- 19th century
-- 500-1400	-- 17th century	-- 20th century
-- 15th century	-- 18th century	

Period subdivisions should not be used if any of the following conditions apply:

- Works are by a single composer
- Work is a separate composition
- The period of the collection is mentioned only in a series statement.
- Work is folk or non-Western music

For dates applicable to popular music, see XI.

If multiple headings are applicable to a collection, assign period subdivisions only to those headings which represent two or more composers.

EXAMPLES:

A collection of piano music whose title includes the words "by 18th century masters:"

1.   Piano music -- 18th century

A song collection entitled "Songs for contralto from the 19th & 20th centuries" but includes only 1 post-1900 song:

1.   Songs (Low voice) with piano -- 19th century
2.   Songs (Low voice) with piano

[Include a second heading for the form without the date]

Place period subdivisions after any geographic subdivisions and before other free-floating subdivisions.

II.G. Geographic subdivisions are used most frequently with popular music headings; see XV.C. They may also be used when a collection emphasizes a particular region or country, and then usually only under a very broad heading such as "Music". This usage occurs most often with very large collections which aim to bring together a country's or region's music. Most Western art music headings do not provide for geographic subdivision.

Refer to LCSH or on-line authorities to determine whether a
geographic subdivision can be used for specific cases.

II.H. Works for children can be indicated by adding the
subdivision

      -- Juvenile

to the main heading. If more than one subdivision is used,
"Juvenile" should always be the last element. (This would not be
done if a medium of performance statement indicated children's
participation.)

EXAMPLES:

      Sonatas (Piano) -- Juvenile.

      Operas -- Vocal scores with piano -- Juvenile.

      Choruses (Children's voices) with piano.

      Choruses (Changing voices)

II.I. The subdivision

      --Instrumental settings

can be used when any vocal work is arranged for instrument(s).
The appropriate heading and any subdivisions for the vocal work
are used first; --Instrumental settings is used as the last
element of the heading. Examples of the subdivision are given in

various places in the text, but its use is not meant to be

limited to those situations. The qualifier

　　　　　,Arranged

is not used with headings which use --Instrumental settings.

III.   COMPLETE WORKS, MONUMENTS, ETC.

To catalog a composer's complete works, a collection of music of one country, a historical collection, or other types of works classified in M 2 or M 3, assign the narrowest term which best describes the broadest range of the works within the collection. These works usually cannot be conveniently described by establishing separate headings for each type of material. Some examples are given here for the broader types of headings, along with situations in which they might be used. Qualifiers and format subdivisions are generally not used.

EXAMPLES:

For a collection of works concentrating on the music of a particular country:

Music -- [geographic subdivision]

For a collection of one composer's works for numerous different media:

Music

For collections of primarily instrumental music:

Instrumental music

For collections of primarily solo secular music:

Vocal music

For collections of primarily solo sacred music:

    Sacred vocal music

For collections of choral music:

    Choruses

This heading can be qualified by Sacred or Secular as

appropriate. See XIII.

IV. MANUSCRIPTS AND FACSIMILES

IV.A. The original manuscript of a work is assigned the appropriate subject heading(s) as if it were printed music. In addition, add the heading

> Music -- Manuscripts

A geographic subdivision may be added if appropriate.

If the manuscript is that of a specific composer, assign an additional heading:

> [composer's name] -- Manuscripts

IV.B. If the work is a facsimile of a manuscript, assign the appropriate subject heading(s) for the work itself. In addition, assign the heading:

> Music -- Manuscripts -- Facsimiles

If the facsimile is of a manuscript of a specific composer, assign additionally:

> [composer's name] -- Manuscripts -- Facsimiles

IV.C. These subject headings are used as outlined above regardless of whether the item is a single work or a collection.

IV.D. Note that facsimiles classify in ML96.4 or 96.5, depending on whether they are of single works or collections.

exception : facsims intended for perforamance

V. INSTRUMENTAL MUSIC
ORDER AND NAMING GUIDELINES

The instrumental section begins with a segment on the order
of naming specific instruments and guidelines for instruments
which require special subject heading treatment. Frequent
referral is made to this list, rather than repeating instructions
later in the manual.

The instrumental headings which follow are divided into two
major sections -- those in unspecified forms and those in
specific forms. In Chapter VI, unspecified forms are treated,
both for chamber music and for larger ensembles. Chamber music,
for subject heading purposes, includes any music written for one
player per part, regardless of the number of different individual
parts. Music requiring more than one player per part is treated
under the section on larger ensembles. Also treated there are
headings for solo instruments with accompanying ensemble,
regardless of the size and make-up of the ensemble.

Chapter VII outlines subject headings for works in specific
forms, for both chamber groups and ensembles. Most works in a
specific form will include the form name in the title or
subtitle. If in doubt, consult a reference source.

The term "ensemble" is not used in subject headings when the
instrumentation requires more than one player per part. Also,
terms for various ensembles which are used by composers may not
correspond with the subject heading terms which are available.

An example of this is "Wind Symphony". To find a heading for such an ensemble, determine the instrumentation of the work and then consult LCSH to determine what heading may be closest to the piece in hand. The same heading may not be applicable to all pieces which are designated for "Wind Symphony".

V.A.   ORDER FOR NAMING INSTRUMENTS IN HEADINGS FOR
INSTRUMENTAL MUSIC

In any heading which requires a statement of instrumental medium, list the instruments in the order of precedence below:

1.   Keyboard instruments

2.   Wind instruments

> (woodwind and brass instruments)

3.   Plectral instruments

> (stringed instruments that are played by
> plucking the strings, e.g., guitar, lute,
> harp, banjo, koto, etc.)

4.   Percussion and other instruments

> (including electric/electronic media)

5.   Bowed stringed instruments

6.   Unspecified instruments

> (choice of instrument(s) left to performer;
> see V.E.)

7.   Continuo.

Determine the category to which instruments belong by referring to Class M, under M6-175.5, or to reference sources.

Within each category, instruments are named in alphabetical order, except for bowed stringed instruments (no. 5 above), which are given in score order. Standard score order for bowed stringed instruments is violin, viola, violoncello, double bass.

"Percussion and other instruments", (no. 4 above), includes any specific instrument not covered by another category, such as musical saw, accordion, and various electric/electronic media. "Other" instruments are alphabetized with the percussion instruments.

For specific rules for plectral, percussion, electronic, and unspecified instruments, see V.B.-V.E., respectively.

The order of instruments in a duet may vary. See VI.A.2, VI.A.3.

EXAMPLES:

Octets (Piano, clarinet, flute, oboe, percussion, violin, viola, violoncello)

Octets (Piano, clarinet, flute, guitar, mandolin, accordion, percussion, double bass)

Quartets (Flute, oboe, violin, violoncello)

Concertos (Flute, oboe, violin, violoncello)

Flute, oboe, violin, violoncello with orchestra

V.B.   PLECTRAL INSTRUMENTS

V.B.1.   If the work is for one or two plectral instruments, assign the instrument name and number of instruments as outlined in V.A. and VI.A.1-2.

V.B.2.   If the work is for three or more solo guitars and/or harps, assign the heading in the following format:

>   Trios [Quartets, etc.] ([instrument]s ([no.]))

EXAMPLES:

>   Trios (Guitars (3))
>
>   Quartets (Guitars (2), Harps (2))
>
>   Sextets (Harps (6))

V.B.3.   If the work is for 3 or more plectral instruments other than guitars or harps, assign the heading:

>   Plectral ensembles.

V.C. PERCUSSION

V.C.1. If the work requires one player playing one percussion instrument, assign the heading in the form:

[Instrument] music

Treat any number of timpani as one instrument if played by one person.

EXAMPLES:

Timpani music

Xylophone music

Marimba music

V.C.2. If the work requires one player, playing two or more percussion instruments, assign the heading
Percussion music

V.C.3. If the work requires two or more players, assign the heading

Percussion ensembles

The designation "percussion ensemble" may also stand for any number and combination of solo percussion instruments when used in conjunction with a specified solo instrument(s).

EXAMPLE:

A work for oboe, accompanied by timpani, marimba and gong:

Oboe with percussion ensemble.

V.D.1.   The heading "Electronic music" is used for works in which the sounds produced in performance were originally recorded on magnetic tape from electronic instruments or other sources. The tape may or may not have been altered. It may be used with either vocal or instrumental music.

The qualifier (Electronic music) may be used as a medium of performance after the names of specific forms:

EXAMPLES:

Suites (Electronic music)

Sacred songs (Low voice) with electronic music

The heading is used as a second heading when a tape recording is used with specifically named conventional instruments or voice. The tape recording is not mentioned in the first heading, and is not counted as part of an ensemble.

EXAMPLES:

A work for flute, clarinet, harp, viola, violoncello and tape:

1.   Quintets (Clarinet, flute, harp, viola, violoncello)

2.   Electronic music

A collection of pieces for 4-part chorus, organ, and tape:

1.   Choruses (Mixed voices, 4 parts) with organ

2.   Electronic music

V.D.2. If a work includes natural sounds recorded on magnetic tape that are subsequently rearranged or altered, use the heading:

Musique concrete

The heading may be used as a second heading when the tape is used with specifically-named medium of performance, or it may be added as a statement of medium with specific forms when used without other instruments.

EXAMPLES:

A work for string quartet and recorded bird calls:

1. String quartets
2. Musique concrete

A suite for recorded sounds not produced electronically:

Suites (Musique concrete)

Note: the difference between "Electronic music" as a heading and "Musique concrete" is the origin of the sounds. "Electronic music" is used for sounds originally generated electronically or from a variety of electronic and other sources. "Musique concrete" is used for recorded sounds of "natural origin", i.e., not generated electronically.

V.D.3.   For music using electric or electronic instruments other than tape, check LCSH and on-line authority files to see if the instrument has a specific heading of its own. A good source to determine usage of an individual instrument is the heading "Musical instruments, Electronic", which lists most of those which can be used separately. To the heading for any of these instruments, add the word "music" to create the subject heading for the music.

Clavioline music	Electronic piano music
Computer music	Ondes Martenot music
Electric guitar music	Synthesizer music
Electronic harpsichord music	Theremin music
Electronic organ music	Trautonium music

The instrument name can be used as a statement of medium in conjunction with other instruments. When multiple specific instruments are named, the electronic instrument is placed alphabetically with "percussion and other instruments" as outlined in V.A.

EXAMPLES:

Songs (Low voice) with electronic piano

Ondes Martenot and piano music

Quartets (Flute, oboe, synthesizer, violin)

Septets (Piano, guitar, clavioline, musical saw, percussion, vibraphone, xylophone)

V.E. UNSPECIFIED INSTRUMENTS

V.E.1. In general, the phrase "unspecified instruments" is treated in the same manner as any instrument name. However, for works for two unspecified instruments, assign the heading

> Duets (Unspecified instruments)
>
>> [unlike other headings for duets in
>>
>> which both instruments are named; see VI.A.3.
>>
>> for other duet headings]

For 3 or more unspecified instruments, assign as appropriate:

> Trios [Quartets, etc.] (Unspecified instruments)

V.E.2. If the work includes a combination of specified and unspecified instruments, use the order of precedence given in V.A. for listing the instruments.

EXAMPLES:

> Quintets (Unspecified instruments)
>
> Trios (Unspecified instruments (2), continuo)
>
> Duets (Unspecified instrument and guitar)
>
> Quartets (Piano, flute, timpani, unspecified
>> instrument)
>
> Quartets (Marimba, violin, double bass, unspecified
>> instrument)

VI.   INSTRUMENTAL MUSIC -- UNSPECIFIED FORMS

VI.A.   CHAMBER MUSIC

The item is a work of chamber music, intended to be performed with one player per part.

If the music is not in a specific form, see the following sections (VI.A.1-VI.A.7.)

If the music is in a specific form, see section VII.

VI.A.1.   SINGLE INSTRUMENT

The chamber work is for a single instrument. Assign the heading

        [Instrument] music

EXAMPLES:

        Piano music

        Bassoon music

        Violoncello music
        Mandolin music

        Xylophone music

        Ondes Martenot music

No subdivision for musical format is used.

VI.A.2. TWO LIKE INSTRUMENTS

The chamber work is for two like instruments. Assign a heading in the following format, with an indication of the number of instruments

[Instrument] music ([Instruments] [no.])

EXAMPLES:

Violin music (Violins (2))

Flute music (Flutes (2))

Subdivisions for musical format may be added as outlined in VIII.B.

VI.A.3. TWO UNLIKE INSTRUMENTS

VI.A.3.a. The chamber work is for two unlike instruments. If one of the instruments is chordal (e.g., piano, harp, organ, etc.) or serves an accompaniment function, assign a heading in the following format:

[Instrument] and [chordal/accompanying instrument] music

EXAMPLES:

Violin and piano music

Flute and harp music

Piano and organ music

Harp and piano music

Double-bass and guitar music

VI.A.3.b. If the instruments are treated as equals, use the principles for the order of instruments found in V.A. and assign a heading in this format:

[Instrument] and [Instrument] music

Either type of heading may be subdivided by musical format as outlined in VIII.B.

EXAMPLES:

        Oboe and viola music

        Violin and violoncello music

        Guitar and drum music

Make a "See" reference for the reverse order, for example,

        Viola and oboe music

          See

        Oboe and viola music

VI.A.4.   THREE TO NINE INSTRUMENTS

The chamber work is for three to nine instruments. If the work is for one of the following standard instrumental combinations, assign the appropriate heading:

Violin, violoncello, and piano:

Piano trios

Violin, viola, violoncello, and piano:

Piano quartets

2 violins, viola, violoncello, and piano:

Piano quintets

Violin, viola, and violoncello:

String trios

2 violins, viola, and violoncello:

String quartets

Subdivisions for musical format may be applied as appropriate as outlined in VIII.B.

If the work is not one of these standard combinations, but is for the same type of instruments, see VI.A.5.

If the work is not one of these standard combinations but is for different types of instruments, see VI.A.6.

For plectral, percussion, or unspecified instruments, see V.B., V.C., or V.E., respectively.

If the work is a trio sonata, see VII.E.

VI.A.5. THREE TO NINE INSTRUMENTS OF THE SAME TYPE

The instrumentation is for the same <u>type</u> of instrument, e.g. all brass instruments, all string instruments, etc. Count the number of players and assign an appropriate heading as follows:

Brass trios [quartets, quintets, etc.]

String trios [quartets, quintets, etc.]

Wind trios [quartets, quintets, etc.]

Woodwind trios [quartets, quintets, etc.]

Use "brass" if all instruments are brass; use "woodwind" if all are woodwinds; use "wind" if both brass and woodwind instruments are used.

To the assigned heading, add a statement of medium. Instruments are listed in alphabetical order with the exception of string instruments, which are listed in score order, following the principles in V.A. Subdivisions for musical format may be added, as outlined in VIII.B.

EXAMPLES:

String trios (Violins (2), violoncello)

String septets (Violins (4), violoncellos (3))

Wind quintets (Bassoon, clarinet, flute, horn, oboe)

Woodwind trios (Bassoon, flute, oboe)

String quintets (Violins (2), viola, violoncellos (2)

Brass sextets (Horn, trombones (2), trumpets (3))

Woodwind trios (Recorders (3))

Quartets (Harps (4)) [Note: see explanation in V.B.]

VI.A.6.   THREE TO NINE INSTRUMENTS OF DIFFERENT TYPES

The chamber work is for various types of instruments.
Count the number of players in the work and assign a heading as
follows:

   Trios [Quartets, Quintets, Sextets,

      Septets, Octets, Nonets]

To the assigned heading, add a statement of medium,
following the principles in V.A.   Subdivisions for musical format
may be added as outlined in VIII.B.

EXAMPLES:

  Sextets (Piano, clarinet, flute, violin, viola, violoncello)

  Quintets (Flute, violins (2), viola, violoncello)

  Trios (Harpsichord, recorder, viola da gamba)

  Quintets (Percussion, viola)

    [Note: this work requires four percussionists

    and viola, thus equaling 5 players]

VI.A.7.   TEN OR MORE PLAYERS

The chamber work requires ten or more players, with or
without soloists.   Any of the following headings may be
subdivided by musical format as outlined in VIII.B.

VI.A.7.a.   If the instrumentation is for the same type of
instruments (brass, string, woodwind, etc.), assign the heading

[Type of instrument] ensembles

EXAMPLES:

Brass ensembles

Wind ensembles

[for combinations of brass

and woodwind instruments]

Percussion ensembles

String ensembles

Woodwind ensembles

VI.A.7.b.   If the instrumentation is for 10 or more like
instruments, assign the heading

[Instrument] ensembles

EXAMPLES:

Horn ensembles

Tuba ensembles

VI.A.7.c. If the instrumentation is for two or more types of
instruments, assign the heading

> Instrumental ensembles

After determining the type of ensemble heading, if the work
also requires instrumental soloists, see VI.B.2-5.

VI.B.   LARGE ENSEMBLE MUSIC

VI.B.1.   LARGE ENSEMBLES

A large ensemble is defined as any instrumental group having more than one player to a part.

VI.B.1 If the work does not contain solo parts, assign the heading:

> [Large ensemble] music

Any of these heading types may be subdivided by musical format, as outlined in VIII.B.

EXAMPLES:

> Band music
>
> Chamber-orchestra music
>
> Dance-orchestra music
>
> Orchestral music
>
> Salon-orchestra music
>
> String-orchestra music
>
> > [Note: Use if the ensemble consists
> >
> > only of stringed instruments.]

See II.D. for correct use of hyphens.

If the work contains part(s) for one or more instrumental soloists accompanied by the larger ensemble, and is not in a specific form, see VI.B.1.b. and VI.B.2-5.

If the work includes soloist(s) and is in a specific form, see VII.

The term "ensemble" in sections VI.B.2-5 is used to indicate accompaniment by either a large ensemble of more than one player per part or by an ensemble of soloists.

VI.B.2.   ENSEMBLE AND SINGLE INSTRUMENTAL SOLOIST

For a work for one soloist, assign the heading

[solo instrument] with [ensemble]

EXAMPLES:

Guitar with percussion ensemble

Piano with string orchestra

Flute with instrumental ensemble

Trumpet with dance orchestra

Piano (1 hand) with orchestra

Clarinet with bassoon ensemble

Subdivisions for musical format may be added as outlined in VIII.B.

VI.B.3. ENSEMBLE AND TWO OR MORE LIKE INSTRUMENTAL SOLOISTS

The work is for two or more soloists, playing like instruments, and ensemble. Assign the heading

[instruments] ([no.]) with [ensemble]

Subdivisions for musical format may be added as outlined in VIII.B.

EXAMPLES:

Violins (4) with string orchestra

Trumpets (3) with brass ensemble

Pianos (2) with orchestra

Mandolins (3) with dance orchestra

VI.B.4.   ENSEMBLE AND TWO DIFFERENT INSTRUMENTAL SOLOISTS

The work is for two soloists, playing different instruments, and ensemble.

If one of the soloists is a chordal instrument, assign the heading in this format, listing the non-chordal instrument first:

[instrument] and [chordal instrument] with [ensemble]

EXAMPLES:
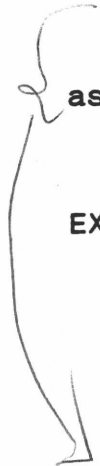
Violin and piano with chamber orchestra

Oboe and harpsichord with string orchestra

Percussion and celesta with percussion ensemble

Otherwise, list the solo instruments according to the principles in V.A., using the format:

[instrument 1] and [instrument 2] with [ensemble]

Either type of heading may be subdivided by musical format as outlined in VIII.B.

EXAMPLES:

Trumpet and violin with wind ensemble

Harp and viola with string orchestra

VI.B.5.   ENSEMBLE AND THREE OR MORE DIFFERENT

INSTRUMENTAL SOLOISTS

The work is for three or more soloists, playing different
instruments, and ensemble.

VI.B.5.a.   Determine first if the grouping of soloists comprises
one of the following standard combinations:

Piano trio - violin, violoncello, piano

Piano quartet - violin, viola, violoncello, piano

Piano quintet - 2 violins, viola, violoncello, piano

String trio - violin, viola, violoncello

String quartet - 2 violins, viola, violoncello

Should Check other
standard combinations
be included?
(ie Brass Quintet)

If it is a standard combination, assign the heading in the
following form:

[standard combination] with [ensemble]

[Note that the standard combination is given
in singular form]

EXAMPLES:

String quartet with orchestra

Piano trio with orchestra

VI.B.5.b.   For other combinations, assign the heading in the
following format, using the principles for listing instruments
in V.A.

> [instrument 1], [instrument 2], [instrument 3], [etc.]
>   with [ensemble]

Any of these headings may be subdivided by musical format as
outlined in VIII.B.

EXAMPLES:

Trumpet, harp, chimes with string ensemble

Violins (3), viola, violoncello with string orchestra

Piano, saxophone, percussion, double bass with orchestra

VI.B.6. INSTRUMENTAL CHOIRS

For some instrumental ensembles of like instruments, a special type of heading has been set up to accommodate a "choir" of the instruments. These ensembles consist of all like instruments, 2 or more to a part. Headings can be used alone, or as qualifiers with solo instruments or specific forms. Check LCSH and on-line for other headings and their restrictions.

EXAMPLES:

> Clarinet choir music
>
> Saxophone choir music
>
> Flute choir music

Music for 10 flutes, 2 per part:

> Flute choir music

Concerto for violin, accompanied by 12 clarinets, 3 per part:

> Concertos (Violin) with clarinet choir

Subdivisions can be used as outlined in VIII.B.

VII. INSTRUMENTAL MUSIC -- SPECIFIED FORMS

VII.A. FORMS WITH IMPLIED MEDIUM

If the work is in one of the following forms, the musical medium is implied as follows:

Chorale preludes	implied medium: organ
Overtures	implied medium: orchestra
Symphonic poems	implied medium: orchestra
Symphonies	implied medium: orchestra

VII.A.1. If the work is for the implied medium, assign the heading from the left column above and stop. Do not assign a medium qualifier. A subdivision for musical format may be used for all but Chorale preludes, as outlined in VIII.B.

VII.A.2. If a work in one of these four forms is for a musical medium other than the one implied by the heading, assign the heading with a medium statement following the order of instrument principles in V.A.; subdivisions for musical format may be applied as outlined in VIII.B.

EXAMPLES:

Chorale preludes (Oboe and organ)

Symphonies (String orchestra)

Symphonic poems (Band)

Overtures (Guitar)

VII.A.3. If the work is in one of the following forms, assign the heading and a statement of medium following the order of instrument principles in V.A. Subdivisions for musical format may be used as outlined in VIII.B. If a collection consists of works for a variety of ensembles, the medium of performance can be omitted if a subject heading for each is impractical.

> Canons, fugues, etc.
>
>> [Note that "etc." is part of the heading]
>
> Chaconnes
>
> Marches
>
> Passacaglias
>
> Potpourris
>
> Rondos
>
> Suites
>
> Trio sonatas (see also VII.E.)
>
> Variations

EXAMPLES:

> Canons, fugues, etc. (Organ)
>
> Suites (Electronic music)
>
> Trio-sonatas (Flute, violin, continuo)
>
> Variations (Orchestra)
>
> Marches (Band)

VII.B.   SONATAS

VII.B.1.   If the work is a sonata for one or two solo
instruments, assign the heading

        Sonatas ([instrument])   or

        Sonatas ([instrument 1] and [instrument 2])   or

        Sonatas ([instruments] (2))

EXAMPLES:

        Sonatas (Piano)

        Sonatas (Violin and piano)

            [Note: Violin precedes piano because

            piano is chordal; see VI.A.3.a.]

        Sonatas (Guitars (2))

Follow the principles for order of instruments found in V.A.
or VI.A.3.a.

    For percussion instruments, see V.C.

    If the sonata is for only one instrument, do not subdivide
by musical format. If it is for more than one instrument,
a subdivision for musical format may be applied as outlined
in VIII.B.

VII.B.2.   If the sonata is for three or more solo instruments, do
not use the heading "Sonatas". Use the headings for chamber
music, e.g,. Piano quartets, Piano trios, Quartets, String
quartets, etc.

VII.C. CONCERTOS

The work is a concerto. Assign the heading Concertos with a medium qualifier. If the accompaniment is for orchestra, no qualifier for accompaniment medium is used in the heading. If the accompaniment is for any other medium, it must be specified in the heading. Standard instrumental combinations may also be used. Subdivision for musical format may be applied as outlined in VIII.B.

EXAMPLES:

Concertos (Piano)

Concertos (Piano with band)

Concertos (Violins (2))

Concertos (Viola and harpsichord with string orchestra)

Concertos (String trio with string orchestra)

Concertos (Piano trio)

Concertos (Percussion with jazz ensemble)

Concertos (Oboe with chamber orchestra)

If the solo instrument or accompaniment is altered, see VIII.C.

VII.D. DANCE FORMS

VII.D.1. If the work is in one of the following four dance forms, assign the form heading with a medium qualifier using the principles found in V.A. Subdivisions for musical format may be added as outlined in VIII.B.

Minuets   Polonaises

Polkas   Waltzes

EXAMPLES:

Minuets (Harpsichord)

Polonaises (Orchestra)

Waltzes (Piano)

VII.D.2. If the work is in a dance form other than the four above, assign a heading for the specific dance form without a qualifier. If the work is for a specific medium, assign a second heading for that medium. (A list of dance forms used as headings can be found in LCSH in the "see also" references under the heading "Dance music.") Subdivisions for musical format may be applied as outlined in VIII.B.

EXAMPLES:

    1. Mazurkas.

    2. Piano music.

    1. Passepieds.

    2. Guitar music.

    1. Pavans.

    2. Orchestra music.

VII.D.3. If the work has no specific medium, such as a collection for various instruments, or is for unspecified instruments, do not assign the second heading.

EXAMPLE:

A collection of mazurkas with some pieces for piano, others for solo trombone, and others for saxophone and guitar:

    1. Mazurkas.

VII.E.   TRIO SONATAS

A trio sonata is a work for 2 melody instruments and continuo.
The term "trio sonata" usually appears in the title, and most
date from 1600-1800. The continuo instruments are not separately
named in the subject heading, although they may be spelled out in
the description or note.

If the work is a collection for unspecified melody
instruments and continuo, use the heading:

Trio sonatas

If the work (or collection of works) is for specified solo
instruments and continuo, use the heading with a statement
of medium.

EXAMPLES:

Trio sonatas (Violins (2), continuo)

Trio sonatas (Recorder, viola da gamba, continuo)

VIII.   INSTRUMENTAL MUSIC -- SUBDIVISIONS AND QUALIFIERS

VIII.A.   EXCERPTS

VIII.A.1.   The work is an excerpt of an instrumental work.

If the work is not in a specific form, use the subject heading for the medium as outlined previously and add the subdivision

-- Excerpts

A musical format subdivision may be added as outlined in VIII.B.

EXAMPLES:

String quartets -- Excerpts

Wind quintets (Bassoon, clarinet, flute, horn, oboe)
-- Excerpts

VIII.A.2.   If the work is in a specific form, use the subject heading for the form and add the subdivision

-- Excerpts

A musical format subdivision may be added as outlined in VIII.B.

EXAMPLES:

Overtures -- Excerpts

Symphonies -- Excerpts

Is there a medium qualifier? (if the excerpts are violin parts from symphonies?)

For arrangements which are also excerpts, see VIII.C.

For excerpts of vocal works, see VIII.D.

For excerpts consisting of parts from one instrument, see —

VIII.B.   MUSICAL FORMAT SUBDIVISIONS FOR INSTRUMENTAL MUSIC

Format subdivisions may be used to indicate the way in which the music was published. All format subdivisions are free floaters (see II.E.). Usage may vary with local practice. The following format subdivisions are most frequently used with instrumental music. Do not use these for music for special seasons, occasions, styles, etc., where the medium is not directly stated or implied. Also do not use them for works normally published in only one format, such as compositions for one instrument. (See LC Subject Catalog Manual H1160 for complete list of format subdivisions) Use plural forms except when --Solo with [keyboard instrument] pattern is used.

-- Parts

-- Parts (Solo)

> [use when item contains solo part(s) only but work is for solo instrument(s) and larger ensemble]

-- Piano scores

-- Piano scores (4 hands)

> [use for piano reductions of instrumental works such as symphonies or of vocal works arranged for 2 players on one piano]

-- Scores

-- Scores and parts

-- Scores and parts (solo)

> [see note with --Parts (Solo)]

-- Solo with harpsichord

-- Solo with harpsichord and piano

-- Solo with keyboard instrument

-- Solo with organ

-- Solo with piano

   [Use in singular form when a work for one solo

   instrument and larger ensemble is reduced for solo

   and keyboard]

-- Solos with piano

-- Solos with organ

   [use in plural form when a work for 2 or more solo

   instruments and larger ensemble is reduced for solos

   and piano or organ]

EXAMPLES:

   Parts for a string quartet, without score:

      String quartets -- Parts

   The solo trumpet part from a concerto for trumpet and string

   orchestra:

      Concertos (Trumpet with string orchestra)

         -- Parts (Solo)

   A piano reduction of a symphony:

      Symphonies -- Piano scores.

A four-hand piano reduction of an opera:

    Operas -- Piano scores (4 hands)

The score of an overture for orchestra:

    Overtures -- Scores

The score and all parts from a concerto for trumpet and string orchestra:

    Concertos (Trumpet with string orchestra) -- Scores and parts

The score and solo trumpet part only from a concerto for trumpet and orchestra:

    Concertos (Trumpet) -- Scores and parts (Solo)

A work for oboe and string orchestra, with accompaniment reduced for organ:

    Oboe with string orchestra -- Solo with organ

A work for violin and violoncello with chamber orchestra, with accompaniment reduced for piano:

    Violin and violoncello with chamber orchestra -- Solos with piano

VIII.C. INSTRUMENTAL ARRANGEMENTS OF INSTRUMENTAL WORKS

Any instrumental work which has been edited, altered, transposed, reduced or otherwise made playable by instrument(s) other than those intended by the composer must reflect that change in the subject heading. Assign the heading based on the instrument(s) for which the score is intended, not for the original instrumentation. (A composer's own arrangement of a work for different instruments must also follow these rules.) Any of these headings may be subdivided by musical format as outlined in VIII.B.

VIII.C.1. If the arranged music is in a specific form, use the form heading, instrument(s) for which it is arranged, and the qualifier

> ,Arranged

If the arranged work is a concerto, see VIII.C.3.

EXAMPLES:

A sonata for clarinet and piano, arranged for horn and piano:

> Sonatas (Horn and piano), Arranged

An orchestral overture arranged for violin and piano:

> Overtures (Violin and piano), Arranged

Symphony excerpts arranged for organ:

> Symphonies (Organ), Arranged -- Excerpts

VIII.C.2. If the arranged music is not in a specific form, or is a collection of arrangements in various forms, assign the appropriate medium of performance heading, followed by the qualifier

,Arranged

Assign the heading based on the instrument(s) for which the score is intended, not for the original instrumentation.

EXAMPLES:

A guitar arrangement of a work originally for piano (but not in a specific form)

Guitar music, Arranged

A collection of Bach keyboard works arranged for saxophone and piano:

Saxophone and piano music, Arranged

VIII.C.3.a. If the work is a concerto and the accompanying ensemble has been reduced to a keyboard instrument but the solo instrument(s) remain the same, use the appropriate concerto heading with subdivision

-- Solo with piano [organ, harpsichord, etc.]

If more than one concerto is included, use subdivision

-- Solos with [keyboard instrument]

EXAMPLE:

A trumpet concerto originally accompanied by orchestra, arranged for trumpet and piano:

Concertos (Trumpet) -- Solo with piano

VIII.C.3.b. If the work is a concerto and the accompanying ensemble has been reduced to a smaller ensemble, rearranged, or otherwise altered, but the solo instrument(s) remained the same, assign the heading for the concerto and alter the accompaniment accordingly.

EXAMPLES:

A bassoon concerto with orchestra, arranged for bassoon and string orchestra:

Concertos (Bassoon with string orchestra), Arranged

VIII.C.3.c. If the accompanying ensemble remains the same but the solo instrument is different, alter only the solo instrument.

EXAMPLE:

A violin concerto with orchestra, arranged for oboe and orchestra:

Concertos (Oboe), Arranged

VIII.C.3.d. If both the solo instrument and accompanying ensemble are different, assign the heading with both elements altered to reflect the score.

EXAMPLE:

A horn concerto with orchestra, arranged for trombone and string quartet:

Concertos (Trombone and string quartet), Arranged

A violin concerto with orchestra, arranged for clarinet and piano:

Concertos (Clarinet), Arranged -- Solo with piano

VIII.D. INSTRUMENTAL ARRANGEMENTS OF COMPLEX VOCAL WORKS

VIII.D.1. If the work is an instrumental arrangement of an opera, oratorio, cantata, or other complex vocal form, use the heading for the form followed by the qualifier

,Arranged

Format subdivisions may be applied if appropriate, as outlined in VIII.B. The instrument(s) or ensemble are not specified in the subject heading. A second heading for medium of performance could be used, with qualifier ,Arranged, as outlined in VIII.C.

EXAMPLES:

A complete opera arranged for violin and piano:

1. Operas, Arranged

2. Violin and piano music, Arranged.

A complete opera arranged for wind quintet:

1. Operas, Arranged

2. Wind quintets (Bassoon, clarinet, flute, horn, oboe), Arranged

A complete oratorio arranged for string quartet:

1. Oratorios, Arranged

2. String quartets, Arranged

VIII.D.2. If the work consists of arranged excerpts of complex vocal forms, use the form heading followed by the subdivision and qualifier

-- Excerpts, Arranged

Format subdivisions and medium of performance qualifiers may be applied as outlined in VIII.D.1.

EXAMPLES:

    Excerpts from an opera, arranged for orchestra:

        Operas -- Excerpts, Arranged

    Excerpts from a musical, arranged for band:

        Musicals -- Excerpts, Arranged

    For instrumental settings of smaller vocal forms (songs, hymns, etc.) see XIV.H.

    For vocal settings of instrumental music, or excerpts from instrumental works, see XIV.E.

IX. VOCAL MUSIC FOR COMPLEX PERFORMING ENSEMBLES

The vocal music section begins with music for complex
performing ensembles. These include such forms as operas,
oratorios, or cantatas that require a variety of performers (solo
voices, choruses, instrumentalists) and that are usually divided
into segments such as movements or acts. This section is
followed by works for individual voices and progresses from duets
to vocal ensembles of 10 or more parts. Music which can be
performed by either solo or choral ensembles is then considered,
followed by headings for music specifically for choral ensembles.
In each of these, subdivisions and modifiers specific to the type
of music are treated. Throughout the latter sections, secular
and sacred headings are intermingled, since they generally follow
the same patterns.

Special topics are treated in Chapter XIV, since most of the
headings are used in addition to, rather than in place of, the
headings already discussed. Topical headings are usually used only
with vocal music, although instrumental music, however, may also also
occasionally use these headings.

For vocal music using any type of electronic media, see
also V.D.

Vocal headings are not qualified by language unless the work
is considered to be ethnic (XIV.C.) or except where clearly noted
(such as "Part-songs," XII.B.-C.) No reference is made to a
translation even if a language qualifier is permitted. All
language information is brought out in the uniform title,
descriptive area, or notes.

IX.A. OPERAS, ORATORIOS, MASSES, ETC.

IX.A. The work is an opera, oratorio, musical, masque, mass, zarzuela, requiem, or revue. Assign the appropriate heading from the list below. There is no second heading for medium of performance when any of these headings are used.

Masques with music   Oratorios

Masses   Requiems

Musicals   Revues

Operas   [Use for both   Zarzuelas

    Operas and Operettas]

Subdivide according to the principles in IX.C.2. For excerpts of any of these works, see IX.C.1.

IX.B.   CANTATAS

IX.B.   The work is a cantata, but not a solo cantata, although it
may have incidental solo passages.   Assign the appropriate
heading as outlined below.   There is no second heading for medium
of performance when any of the cantata headings are used.
Subdivide according to principles in IX.C.2.   For excerpts,
see IX.C.1.

>   If the work has secular text, assign the heading
>   Cantatas, Secular
>
>   If the work has sacred text, assign the heading
>   Cantatas, Sacred
>
>   If the work has both secular and sacred texts,
>   assign the heading
>   Cantatas

IX.C. SUBDIVISIONS

IX.C.1. EXCERPTS

The work is an excerpt from a larger work or works, as listed in IX.A. The excerpts may be arias, choruses, ensembles, or any other component of the larger work. No second heading for medium of performance is used.

IX.C.1.a. If only one large vocal form is represented by the excerpt(s), enter under form with subdivision

> -- Excerpts

and subdivide again for accompaniment and/or format as outlined in IX.C.2.

EXAMPLES:

> Arias from one or more operas:
>> Operas -- Excerpts

> Choruses from one or more operas:
>> Operas -- Excerpts

IX.C.1.b. If multiple larger forms are represented, use a practical number of headings for the vocal forms. Subdivide each by

> -- Excerpts

and subdivide again for accompaniment and/or format as outlined in IX.C.2.

EXAMPLE:

A collection of arias from both operas and oratorios would

use a heading for each form

Operas -- Excerpts

Oratorios -- Excerpts

IX.C.2. FORMAT SUBDIVISIONS

IX.C.2.a. A work may be published in several formats or types of scores. This is particularly true of the larger forms or of any vocal work with orchestral accompaniment. Ascertain whether your score is the original version or an arrangement and apply the appropriate subdivisions for the format. The most frequent formats used for vocal music are complete score with orchestral accompaniment; complete score with accompaniment arranged for another instrument or instruments; or choral and/or solo parts with accompaniment arranged for another instrument.

The most frequently used subdivisions for vocal music are:

- -- Chorus scores with piano [organ, etc.]
- -- Chorus scores without accompaniment
- -- Scores
- -- Vocal scores with piano [organ, etc.]
- -- Vocal scores without accompaniment

For the full list of subdivisions, see LC Subject Cataloging Manual, H1160, p.2.

EXAMPLES:

A mass with full orchestra score:

Masses -- Scores

An oratorio with chorus only, omitting solo sections, accompanied by organ where original accompaniment was orchestral:

Oratorios -- Excerpts -- Chorus scores with organ

A musical with solo and chorus parts accompanied by piano where original accompaniment was orchestral:

Musicals -- Vocal scores with piano

Arias from one or more operas with full orchestra accompaniment:

Operas -- Excerpts -- Scores

Arias from one or more operas with accompaniment arranged for piano:

Operas -- Excerpts -- Vocal scores with piano

IX.C.2.b. If a work or collection is excerpted from a larger work or works and arranged for voice(s) or chorus other than that for which it was written, so that it does not actually represent the work for the original voice or key or medium, use the heading for the main form and subdivide by

-- Excerpts

Add the qualifier "Arranged" to the heading; do not use a format subdivision.

EXAMPLE:

Highlights from a musical comedy, arranged for any voice and with accompaniment for piano and optional guitar:

Musicals -- Excerpts, Arranged

IX.C.2.c If a work for one of the complex performing ensembles is originally written for keyboard accompaniment, do not consider it an arrangement. (Check reference sources if necessary to help determine if keyboard is the intended accompaniment.) Assign a heading for the form and subdivide by

-- Scores

Clarify the accompaniment in a note if it has not been made clear in the descriptive area.

EXAMPLE:

A requiem written for solo voices, chorus and organ:

Requiems -- Scores

X.   VOCAL MUSIC FOR SOLO PERFORMER

X.A.   SONGS

The work is intended for one voice and is ·in a single form or movement.

X.A.1.   If the work has secular text, assign the heading

Songs

and qualify as outlined in X.D.

X.A.2.   If the work has sacred text, assign the heading

Sacred songs

and qualify as outlined in X.D.

X.A.3.   If the work has both secular and sacred texts, assign both headings

Songs

Sacred songs

and qualify as outlined in X.D.

X.B. SONG CYCLES

The work is a song cycle as described in the work itself or in reference sources. Assign the heading

> Songs

and qualify as outlined in X.D. Assign a second heading

> Song cycles

X.C. SOLO CANTATAS

The work is intended for one voice and is a solo cantata.

X.C.1. If the work has secular text, assign the heading

    Solo cantatas, Secular

and qualify as outlined in X.D.

    Subdivide by musical format if appropriate (see IX.C.2.)

X.C.2. If the work has sacred text, assign the heading

    Solo cantatas, Sacred

and qualify as outlined in X.D.

    Subdivide by musical format if appropriate (see IX.C.2.)

X.C.3. If a single solo cantata contains both secular and sacred texts, assign a heading which reflects the most predominant text.

X.C.4. If the work is a collection of solo cantatas with both secular and sacred texts, assign the heading

    Solo cantatas

and qualify as outlined in X.D.

    Subdivide by musical format if appropriate (see IX.C.2.)

X.D. QUALIFIERS

Qualify song and solo cantata headings by voice range and accompaniment as outlined below.

X.D.1. VOICE RANGE: Specification of voice range must be given in headings for solo vocal works if only one range is involved, even if it is not stated in the work. The work itself may indicate voice range, either specifically (soprano, mezzo-soprano, contralto, tenor, baritone, bass) or generally (high, medium, low). If the work does not specify voice range, assess its range by comparing its high and low notes and the general proportion of high, medium, and low notes with the voice ranges given in standard reference sources. If the voice range is called by a combination of ranges (e.g., medium high, medium low), assess its most prominent characteristics by comparison with reference sources. Choose only one range for the subject heading and quote the actual wording in a note.

If more than one voice range is included in a collection, qualify by accompaniment only.

No distinction is made in the subject heading between male and female voices. Use the term for the voice ranges as shown below, and always place selected term in parentheses.

High Voice

> Use for soprano, tenor, high, and for
>
> foreign equivalents.

Medium Voice

> Use for mezzo-soprano, baritone,
>
> medium, and for foreign equivalents.

Low Voice

> Use for contralto or alto, bass, low,
>
> and for foreign equivalents.

X.D.2.a. ACCOMPANIMENT: Treat the accompaniment as part of a phrase heading. The accompaniment is not used as a subdivision, although musical format subdivisions may be applied as outlined in IX.C.2. If a single instrument is used, specify it. If two or more solo instruments are used (with or without continuo), use the phrase "instrumental ensemble." If continuo is used, without other instruments, specify "continuo." If there is no accompaniment, or if there is a phrase such as "accompaniment for rehearsal only," use "Unaccompanied."

EXAMPLES:

A secular song for low voice, without accompaniment:

Songs (Low voice), Unaccompanied

A secular song for contralto or bass with piano
accompaniment:

Songs (Low voice) with piano

A collection of sacred songs for various voices with organ
accompaniment:

Sacred songs with organ

A collection of secular and sacred songs for various voices,
with piano accompaniment:

Songs with piano

A secular solo cantata for baritone and flute, oboe, violin
and continuo:

Solo cantatas, Secular (Medium voice) with

instrumental ensemble

A collection of sacred cantatas for mezzo-soprano and
continuo:

Solo cantatas, Sacred (Medium voice) with continuo

X.D.2.b. If the song or solo cantata was written for
accompaniment by a larger ensemble (10 or more instruments), such
as orchestra, chamber orchestra, etc., specify the ensemble in
the heading (see VI.A.7. and VI.B.1.) and subdivide by format as
outlined in IX.C.2.

EXAMPLES:

A solo cantata with secular text for high voice and
orchestra:

Solo cantatas, Secular (High voice) with orchestra

-- Scores

A solo cantata with sacred text for medium voice and
accompaniment arranged for organ (originally for orchestra):

Solo cantatas, Sacred (Medium voice) -- Vocal

scores with organ

A collection of sacred and secular solo cantatas for various
voices with accompaniment arranged for piano:

Solo cantatas -- Vocal scores with piano

A collection of concert arias for soprano with
orchestra:

Songs (High voice) with orchestra -- Scores

A collection of secular and sacred cantatas for medium
voice with string orchestra arranged for piano:

Solo cantatas (Medium voice) with string orchestra

-- Vocal scores with piano

XI. VOCAL MUSIC FOR SOLO ENSEMBLES

XI.A. SOLO VOICES (TWO TO NINE VOICES)

The work is intended for between two and nine solo voices (1 voice per part), but it is not in any of the specific forms listed in IX.A-IX.B. Although the vocal range(s) may be specified in the score, no indication of voice range is made in the subject headings. Information on the intended voices is included in the description or note area.

XI.A.1. If the work has secular text, assign the heading

> Vocal duets [or trios, quartets, quintets,
> sextets, septets, octets, or nonets]

and qualify by accompaniment as outlined in X.D.2.

XI.A.2. If the work has sacred text, assign the heading

> Sacred duets [or trios, quartets, quintets,
> sextets, septets, octets or nonets]

and qualify by accompaniment as outlined in X.D.2.

XI.A.3. If the work has both secular and sacred texts, assign both headings and qualify each heading by accompaniment as outlined in X.D.2.

EXAMPLES:

A secular trio for soprano, alto and bass, accompanied by continuo:

> Vocal trios with continuo

A collection of secular unaccompanied works for solo SATB quartet:

>Vocal quartets, Unaccompanied

A sacred duet for 2 medium voices with organ accompaniment:

>Sacred duets with organ

A collection including secular and sacred texts for 5 solo voices without accompaniment:

>1. Vocal quintets, Unaccompanied

>2. Sacred quintets, Unaccompanied

XI.B. SOLO VOICES (TEN OR MORE VOICES)

The work is for ten or more solo voices (1 voice per part), but is not in any of the specific forms listed in IX.A-IX.B. Although the vocal range(s) may be specified in the score, no indication of voice range or number of voices is made in the subject heading.

XI.B.1. If the work has secular text, assign the heading

> Vocal ensembles

and qualify by accompaniment as outlined in X.D.2.

XI.B.2. If the work has sacred text, assign the heading

> Sacred vocal ensembles

and qualify by accompaniment as outlined in X.D.2.

XI.B.3. If the work has both secular and sacred texts, assign both headings and qualify each heading by accompaniment as outlined in X.D.2.

EXAMPLES:

> A secular work for 12 solo voices and band:
>
> > Vocal ensembles with band

> A secular work for 15 unaccompanied solo voices:
>
> > Vocal ensembles, Unaccompanied

> A collection of sacred ensembles for 11-14 voices, with organ accompaniment:
>
> > Sacred vocal ensembles with organ

A collection of secular and sacred texts for 16 solo
voices and chamber orchestra:

    1.   Vocal ensembles with chamber orchestra

    2.   Sacred vocal ensembles with chamber orchestra

XII.   VOCAL MUSIC FOR SOLO OR CHORAL ENSEMBLES

Works treated in this section were usually composed before approximately 1700, or are in the style of those works. The medium of performance may be 2 or more solo voices on independent parts, or may be an ensemble of 2 or more voices per part, with independent lines for each part. Often the medium of performance was not specified by the composer. One or more vocal lines may be replaced by one or more instruments. The form may be spelled out in the title or preliminary material. If it is, use the most specific term that corresponds to the stated form.

If the form of the work is not clearly stated, consult common reference sources under the composer's name, or the complete works edition for the composer if one exists, to ascertain the form. Be practical about this, however. It is better to use a correct broader term than an incorrect narrower one, because the broader term is more likely to be familiar to the patron.

If the work is a collection, use a broad term unless all are in a single specific form.

The first heading should always be for the form; a second heading may be applied if a second form is prominent in a collection. A heading for medium may be used as outlined in XII.A.

If a work for 2 or more voices was written later than approximately 1700, and is in one of these forms, the form headings can still be used. If, however the later work is not in one of these forms, refer to section XI -- "Vocal Music for Solo Ensembles," or XIII -- "Vocal Music for Choral Ensembles."

XII.A. ANTHEMS, MADRIGALS, MOTETS

If the work is an anthem, madrigal, or motet (or collection of these), assign a subject heading for the form using the appropriate heading:

Anthems

Madrigals (Music)

Motets

Assign a second heading for medium of performance if given or implied for an anthem, or if specifically stated for a madrigal or motet. Follow the principles in X.D., XI, or XIII as appropriate.

EXAMPLE:

A collection of anthems for chorus and organ:

1. Anthems.

2. Choruses, Sacred (Mixed voices) with organ

The heading "Madrigals (Music)" may be qualified by language if the text is in one language only. Do not qualify "Anthems" or "Motets" by language, or use language qualifiers for madrigals if more than one language is present.

XII.B. PART SONGS -- SPECIFIED FORMS

If the work or collection is in one of the following specific forms, assign the heading as given, without specification of voices and without second heading for medium of performance. (Note that the abbreviation "etc". is part of the heading. Where the term "(Vocal)" is used, it must be used in the heading to distinguish it from instrumental forms.)

Canons, fugues, etc. (Vocal)

Chansons, Polyphonic

Conductus   [for monophonic or polyphonic]

Glees, catches, rounds, etc.

Lieder, Polyphonic

Rondos (Vocal)

XII.C.   PART SONGS -- UNSPECIFIED FORMS

If the work or collection is in various part-song forms, or is in unidentifiable forms, assign the headings as outlined below.

XII.C.1. If the work is a separately-published secular part-song, not in a more specific form, or is a collection of secular part-songs in more than one language, assign the heading

    Part-songs

XII.C.1.a. If the text is entirely in one language, assign a language qualifier.

    Part-songs, English

XII.C.2. If the work is a separately-published sacred part-song, not in a more specific form, or is a collection of sacred part-songs, assign the heading

    Part-songs, Sacred

XII.C.2.a. If the sacred text is in Latin, no language qualifier is used.

XII.C.2.b. If the text is other than Latin, assign a second heading for the language, without qualifier "Sacred".

EXAMPLE:

    A collection of sacred German part-songs

        1. Part-songs, Sacred.

        2. Part-songs, German

XII.C.2.c. If more than one language is included for sacred
texts, neither of which is Latin, you may assign more than one
language subject heading (or none at all) depending on the amount
of material, or local needs and practices.

XII.C.2.d. If a collection of sacred part-songs has Latin and
another language, assign headings without language for the Latin
works and a second heading with the other language.

EXAMPLE:

A collection of 5 Latin and 6 German sacred part-songs

1. Part-songs, Sacred
2. Part-songs, German

— Is there any way to
differentiate between this
and the previous example
of (only German) sacred
part-songs?

XIII. VOCAL MUSIC FOR CHORAL ENSEMBLES

XIII.A. The following section applies to choral music which is not in a specific form. These rules apply to single works and to collections. A collection may include a variety of forms but these general headings are used unless all pieces in the collection are in the same form. (If a work or collection is in one specific form, refer to index to find the appropriate section.) Incidental solo passages may be included within the choruses, but are not brought out in subject headings.

XIII.A.1. If the work has secular text, or is a collection of secular texts, assign the heading

>   Choruses, Secular

and qualify as outlined in section XIII.B.-XIII.C.

XIII.A.2. If the work has sacred text, or is a collection of sacred choral texts, assign the heading

>   Choruses, Sacred

and qualify as outlined in section XIII.B.-XIII.C.

XIII.A.3. If the work is a collection of secular and sacred texts, assign the heading

>   Choruses

and qualify as outlined in section XIII.B.-XIII.C.

XIII.B.   MEDIUM OF PERFORMANCE QUALIFIERS FOR CHORAL MUSIC

Headings for choruses are usually modified by the type (voice grouping) and number of voices. These medium of performance qualifiers for voice groupings, listed as XIII.B.1. and XIII.B.2. below, must be considered together to determine their applicability.

Medium of performance qualifiers are assigned for the headings "Choruses," "Choruses, Secular," and "Choruses, Sacred" as appropriate in this order:

XIII.B.1.   VOICE GROUPING: If the work or collection is for a specific type of vocal group throughout, qualify by type of group using one of these terms, in parentheses:

(Changing voices)	(Mixed voices)
(Equal voices)	(Unison voices)
(Men's voices)	(Women's voices)

EXAMPLES:

A chorus for changing voices, secular text

Choruses, Secular (Changing voices)

A collection of sacred music for women

Choruses, Sacred (Women's voices)

A collection including sacred and secular texts for mixed chorus

Choruses (Mixed voices)

See XIII.B.3. for additional application and examples.

XIII.B.2.   NUMBER OF VOCAL PARTS:

XIII.B.2.a.   Specify the number of vocal parts if the

following criteria all apply:

    (1.)   There are 8 or fewer parts

    (2.)   The music is for the same number of parts

        throughout

    (3.)   There is only one type of chorus

    (4.)   The accompaniment is one of the following:

        (a.)   Accompaniment is for a specific

            instrument OR

        (b.)   Accompaniment is for 2 keyboard

            instruments or continuo OR

        (c.)   The specification is "Unaccompanied"

            OR

        (d.)   Accompaniment is present but

            unspecified

        (for example, when any combination of 2 or

        more unspecified solo instruments could be

        used, or when accompaniment varies between

        pieces in a collection)

XIII.B.2.b.   Do not specify the number of vocal parts if

    (1.)   There are 9 or more parts OR

    (2.)   There are 8 or fewer parts but the accompaniment

        does not meet the criteria listed in

        XIII.B.2.a.(4).

XIII.B.3. In all cases, assign qualifiers for accompaniment
unless it is unspecified or it varies between pieces in a
collection. (The qualifier "Unaccompanied" is used if the piece
states "unaccompanied", "a cappella" or a similar term, or if it
states "Accompaniment for rehearsal only," or a similar phrase.)

EXAMPLES:

A collection for 3 equal voices, sacred texts, all with
organ:

Choruses, Sacred (Equal voices, 3 parts) with organ
[Number of voices is specified in subject heading
because it is for fewer than 8, all one type of
chorus, and one specified accompanying instrument]

A work for 4-part mixed chorus, sacred text, with continuo:

Choruses, Sacred (Mixed voices, 4 parts) with
continuo.
[Number of voices is used because there are fewer
than 8, and accompaniment qualifies under
XIII.B.2.a.(4)]

A secular collection for 5-part mixed voices, unaccompanied:

Choruses, Secular (Mixed voices, 5 parts),
Unaccompanied
[Number of voices is used because there are fewer
than 8 and unaccompanied]

A collection for 4-part women's chorus, secular and sacred texts, with accompaniment for "any two C instruments":

Choruses (Women's voices, 4 parts)

[Use number of voices but no qualifier for accompaniment because it is unspecified]

A collection for 8-part male chorus, secular and sacred texts, some with piano, some with organ, and some unaccompanied:

Choruses (Men's voices, 8 parts)

[Use number of voices but no qualifier for accompaniment because it varies]

A collection for 4-part male chorus, secular and sacred texts, with band:

Choruses (Men's voices) with band

[Do not use number of voices because the accompaniment does not meet criteria listed in XIII.B.2.b.(2)]

A collection for chorus of 3 equal voices, secular and sacred texts, with handbell accompaniment

Choruses (Equal voices) with handbells

[Do not use number of voices because the accompaniment does not meet criteria listed in XIII.B.2.b.(2)]

A collection for 10-part unaccompanied mixed voices, secular text

Choruses, Secular (Mixed voices), Unaccompanied

[Number of voices is not used because it exceeds 8 parts]

XIII.C.   SPECIAL RULES FOR COLLECTIONS

Only one type of subject heading may be applied to any one collection, regardless of how many types of choruses or numbers of parts are represented in the collection. Choose the broadest, most representative heading for the collection. Qualifiers may be added as appropriate based on the preceding sections.

EXAMPLES:

A collection for 4- AND 5-part mixed chorus, sacred text, with piano:

Choruses, Sacred (Mixed voices) with piano

[No. of parts cannot be specified because it varies] (See XIII.B.2.a)

A collection for men's chorus, mixed chorus, and women's chorus, secular text, with piano and unaccompanied:

Choruses, Secular

[Various types of choruses and accompaniment are present; no qualification can be made for either type of chorus or accompaniment] (See XIII.B.2-3)

XIV.   VOCAL MUSIC -- ADDITIONAL FORMS AND HEADINGS

XIV.A.   TOPICAL HEADINGS

A work or collection may have a theme or topic which would be useful as a subject heading. Often these works are specific to seasons, occasions, individual people, or to a group of people (nationalities, careers, organizations, etc.). These headings are often applied particularly to collections, and to music of popular or semi-popular nature. They are not usually applied to collections of art music, although they may be applied to individual pieces if the work is of specific significance for its topic. If the topical content seems of sufficient importance to make a heading, use the following guidelines as appropriate.

XIV.A.1. The work is a song, or a collection of songs, or instrumental arrangement of the song(s), which has a specific topical aspect as represented by a phrase in LCSH. (Note that these headings all include the word "songs.")
Assign appropriate phrase heading from LCSH and subdivide geographically as indicated in LCSH under that phrase heading.

EXAMPLES:

     Children's songs

     Love songs

     Sea songs

     Students' songs

[If songs are for a particular school, assign a
second heading for the school with the subdivision
-- Songs and music.]

If the work is an instrumental arrangement of a song(s)
assign subdivision

-- Instrumental settings.

EXAMPLES:

Children's songs -- Instrumental settings

Sea songs -- Instrumental settings

XIV.A.2. When a topical phrase heading is not available from
LCSH, assign the subdivision

-- Songs and music

under specific subjects, classes of persons, institutions,
societies, etc. Subdivide as appropriate by place. (See LCSH
for the main heading to see if it can also be subdivided
geographically.)

EXAMPLES:

Camping -- Songs and music

Fasts and feasts -- Judaism -- Songs and music

Lumbermen -- Songs and music

Prisons -- United States -- Songs and music

XIV.B.   PERSONAL NAME HEADINGS

XIV.B.1.   The piece is a musical work ABOUT a person.
If the work is a musical-dramatic setting of a person's life
(such as an opera or musical), assign the individual's name
heading with subdivision

        -- Drama

EXAMPLES:

        Nixon in China [an opera]

                Nixon, Richard M. (Richard Milhous), 1913- 1994

                -- Drama

        Evita [a musical]

                Peron, Eva, 1919-1952 -- Drama

Assign a second heading to represent the form of the work as
outlined in IX.A.

EXAMPLE:

        A vocal score for Evita

                1.   Peron, Eva, 1919-1952 -- Drama.

                2.   Musicals -- Vocal scores with piano.

XIV.B.2.   If the work is about a person, is not a dramatic work,
but is a song, song collection, chorus, etc., assign the
individual's name with subdivision

        -- Songs and music

EXAMPLES:

> Father of the land [song]
>> Washington, George, 1732-1799 -- Songs and music

> Lincoln portrait [monologue]
>> Lincoln, Abraham, 1809-1865 -- Songs and music

Assign a second heading to represent the form of the work as appropriate.

EXAMPLE:

> 1. Lincoln, Abraham, 1809-1865 -- Songs and music
> 2. Monologues with music -- Scores

XIV.B.3. The work is a text or collection of texts BY a specific individual.

XIV.B.3.a. If the work is a song, cantata, chorus, solo cantata or other non-dramatic form, the author may be emphasized by a subject heading. Assign the first heading for form or medium as appropriate. Assign a second heading for the individual's name heading with the subdivision

> -- Musical settings

Use this heading only when a work emphasizes the poet or author. Do not apply it to works having more than one author.

EXAMPLE:

A collection of songs for soprano with piano, using Shakespeare's texts:

1.   Songs (High voice) with piano

2.   Shakespeare, William, 1564-1616 -- Musical settings

XIV.B.3.b.   If the work is an opera, make an added entry for the librettist (author) but do not make a subject entry for the individual.

EXAMPLE:

An opera with text by Lorenzo da Ponte, in full score:

1.   Operas -- Scores

I.   Da Ponte, Lorenzo, 1749-1838.

XIV.C. MUSIC OF ETHNIC AND NATIONAL GROUPS

The following section is taken from Subject Cataloging Manual H1917 but includes only the information pertaining to the actual music.

XIV.C.1. For collections or single works of national or ethnic groups, whether vocal or instrumental, the following types of headings are applied for each work:

Heading for [ethnic or national group]--[place]--Music

And

Heading(s) for musical genre or style, including ballads or songs of national emphasis.

For vocal works, add a qualifier for language as appropriate. [See XIV.C.3.]

If a topical aspect is present, assign an appropriate heading as outlined in XIV.A.

XIV.C.1.a. A heading for an ethnic or a national group is assigned only when the work consists of music of the group as found outside the country of origin. Do not assign this type of heading for an ethnic or national group within its own boundaries. For a group which supersedes national boundaries, assign the heading for the group but omit the subdivision for place; subdivide directly by

-- Music.

EXAMPLES:

> Germans -- Hungary -- Music
>
> > [for German ethnic music in Hungary]
>
> Jews -- Music
>
> > [for Jewish music crossing national borders]

XIV.C.1.b For American Indians, assign a heading for the tribe with the subdivision

> -- Music

EXAMPLE:

> Fox Indians -- Music

XIV.C.1.c. For national groups residing in countries other than their own, assign a heading for each location.

EXAMPLE:

> A collection of Italian folk music for Italians who reside in Hungary:
>
> > 1. Italians -- Hungary -- Music
> >
> > 2. Folk music -- Italy
> >
> > 3. Folk music -- Hungary

XIV.C.1.d. For general music of religious groups, use the heading Music and qualify by name of group. (The exception is the Jewish faith, which uses Jews--Music)

Is there a reason ~~for~~ this?

It would be interesting to know, but maybe beyond this book's scope

EXAMPLES:

       Music, Buddhist

       Music, Taoist

XIV.C.2. Headings for genre or style use the following types of headings and any headings listed under each in LCSH, etc. Local subdivisions may be applied as appropriate.

       Music (use this for music of various genres)

       Folk music

       Popular music

       Dance music

       Folk dance music

       Patriotic music

Use folk music headings for cultures in which musical types and styles are not differentiated, for example, when no apparent distinction exists between the culture's folk songs, popular songs and art songs.

XIV.C.3. Qualifiers for language may be used only if the work consists primarily or entirely of ballads, folk songs, or songs. Works in a single language or language group are qualified by language. If three or more unrelated languages are present, omit language qualification. Do not include mention of translations in the subject headings. Assign the appropriate heading for the genre and qualify according to the principles outlined here.

EXAMPLES:

>Folk-songs, Hungarian

>Ballads, English

>Songs, Armenian

But, a collection including Hungarian, English, and Armenian ballads would use only

>Ballads

XIV.C.3.a. A qualifier for voice range and accompaniment is not used with the heading "Songs" when the material is of ethnic nature.

XIV.C.3.b. Geographic subdivisions may be used with these three headings, and are used as appropriate even if the country name corresponds with the name of the language.

EXAMPLE:

>Folk-songs, Hungarian -- Hungary

>Ballads, English -- Scotland

>Songs, Armenian -- Armenia

XIV.C.3.c. For ballads, folk-songs, or songs of an individual ethnic group, make the following additional subject headings:

>[Ethnic group] -- Music [use for all situations]

>>AND

>Folk music -- [place]

>>OR

>Music -- [place]

[Choose either "Folk music" or "Music" depending
on the nature of the collection. See XIV.C.2.]

For any of the added headings for ethnic group, do not
subdivide them geographically if the nationality is within its
own borders.

If appropriate, the [ethnic group] heading may also be
subdivided geographically as outlined in XIV.C.1. and XIV.C.4.

EXAMPLES:

A collection of German folk-songs as sung in Germany

1.   Folk-songs, German -- Germany

2.   Germans -- Music

3.   Folk music

A collection of German folk-songs as sung in the U.S.

1.   Folk-songs, German -- United States.

2.   Germans -- United States -- Music

3.   Folk music -- United States

4.   Folk music -- Germany

XIV.C.4.   Geographic subdivisions for a national group within its
own country may be used with "Ballads", "Folk-songs" and "Songs".
In no other circumstance is a geographic subdivision used for an
ethnic group in its own country.

XIV.D. MONOLOGUES WITH MUSIC

XIV.D.1. The work includes a spoken part which is an integral component of the piece. Usually the spoken part requires a separate performer.

If the work is secular, or a collection of sacred and secular texts, use the heading:

      Monologues with music

If the work is sacred, use the heading
      Sacred monologues with music

XIV.D.2. If the work is an individual piece, or is a collection for specific medium, add to the heading a qualifier for the accompanying medium. (The presence of the speaker is inferred from the term "monologue.") For 1 solo instrument or 2 or more like solo instruments, qualify by the instrument name and number of instruments as outlined in V. If 2 or more different solo instruments are used, qualify by (Instrumental ensemble). Use (Voice) for solo voice, whether high, medium or low. Use headings from XI for more than one solo voice. Use (Chorus) for men's, women's, or children's voices in 2 or more parts. Parentheses form a part of the correct heading. Subdivisions for musical format may be added as outlined in the respective vocal and instrumental sections.

EXAMPLES

A secular piece for speaker and piano:

Monologues with music (Piano)

A collection of sacred and secular pieces for speaker and 2 violins:

Monologues with music (Violins (2))

A secular collection for speaker, high and low solo voices, flute, oboe, bassoon:

Monologues with music (Vocal duet with instrumental ensemble)

A sacred work for speaker, high voice and orchestra:

Sacred monologues with music (Voice with orchestra)

A sacred collection for speaker, mixed chorus, and orchestra:

Sacred monologues with music (Chorus with orchestra)

XIV.D.3. Topical subject headings may be added if appropriate.

XIV.E.   VOCAL EXCERPTS OF NON-VOCAL FORMS

If the work is a vocal excerpt of a form or piece which is primarily instrumental, apply a heading for the instrumental form with the subdivision

    -- Excerpts

and subdivide again by format as outlined in IX.C.2. Examples of this would be symphonies or symphonic poems with vocal material (solo or choral or both).

EXAMPLE:

The vocal parts of Beethoven's Ninth Symphony with piano accompaniment:

    Symphonies -- Excerpts -- Vocal scores with piano

XIV.F.   SONGBOOKS

A collection of home and community songs, largely secular in content, arranged principally for mixed voices on two staves, is assigned the heading

Songbooks

The heading can be qualified by language if appropriate, or by group or organization.

EXAMPLES:

Songbooks, French [German, etc.]

Songbooks, Catholic

If a songbook is for a chorus other than "mixed," assign the appropriate heading for choruses with qualifiers as outlined in XIII.

XIV.G.   SCHOOL SONGBOOKS

A collection of songs designed primarily for use in schools is assigned the heading

> School songbooks

The heading can be qualified by language, group, or organization as outlined in XIV.F.

EXAMPLE:

> Songs for use in American Baptist schools
>
>> School songbooks, Baptist
>
> Songs for use in French schools
>
>> School songbooks, French.

XIV.H.   SACRED VOCAL MUSIC

XIV.H.1.   SEASONAL, OCCASIONAL, OR LITURGICAL SEASON

Music appropriate to a specific day or season of the
Christian liturgical year, or for funerals, weddings, or
memorials, may be assigned a heading reflecting that emphasis.

These headings may be used in conjunction with form or
medium of performance headings as appropriate, or may be used
alone if a collection is either nonspecific or includes too many
medium of performance options to make subject headings for the
form or medium. Multiple seasonal headings may be applied as
appropriate and reasonable. Although these headings generally
are used for sacred music, they can also be used for secular
seasonal music (such as popular Christmas music) or for
instrumental settings of sacred or secular vocal music with
subdivision

        -- Instrumental settings.

The major headings are given below. If music for another
occasion or season is encountered, check LCSH and the on-line
authority file for possible additional headings. If none is
found, use the closest heading from this list or omit a heading
for season/occasion.

Advent music	Holy Saturday music
All Saints' Day music	Holy-Week music
Ascension Day music	Lenten music
Christmas music	Maundy Thursday music
Corpus Christi festival music	Memorial music
Easter music	Palm Sunday music
Epiphany music	Passion-music
Funeral music	Tenebrae service music
Good Friday music	Wedding music

For carols, see XIV.H.2.

For hymns, see XIV.H.6.

EXAMPLES:

A collection of 4-part unaccompanied Advent and Christmas music with sacred texts:

1. Choruses, Sacred (Mixed voices, 4 parts), Unaccompanied.
2. Advent music.
3. Christmas music.

A collection of organ music for Easter, originally for organ:

1. Organ music.
2. Easter music.

A sacred wedding song for soprano and organ:

    1.   Sacred songs (High voice) with organ.

    2.   Wedding music.

A collection of sacred and secular Christmas music, including solo instrument pieces, choral works, and solo vocal with piano accompaniment:

    1.   Christmas music.

A collection of music with sacred and secular Christmas texts for soprano and piano:

    1.   Christmas music [BUT see also Carols, XIV.H.2.]

    2.   Songs (High voice) with piano

A work for SATB chorus, unaccompanied, for Easter:

    1.   Easter music

    2.   Choruses (Mixed voices, 4 parts), Unaccompanied

A collection of wedding music arranged for guitar and medium voice:

    1.   Wedding music

    2.   Songs (Medium voice) with guitar, Arranged

An organ work written for use at a funeral:

    1.   Funeral music

    2.   Organ music

XIV.H.2. CAROLS

The heading "Carols" is applied without language qualifier for a collection of carols in various languages. For works in a single language, or related group of languages, the heading may be qualified by name of language. Geographic subdivisions may also be applied. Christmas and Easter carols are entered under "Carols" without distinction for season. Translations are not indicated in subject headings.

EXAMPLES:

A collection of Christmas carols in original languages with English translations

Carols

A collection of German Easter and Christmas carols

Carols, German

XIV.H.3. PSALMS

Collections of psalm settings are entered as

    Psalms (Music)

Settings of individual psalms are entered as

    Psalms (Music)

with subdivision for the number of the psalm.

    Psalms (Music) -- 1st Psalm

    Psalms (Music) -- 3rd Psalm

A complete list of psalm numbers, with references from their Latin titles, can be found in LCSH and on-line. Use contemporary numbering of psalms, regardless of other numbering systems used in the piece; if necessary, match the psalm text to the number as given in LCSH.

    For Psalms 6, 32, 51, 102, 130 and 143, the heading may be changed to

    Penitential psalms (Music) -- 6th Psalm

    Penitential psalms (Music) -- 32nd Psalm   [etc.]

or, if more than one,

    Penitential psalms (Music)

Headings for medium of performance or form are also assigned as appropriate.

EXAMPLES:

Handel's Dixit Dominus, usually designated no. 109, but in
reality no. 110:

    1.   Choruses, Sacred (Mixed voices, 5 parts),

        Unaccompanied.

    2.   Psalms (Music) -- 110th Psalm.

A collection of psalm settings from various composers
for 4-part chorus and piano:

    1.   Choruses, Sacred (Mixed voices, 4 parts) with

        piano

    2.   Psalms (Music)

XIV.H.4.   CHANTS

Chants of various religions are entered under the following broad headings as appropriate.   Parentheses form part of the heading and must be used.

        Chants (Anglican)

        Chants (Armenian)

        Chants (Buddhist)

        Chants (Byzantine)

            [for chants originating in the

            early Eastern Christian Church]

        Chants (Hindu)

        Chants (Jewish)

        Chants (Plain, Gregorian, etc.)

            [for chants originating in the early Western

            Christian/Roman Catholic practice]

        Chants (Sufi)

Some specific liturgical chants of the Christian tradition can be entered under the individual texts (see XIV.H.5.). The heading "Chants (Plain, Gregorian, etc.)" can be used in combination with liturgical text headings, but is used alone if the collection includes many different texts and/or texts which do not have their own established headings.

EXAMPLE:

A collection of early Greek Christian chants:

Chants (Byzantine)

A collection including several "Nunc dimittis" settings as well as general chants

1. Nunc dimittis (Music)

2. Chants (Plain, Gregorian, etc.)

XIV.H.5. LITURGICAL TEXTS

Musical settings of specific historical Christian liturgical texts are entered under the name of the text, with the qualifier (Music). These are usually in Latin, with cross-references from the English forms in LCSH and on-line. Use the prescribed form of title in the subject heading, regardless of, and without qualification for, the actual language of the piece. If the piece is not in Latin, the fact should be mentioned in the body or in a note, not in the subject heading.

Headings for medium of performance may be used as appropriate.

XIV.H.5.a. The following list contains the liturgical texts most likely to be encountered. Check LCSH, etc., for any liturgical texts not found here.

Alleluia (Music)   Lord's Prayer (Music)

Agnus dei (Music)   Magnificat (Music)

Ave Maria (Music)   Nunc dimittis (Music)

Ave Maris stella (Music)   Regina caeli laetare (Music)

Ave Regina coelorum (Music)   Salve Regina (Music)

Credo (Music)   Sanctus (Music)

Dies irae (Music)   Stabat mater dolorosa (Music)

Gloria in excelsis Deo (Music) Te Deum laudamus (Music)

Kyrie eleison (Music)   Veni Creator Spritus

XIV.H.5.b. The following texts may either be complete works in themselves or may be excerpts from a larger work (primarily a mass or requiem). Assign a heading as shown in XIV.H.5.a. for a complete work using the text. If the work is an excerpt from a larger form, such as a mass, assign the heading for the form according to section IX.A., using the subdivision

-- Excerpts.

Make no subject heading for the text in this circumstance.

Agnus dei	Gloria in excelsis
Credo	Kyrie eleison
Dies irae	Sanctus

EXAMPLES:

A Kyrie setting which is complete in itself:

Kyrie eleison (Music)

A Kyrie excerpted from a requiem:

Requiems -- Excerpts

XIV.H.5.c. Pieces or collections of pieces for other liturgical functions or services are entered under the name of the function or service, with qualifier (Music)

Amens (Music)	Offertories (Music)
Antiphons (Music)	Responses (Music)
Graduals (Music)	Sequences (Music)
Introits (Music)	Tropes (Music)
Lauds (Music)	Vespers (Music)
Litanies (Music)	

XIV.H.5.d. If a collective heading is appropriate for one or more specific texts, use the collective heading. This can only be ascertained by checking the headings in LCSH, etc., for broader and narrower terms. If in doubt, use the separate titles.

EXAMPLE:

A collection of settings of the texts Regina caeli laetare and Salve Regina:

Antiphons (Music)

[The collective heading, "Antiphons (Music)" is used instead of a heading for each text. It appears as the BT (Broader term) under each of the specific titles.]

See also XIV.H.4. for use of the general "Chants" heading.

XIV.H.5.e. Music designated for morning or evening services, but without further specification, can be assigned headings for the time of service. Again, see LCSH to determine if a more specific heading exists and is appropriate to the work.

Morning-service music

Evening-service music

XIV.H.6. HYMNS

For Christian hymns, see XIV.H.6a-i. For other hymns, see
XIV.H.6.j.

XIV.H.6.a. Hymnals containing both texts and tunes, whether
single-line melodies or full harmonization, are assigned the
heading

      Hymns

XIV.H.6.b. If the hymns are all in one language, the language
can be added as a qualifier

      Hymns, German

XIV.H.6.c. If the hymnal is specific to one country, a
geographical subdivision may be applied. If the hymnal is not
primarily in one language, assign the geographic subdivision
directly after Hymns, without specification of language. If it
is primarily in one language, assign the geographic subdivision
after the language.

EXAMPLES:

      A hymnal in Spanish and English for use in the U.S.A.:

            Hymns -- United States

      A hymnal in Spanish for use in the United States

            Hymns, Spanish -- United States

XIV.H.6.d. A hymnal designed for or published by a specific denomination is assigned a second heading for the denomination, subdivided by

-- Hymns

EXAMPLE:

A Baptist hymnal published for any English-speaking country

1.   Hymns, English

2.   Baptists -- Hymns

XIV.H.6.e. If all the hymns are for a special season, or are in a specific form, or pertain to specific events or groups of people, these characteristics may be brought out through special subject headings. Use these if only a limited number of special headings would be required. Do not break down an entire hymnal into its categories.   Consult LCSH or the on-line authority file for specific headings. Examples of several specific headings are given here. For specific forms for seasonal hymns, it is especially important to consult LC. Some seasons use "[season] music", while others use "[season] hymns".

Examples of hymn categories for which special headings may be used:

Seasonal: Advent hymns; Easter hymns; Christmas hymns

Specific hymn forms: Carols, Chorales

Events or groups of people: Revivals -- Hymns;

Seamen -- Hymns

EXAMPLE:

A hymnal in English especially for use in an Afro-American congregation:

    1.   Hymns, English.

    2.   Afro-Americans -- Music.

XIV.H.6.f. Do not specify the medium for hymns unless they are arranged for instrument(s) and the arrangement is not intended to be sung. This includes arrangements for organ. If the work is an instrumental arrangement of a hymn or hymns, use the heading for medium as appropriate and add a second heading as appropriate:

    Hymns -- Instrumental settings

           or

    [special category of hymn] -- Instrumental settings

EXAMPLES:

An arrangement of Easter hymns for trombone quartet:

    1.   Brass quartets (Trombones (4))

    2.   Easter hymns -- Instrumental settings

A collection of organ music based on hymns:

    1.   Organ music

    2.   Hymns -- Instrumental settings

XIV.H.6.g.   If the work has texts only, even though it is called a hymnal, apply the appropriate headings as outlined in XIV.H.6. Classify in BV rather than M.

XIV.H.6.h.   If the work contains hymn tunes only, without text, or with only one stanza of text, use the heading

       Tune-books

XIV.H.6.i.   For specific hymn titles based on psalms or Latin liturgical texts see XIV.H.3. and XIV.H.5.

XIV.H.6.j.   For hymns of other religions, the most common subject heading type is the use of a phrase heading combining the adjectival form of the religion's name with the word "hymns":

       Buddhist hymns

       Jewish hymns

       Islamic hymns

Some are also formed by using the name of the religion with subdivision --Hymns:

       Saivism -- Hymns

Various related headings exist for these forms.   Refer to LCSH or on-line files for additional possibilities and for geographic-subdivision provisions.

XV. POPULAR MUSIC

Popular music is divided into two general headings -- one encompassing instrumental music, the other, vocal music. Some specific forms are permitted (see XV.E.). For jazz, see XVI.

XV.A. For popular instrumental music, or a collection of popular instrumental music, for any instrument(s) without text and in no specific form, assign the heading:

> Popular instrumental music

This heading is also used for instrumental arrangements of popular vocal music.

XV.B. For popular vocal music (single piece or collection) or a collection including both vocal and instrumental pieces, assign the heading:

> Popular music

XV.C. Each of these headings may be subdivided geographically.

XV.D. Each of these headings may be subdivided by period.
Use a practical number of period subdivisions. If the music is not specific to one or two decades, omit period subdivision. The following period subdivisions may be used as appropriate:

-- To 1901	-- 1931-1940	-- 1971-1980
-- 1901-1910	-- 1941-1950	-- 1981-1990
-- 1911-1920	-- 1951-1960	-- 1991-
-- 1921-1930	-- 1961-1970	

For period subdivisions of specific forms, see XV.E.3.

XV.E.1. The following specific forms may be used for popular
music as appropriate. Use a practical number of headings
in addition to a "popular music" heading as outlined above.
The word "music" and the use of parentheses must appear as
specified below. For other forms, see LCSH.

Big band music   Jazz (see XVI)

Bluegrass music   Jazz vocals (see XVI)

Blues (Music)   Klezmer music

Boogie woogie (Music)   Ragtime music

Bop (Music)   Rap (Music)

Calypso (Music)   Reggae music

Contemporary Christian music   Rhythm and blues music

Country music (see XV.E.2-3)   Rock music (see XV.E.3.)

Disco music   Salsa

Dixieland music   Soul music

Doo-wap music   Steel band music

Fakebooks (Music)   Swing (Music)

Folk-rock music   Western swing (Music)

Gospel music   Zouk (Music)

Honkey-tonk music

XV.E.2. The following popular music headings are considered
American in origin, and thus should not be given the geographic
subdivision --United States. They may be subdivided by regions,
states, cities, or other subdivisions within the U.S., or by
other countries as appropriate.

Big band music	Honky-tonk music
Bluegrass music	Jazz (see XVI)
Blues (Music)	Jazz vocals (see XVI)
Boogie woogie (Music)	Ragtime music
Bop (Music)	Rap (Music)
Country music	Rhythm and blues music
Dixieland music	Rockabilly music
Doo-wap (Music)	Soul music
Folk-rock music	Swing (Music)
Gospel music	Western swing (Music)

The heading "Rock music" may be subdivided by --United States. Although originally an American form, it is now considered an international genre.

XV.E.3. Period subdivisions of the specific headings are permitted under Country music and Rock music.

Country music	Rock music
-- To 1931	-- To 1961
-- 1931-1940	-- 1961-1970
-- 1941-1950	-- 1971-1980
-- 1951-1960	-- 1981-1990
-- 1961-1970	-- 1991-
-- 1971-1980	
-- 1981-1990	
-- 1991-	

EXAMPLES:

A collection of popular music for piano:

Popular instrumental music

A collection of popular music, originally with words,
arranged for guitar:

Popular instrumental music

A collection of popular songs for voice and piano or guitar,
with pieces for solo guitar interspersed:

Popular music

A collection of American songs from 1925-1928 for voice and
instrumental ensemble:

Popular music -- United States -- 1921-1930

A rock song for voice and instruments:

Rock music

XVI.   JAZZ

The heading "Jazz" is used for all combinations of 2 or more instrumental jazz soloists, ranging from duets to nonets, and for large ensembles.

EXAMPLES:

A jazz duet for flute and saxophone:

Jazz

A jazz quintet for strings:

Jazz

A jazz band piece:

Jazz

XVI.A.   For jazz for individual solo instruments, use the form

[Instrument] music (Jazz)

Parentheses form a part of the subject heading.

EXAMPLES:

Piano music (Jazz)

Trombone music (Jazz)

XVI.B.   The term "jazz ensemble" may be used if the ensemble forms part of a statement of medium, such as when it acts as a solo ensemble accompanied by other instruments, or when it provides accompaniment for other soloists.   Used in this type of heading, "jazz ensemble" represents any number and combination of

instruments. The term is used in the same way as other ensembles as outlined in VI and VII.

EXAMPLES:

> Jazz ensemble with string orchestra
>
> Suites (Jazz ensembles)
>
> Concertos (Jazz ensembles)
>
> Concertos (Flute with jazz ensemble)
>
> Concertos (Jazz ensemble with band)

XVI.C. All types of vocal jazz music are covered by the heading:
> Jazz vocals

XVI.D. No geographic subdivision is used unless the work represents jazz in a particular region, city, etc., of the United States, or in another country (see XV.E.2.).

XVI.E. The following period subdivisions may be used if the work is sufficiently specific:

-- To 1921	-- 1961-1970
-- 1921-1930	-- 1971-1980
-- 1931-1940	-- 1981-1990
-- 1941-1950	-- 1991-
-- 1951-1960	

For jazz instructional materials, see XVIII.

XVII. CHANCE OR ALEATORY MUSIC

Chance or aleatory music is music which deliberately leaves some element of either composition or performance to "chance".

XVII.A. Works which were composed using chance methods and/or which may be performed randomly are given the heading:

Chance compositions

If no medium of performance is specified, this heading is used alone.

XVII.B. If a medium of performance is given, construct a heading for the medium as illustrated in earlier chapters. The medium may be instrumental, vocal, or a combination of both. If the work is in a specific form, construct the form heading as previously outlined. In each case, assign the heading "Chance compositions" as a second heading.

EXAMPLES:

A work for brass quartet (unnamed instruments) in which the order of the piece is determined at each performance by shuffling pages, and the instrumentation is determined by those performing:

1. Brass quartets.
2. Chance compositions.

A work for baritone voice, piano, and tape-recorded
electronic noise, in which the text and melody are selected
by rolling dice:

      1. Songs (Medium voice) with piano.

      2. Electronic music.

      3. Chance compositions.

A sonata for flute and guitar, the length of which is
determined by the number of repetitions the performers
choose   to give certain measures:

      1. Sonatas (Flute and guitar)

      2. Chance compositions

XVIII.   INSTRUCTIONAL MATERIALS

A distinction is made between materials designed to teach the instrument through music, and those designed to teach about the instrument. Only the former are considered here. Other headings for books can be constructed from headings given in H 1161. The subdivisions discussed below can be applied to scores and score-like materials. Some items, such as methods, could be treated as books or scores. The decision should be based upon the amount of music included and local needs and precedents.

XVI.A.1. For instrumental materials, begin by determining the correct form of the instrument's name. The instructional-material heading is constructed from the instrument name, without the qualifier "music"

> Piano   [Not Piano music]

Determine the predominant type of material (studies, methods, etc.) and apply the appropriate subdivision from XVI.A.2. Except as noted for popular music, more than one heading and subdivision is rarely needed.

XVI.A.2. The most frequently used subdivisions for instructional materials are:

> -- Instruction and study
>
> -- Instruction and study -- Fingering
>
> -- Instruction and study -- Juvenile

-- Instruction and study -- Pedaling

-- Methods

-- Methods -- Group instruction

-- Methods -- Juvenile

-- Methods -- Self-instruction

-- Methods (Jazz)

    [(Rock), (Bluegrass), etc.; see note below]

-- Orchestra studies

-- Studies and exercises

-- Studies and exercises -- Fingering

-- Studies and exercises -- Pedaling

-- Studies and exercises (Jazz)

    [Rock, Bluegrass, etc; see note below]

NOTE: If the subdivisions "Methods" or "Studies and exercises" are used with popular music qualifiers, assign the style of music as the second heading, and subdivide by

    -- Instruction and study.

EXAMPLE:

    A collection of piano exercises:

        Piano -- Studies and exercises

    A collection of violin parts from several symphonies:

        Violin -- Orchestra studies

    A study in jazz techniques for saxophone:

        1. Saxophone -- Studies and exercises (Jazz)

        2. Jazz -- Instruction and study

A general collection of saxophone exercises:

    Saxophone -- Studies and exercises

A method book on special marimba techniques:

    Marimba -- Methods

A collection of exercises for children studying clarinet:

    Clarinet -- Studies and exercises -- Juvenile

A method book for bluegrass banjo:

    1. Banjo -- Methods (Bluegrass)

    2. Bluegrass music -- Instruction and study.

XVI.B.1. For scores of instructional vocal music, the most general headings are:

    Choral singing

    Ensemble singing

    Singing

        [this can be used for solo or general material]

Other headings can be found in LCSH under the three headings above, as, for example, references to particular methods of vocal instruction or styles of singing.

These headings can be subdivided as appropriate. The most common subdivisions are given in XVI.B.2.

Headings are used without reference to voice range. If the material is for a specific range such as high, medium, or low, this is mentioned in the descriptive area or note, not in the subject heading.

XVI.B.2. The following subdivisions are most commonly used for vocal instructional materials.

-- Instruction and study

-- Instruction and study -- Juvenile

-- Methods

-- Methods -- Juvenile

-- Methods -- Self-instruction

-- Studies and exercises

EXAMPLES:

A collection of vocal exercises for soprano:

Singing -- Studies and exercises

A collection of vocal exercises for low voice:

Singing -- Studies and exercises

A method of voice training for children:

Singing -- Methods -- Juvenile

A collection for chorus, including warm-ups and exercises:

Choral singing -- Studies and exercises.

MUSICAL EXAMPLES

EXAMPLE 1:   (#12544456)
Complete Works, Monuments (Etc.) -- III
Personal Name Headings -- XIV.B.

Horaz-Vertonungen vom Mittelalter bis zur Gegenwart : eine
    Anthologie / [herausgegeben] von Joachim Draheim und
    Gunther Willie. -- Amsterdam : B.R. Gruner, 1985.
    1 score (221 p.) ; 25 cm.

    [Anthology of solo and choral settings of texts by Homer;
various accompaniments]

        1. Horace -- Musical settings. 2. Vocal music --
Scores.

EXAMPLE 2:   (#6999195)
Chamber Music Ensemble -- V.C.
    Percussion Instruments

Xenakis, Iannis, 1922-
    [Pleiades]
    Pleiades / Xenakis. -- Paris : Editions Salabert, c1979.
    1 score ([15] leaves) ; 47 x 52 cm.

        1. Percussion ensembles -- Scores.

EXAMPLE 3:   (#575755)
Chamber music -- VI.A.1
    Single instrument

Debussy, Claude, 1862-1918.
    [Etudes, piano]
    Douze etudes pour piano / Claude Debussy. -- Paris : A.
Durand, [c1916]
    2 v. ; 35 cm.

        1. Piano music.

EXAMPLE 4:   (#7842846)
Chamber music -- VI.A.3.
   Two Unlike Instruments
   arranged with format subdivisions

Album of 10 classical pieces : for string bass and piano /
   compiled, edited, and transcribed by Stuart Sankey. -- New
   York : International Music, c1980.
   1 score (24 p.) + 1 parts (8 p.) ; 31 cm.

      1. Double-bass and piano music, Arranged -- Scores and
parts.

EXAMPLE 5:   (#21329441)
Chamber Music -- VI.A.3.
   Two Unlike Instruments
   Specific format with medium qualifiers

Beethoven, Ludwig van, 1770-1827.
   [Violoncello, piano music]
   Complete sonatas and variations for cello and piano : from
the Breitkopf & Hartel complete works edition / Ludwig van
Beethoven. -- New York : Dover, 1990.
   1 score.

      1. Violoncello and piano music -- Scores. 2. Sonatas
(Violoncello and piano) -- Scores. 3. Variations
(Violoncello and piano) -- Scores.

EXAMPLE 6:   (#4395131)
Chamber Music -- VI.A.4.
   Three to Nine instruments
   standard combinations

Brahms, Johannes, 1833-1897.
   [Trios, piano, strings, no. 2, op. 87, C major]
   Two trios : for piano, violin and cello / Johannes Brahms.
-- New York : Edwin F. Kalmus, [19--]
   miniature score (50, 38 p.) ; 18 cm. -- (Kalmus study
scores ; no. 1239)

      1. Piano trios -- Scores.

EXAMPLE 7:   (#14410050)
Chamber Music -- VI.A.4.
   Three to Nine instruments
   standard combinations
   arranged with format subdivisions
Large Ensemble Music -- VI.B.
   arranged with format subdivision

Liszt, Franz, 1811-1886.
   [Annees de pelerinage, 3e annee. Angelus! Priere aux anges
gardiens; arr.]
   Zwei Satze fur Streichquartett oder Streichorchester = Two
movements for string quartet or string orchestra /
herausgegeben von Hans-Wolfgang Riedel ; Erganzung der
Kontrabass-Stimme von Franz Beyer. -- Winterthur/Schweiz :
Amadeus, 1985.
   1 score (8 p.) + 5 parts ; 31 cm.

     1. String quartets, Arranged -- Scores and parts.
2. String-orchestra music, Arranged -- Scores and parts.
3. String quartets -- Scores and parts. 4. String-orchestra
music -- Scores and parts.

EXAMPLE 8:   (#14028209)
Chamber Music -- VI.A.5.
   Three to Nine instruments of the same type

Poulenc, Francis, 1899-1963.
   [Sonatas, horn, trumpet, trombone]
   Sonata for horn, trumpet and trombone / by Francis
Poulenc. -- London, J. & W. Chester, c1924.
   1 miniature score (15 p.) ; 20 cm.

     1. Brass trios (Horn, trombone, trumpet)

                                              (#2217860)
EXAMPLE 9:
Chamber Music -- VI.A.5.
   Three to Nine Instruments of the same type
   with form heading

Dukas, Paul, 1865-1935.
   [Peri. Fanfare; arr.]
   Fanfare, to precede the ballet La peri : for brass quintet
(2 trumpets, horn and 2 trombones) / Paul Dukas ; arr. by
Wayne Barrington. -- Paris : Durand ; Bryn Mawr, Pa. :
Elkan-Vogel, [1975]
   score (4 p.) and 5 parts ; 31 cm.

     1. Brass quintets (Horn, trombones (2), trumpets (2)),
Arranged. 2. Fanfares.

EXAMPLE 10:   (#17763756)
Chamber Music -- VI.A.6.
   Three to Nine instruments of different types
   with medium qualifier
Chamber Music -- VI.A.4.
   Standard Combination

Brahms, Johannes, 1833-1897.
   [Trios]
   Complete piano trios : from the Breitkopf & Hartel
complete works edition / Johannes Brahms ; edited by Hans
Gal. -- New York : Dover Publications, c1988.
   1 score (vi, 281 p.) ; 30 cm.

      1. Piano trios -- Scores. 2. Trios (Piano, horn,
violin) -- Scores. 3. Trios (Piano, clarinet, violoncello)
-- Scores.

EXAMPLE 11:   (#4060107)
Chamber Music -- VI.A.6.
   Three to Nine Instruments of Different Types

Bach, Johann Christian, 1735-1782.
   [Quartets, op. 19. No. 4]
   Quartett, C-dur. / [Hrsg. von Lothar Hoffmann-Erbrecht] --
Lippstadt, Kistner & Siegel; sole agent for the USA:
Concordia Pub. House, St. Louis [1963]
   score (29 p.) and   parts. 30 cm.

      1. Quartets (Flutes (2), violin, violoncello) -- Scores
and parts.

EXAMPLE 12:   (#6913044)
Chamber Music -- VI.A.6.
   Three to Nine instruments of different types
   with Format subdivision

Reich, Steve, 1936-
   Four organs / Steve Reich. -- [London] : Universal
Edition, [c1980]
   [vi] p., score (10 p.) ; 31 cm.

      1. Quintets (Electronic organs (4), maracas) -- Scores.

EXAMPLE 13:   (#12915348)
Chamber Music -- VI.A.6.
  Three to Nine Instruments of different types
  with Format subdivision

Takemitsu, Toru.
  [Ame no jumon]
  Rain spell : for flute, clarinet, harp, piano, and
vibraphone = Ame no jumon : furuto kurarinetto hapu piano
vaiburafon no tame no / Toru Takemitsu. -- Mainz, New York :
Schott ; Tokyo : Schott Japan, c1983.
  1 score (15 p.) ; 31 cm.

     1. Quintets (Piano, clarinet, flute, harp, vibraphone)
-- Scores.

EXAMPLE 14:   (#13793573)
Chamber Music -- VI.A.6.
  Three to Nine different instruments
  Manuscripts and facsimiles -- IV.

Xenakis, Iannis, 1922-
  Epei / Iannis Xenakis. -- Paris : Salabert, c1984.
  1 score (13 p.) ; 27 x 35 cm.
  Reproduced from holograph.

     1. Sextets (Clarinet, English horn, trombones (2),
trumpet, double bass) -- Scores. 2. Xenakis, Iannis, 1922-
-- Manuscripts -- Facsimiles. 3. Music -- Manuscripts --
Facsimiles.

EXAMPLE 15:   (#12915422)
Chamber Music -- VI.A.7.
  Ten or More Players

Hidas, Frigyes.
  [Bagatelles, trumbones (12)]
  Het bagatell, 12 harsonara = Sieben Bagatellen fur 12
Posaunen = Seven bagatelles for 12 trombones / Hidas. --
Budapest : Editio Musica, c1981.
  1 score (24 p.) + 12 parts ; 31 cm.

     1. Trombone ensembles -- Scores and parts.

EXAMPLE 16:   (#10342483)
Large Ensemble Music -- VI.B.2.
   Ensemble and single instrumental soloist

Bourgeois, Derek.
   [Romance, double bass, orchestra, op. 64; arr.]
   Romance op. 64 for double bass and chamber orchestra /
Derek Bourgeois. -- London, England : Yorke Edition, c1981.
   1 score (15 p.) + 1 part (3 p.) ; 31 cm.

      1. Double bass with chamber orchestra -- Solo with
piano.

EXAMPLE 17:   (#10726645)
Instrumental Music: Specified Forms -- VII
   With Implied Medium (no qualifier)

Dvorak, Antonin, 1841-1904.
   [Symphonies, no. 8, op. 88, G major]
   Symphonies, nos. 8 and 9 : ("New world") / Antonin Dvorak.
-- New York : Dover, 1984.
   258 p. ; 31 cm.

      1. Symphonies -- Scores.

EXAMPLE 18:   (#18384804)
Instrumental Music: Specified Forms -- VII
   with Implied Medium requiring qualifier

Widor, Charles Marie, 1844-1937.
   [Symphonies, organ, no. 5, op. 42, no. 1, F minor]
   Symphonie pour orgue nr. 5 op. 42 en fa [sound recording]
/ Charles Marie Widor. -- Sliedrecht : Larigot, p1985.
   1 sound disc (41 min.) : analog, 33 1/3 rpm, stereo. ; 12
in.

      1. Symphonies (Organ)

EXAMPLE 19.   (#17598133)
Instrumental Music: Specified Form -- VII.A.
   with medium variation
Manuscript

Reed, H. Owen, 1910-
   [La fiesta mexicana, band]
   La fiesta mexicana : a Mexican folk song symphony / H.
Owen Reed. -- 1949.
   1 ms. score (104 p.) ; 45 cm.

      1. Symphonies (Band) -- Scores. 2. Music --
Manuscripts.

EXAMPLE 20:   (#17325302)
Instrumental Music: Specified Form -- VII.A.
   Chamber Music with Solo Instrument
   Chamber Music with Two Unlike Instruments

Bach, Johann Sebastian, 1685-1750.
   [Suites, violoncello, BWV 1007-1012]
   Complete suites for unaccompanied cello ; and, Sonatas for
viola da gamba : from the Bach-Gesellschaft edition / Johann
Sebastian Bach. -- New York : Dover Publications, 1988.
   102 p. of music ; 31 cm.

      1. Suites (Violoncello) 2. Sonatas (Viola da gamba and
harpsichord) -- Scores.

EXAMPLE 21:   (#7898529)
Instrumental Music: Specified forms -- VII.A.
   without implied medium

Liszt, Franz, 1811-1886.
   [Annees de pelerinage, 3e annee]
   Annees de pelerinage : troisieme annee / Franz Liszt ;
nach Autographen, Abschriften und der Originalausgabe
herausgegeben von Ernst Herttrich ; Fingersatz von Hans-
Martin Theopold. -- Munchen : G. Henle Verlag, c1980.
   viii p., 49 p. of music ; 31 cm.

      1. Suites (Piano)

EXAMPLE 22:   (#21329437)
Instrumental Music: Specified form -- VII.A.
  without medium qualifier

Mozart, Wolfgang Amadeus, 1756-1791.
  [Serenades]
  Complete serenades / Wolfgang Amadeus Mozart. -- New York
: Dover, 1990.
  1 score (2 v.) ; 31 cm.

  [For many different instrumental groups]

       1. Suites -- Scores.

EXAMPLE 23:   (#17586693)
Instrumental Music: Specified forms -- VII.C.
  Without format subdivision (Recording)

Mozart, Wolfgang Amadeus, 1756-1791.
  [Concertos, piano, orchestra, K. 414, A major]
  Piano concerto no. 12 in A major, K. 414 ; Piano concerto
no 14 in E-flat major, K. 449 [sound recording] / Wolfgang
A. Mozart. -- [Ocean, N.J.] : MHS, [1987], p1986.
  1 sound disc : digital, stereo. ; 4 3/4 in.

       1. Concertos (Piano)

EXAMPLE 24:   (#18258329)
Instrumental Music: Specified Forms -- VII.C.
  With format subdivision

Chopin, Frederic, 1810-1849.
  [Concertos, piano, orchestra, no. 1, op. 11, E minor]
  The piano concertos / Frederic Chopin. -- New York :
Dover, 1988.
  1 score (164 p.) ; 31 cm.

       1. Concertos (Piano) -- Scores.

EXAMPLE 25:   (#23384966)
Instrumental Music: Specified Forms -- VII.C.
   with format subdivision
Instrumental Arrangements -- VIII.C.
   of Instrumental Works

Mozart, Wolfgang Amadeus, 1756-1791.
   [Concertos, oboe, orchestra, K. 314, C major; arr.]
   Concerto in C, oboe and piano, K-314 / W.A. Mozart ;
edited by Fernand Gillet and Richard Blair. -- San Antonio,
Tex. : Southern Music Co., c1990.
   1 score (36 p.) + 1 part (12 p.) ; 28 cm.

       1. Concertos (Oboe) -- Solo with piano.

EXAMPLE 26:   (#8498157)
Instrumental Arrangements of   -- VIII.D.
   Complex Vocal Works

Borodin, Aleksandr Porfirevich, 1833-1887.
   [Prince Igor. Polovetskian dances; arr.]
   Polovetsian dances, from Prince Igor. Arr. for 2 pianos, 4
hands / by Ruth GoodSmith. -- Philadelphia : Elkan-Vogel,
[1950]
   2 scores (14 p. each) ; 31 cm.

       1. Piano music (4 hands), Arranged. 2. Operas --
Excerpts, Arranged.

EXAMPLE 27:   (#11096879)
Cantatas -- IX.B.
   with qualifier for ensemble type
Vocal Music for Choral Ensembles -- XIII.
   with qualifier for ensemble type
Vocal Music for Complex Performing Ensembles -- IX.

Persichetti, Vincent, 1915-
   [Choral music. Selections]
   Choral works [sound recording] / Vincent Persichetti. --
New York, N.Y. : New World Records, p1984.
   1 sound disc : 33 1/3 rpm, stereo. ; 12 in.

       1. Cantatas, Secular (Women's voices) -- 2. Choruses,
Sacred (Women's voices), Unaccompanied. 3. Masses,
Unaccompanied.

EXAMPLE 28:   (#19222078)
Vocal Music for Complex Performing Ensembles -- IX.

Bach, Johann Sebastian, 1685-1750.
   [Masses, BWV 232, B minor. Latin]
   Mass in B minor : from the Bach-Gesellschaft edition /
Johann Sebastian Bach. -- New York : Dover Publications,
c1989.
   1 score ([x], 304 p.) ; 31 cm.

      1. Masses -- Scores.

EXAMPLE 29:   (#21922205)
Vocal Music for Complex Performing Ensembles -- IX.A.
   Requiems for format subdivisions
Facsimiles -- IV.

Mozart, Wolfgang Amadeus, 1756-1791.
   [Requiem, K. 626, D minor. Latin]
   Requiem, KV 626 : vollstandige Faksimile-Ausgabe im
Originalformat der Originalhandschrift in zwei Teilen nach
Mus. Hs. 17.561 der Musiksammlung der "Osterreichischen
Nationalbibliothek / Wolfgang Amadeus Mozart ; herausgegeben
und kommentier von Gunter Brosche. -- Graz, Austria :
Akademische Druck-u. Verlaganstalt ; New York : Barenreiter,
1990.
   1 score (3 v.) : ffacsims.,ill. ; 25 x 34 cm. -- (Musica
manuscripta ; Bd. 6) (Documenta musicologica. Zweite Reihe,
Handschriften-Faksimiles : Bd. 27)

      1. Requiems -- Scores. 2. Music -- Manuscripts --
Facsimiles.

EXAMPLE 30:   (#1268130)
Vocal Music for Complex Performing Ensembless -- IX
   Musicals with format subdivisions

Rodgers, Richard, 1902-
   [Oklahoma! Vocal score]
   The Theatre guild presents Oklahoma! ; a musical play
based on the play "Green grow the lilacs" by Lynn Riggs /
music by Richard Rodgers ; book and lyrics by Oscar
hammerstein, 2nd ; orchestrations by Russell Bennett ; vocal
score [edited by Albert Sirmay] ; vocal score. -- [New York]
: Williamson Music : Crawford Music, sole selling agent,
c1943.
   1 vocal score (208 p.) ; 31 cm.

      1. Musicals -- Vocal scores with piano.

EXAMPLE 31:   (#20756306)
Vocal Music for Solo Performer -- X.A.
  with specification of vocal range & accompaniment
Song Cycles -- X.B.

Mahler, Gustav, 1860-1911.
  [Lieder eines fahrenden Gesellen]
  Songs of a wayfarer ; and, Kindertotenlieder / Gustav
Mahler. -- New York : Dover, 1990.
  1 score (xiii, 142 p.) ; 31 cm.

      1. Songs (Low voice) with orchestra -- Scores.
2. Songs (Medium voice) with orchestra -- Scores.
3. Song cycles.

EXAMPLE 32:   (#518336)
Vocal Music for Solo Performer -- X.
    with specification of vocal range & accompaniment

Korngold, Erich Wolfgang, 1897-1957.
  [Songs. Selections]
  Funf Lieder fur mittlere Stimme und Klavier = Five songs
for medium voice and piano, opus 38 / Erich Wolfgang
Korngold. -- Mainz : B. Schott's Sohne ; New York:
[distributed by] Associated Music Publishers, c1965.
  15 p. ; 31 cm. -- (Edition Schott ; 4533)

      1. Songs (Medium voice) with piano.

EXAMPLE 33:   (#20033756)
Vocal Music for Solo or Choral Ensembles -- XII.A.
Madrigals

Monte, Philippe de, 1521-1603.
  [Madrigals, voices (5), book 17]
  Madrigali a 5 voci (1595) / Philippe de Monte ;
herausgegeben von Barlay O. Szabolcs & Dobra Janos. --
Budapest : Editio Musica, c1987.
  1 score (104 p.) ; 24 cm.

      1. Madrigals (Music), Italian.

EXAMPLE 34:   (#2334786)
Vocal Music for Solo or Choral Ensembles -- XII.A.
Motets ; Anthems

Locke, Matthew, 1621 or 2-1677.
   [Vocal music. Selections]
   Anthems and motets / Matthew Locke ; transcribed and
edited by Peter Le Huray. -- London : Stainer and Bell,
1976.
   1 score (xx, 158 p.) ; facsims. ; 33 cm.

        1. Anthems. 2. Motets

EXAMPLE 35:   (#16718597)
Part-songs -- XII.B.
   Specified forms and non-specified forms
   with Period Subdivision

Ballads and canons / edited by Gordon K. Greene ; literary
   texts by Terence Scully. -- Monaco : Editions de l'Oiseau-
   Lyre, c1982.
   1 score (xii, 264 p.) ; 32 cm. -- (Polyphonic music of the
fourteenth curntury ; v. 20. French secular music)
        1. Part-songs, French -- 500-1400. 2. Canons, fugues,
etc. (Vocal) -- 500-1400.

EXAMPLE 36:   (#20222412)
Vocal Music for Choral Ensembles -- XIII.
   without number of parts
   subdivision for format
Liturgical texts -- XIV.H.5.

Mozart, Wolfgang Amadeus, 1756-1791.
   [Regina Coeli, K. 127, Bb major. Vocal score]
   Regina coeli in B fur Sopran, Chor, Orchester und Orgel KV
127 / Wolfgang Amadeus Mozart ; Klavierauszug von Michael
Obst. -- Wiesbaden : Breitkopf & Hartel, c1988.
   1 vocal score (44 p.) ; 27 cm.

        1. Choruses, Sacred (Mixed voices) with orchestra --
Vocal scores with piano. 2. Regina Caeli laetare (Music)

EXAMPLE 37:   (#3063668)
Vocal Music for Choral Ensembles -- XIII.
  without voice specification
Electronic Instruments -- V.D.
Vocal Music: Personal Name Headings -- XIV.B.

Berio, Luciano, 1925-
   Laborintus II : per voci, strumenti e registrazioni (1965)
/ Luciano Berio ; testo di Edoardo Sanguineti. -- [Milano] :
Universal Edition, [c1976]
    score (53 p.) ; 42 cm.

     1. Choruses, Secular (Mixed voices) with instrumental
ensemble. 2. Electronic music. 3. Pantomimes with music --
Scores. 4. Sanguineti, Edoardo -- Musical settings.

                                                •

EXAMPLE 38:   (#8304788)
Vocal Music for Choral Ensembles -- XIII
   Choruses with parts
   Choruses without parts
   Topical Headings

Billings, William, 1746-1800.
   [Singing master's assistant. Independence]
   Independence : SATB unaccompanied or with instruments ad
lib. / William Billings ; edited and with notes by Gillian
Anderson. -- Washington, D.C. : C.T. Wagner, [1981]
   1 score (20 p.) ; 26 cm. -- (Political & patriotic music
of the American Revolution)

     1. Choruses, Sacred (Mixed voices, 4 parts),
Unaccompanied. 2. Choruses, Sacred (Mixed voices) with
instrumental ensemble -- Scores. 3. United States --
History -- Revolution, 1775-1783 -- Songs and music.

EXAMPLE 39:   (#1516769)
Sacred Vocal Music -- XIV.H.
   Seasonal Headings
   Carols & Language
   Without voice specification

Das Buch der Weihnachtslieder : 151 deutsche Advents- und
   Weihnachtslieder, Kulturgeschichte, Noten, Texte, Bilder,
   mit Klavier- und Orgel-Begleitung / [herausgegeben von]
   Ingeborg Weber-Kellermann ; musikalische Bearbeitung von
   Hilger Schallehn. -- Mainz ; New York : Schott, c1982.
   1 score (288 p.) : ill. ; 28 cm.

     1. Carols, German. 2. Advent music. 3. Christmas
music. 4. Sacred songs with piano.

EXAMPLE 40:   (#51736)
Sacred Vocal Music: Hymns -- XIV.H.6.
   without vocal range specification

Ehret, Walter, comp.
   The international book of sacred song [by] Walter Ehret,
Melinda Edwards [and] George K. Evans. Woodcuts by Fritz
Kredel. -- Englewood Cliffs, N.J., Prentice-Hall [1969]
   xiv, 270 p. : illus., 29 cm.

      1. Sacred songs with piano. 2. Hymns, English.

EXAMPLE 41:   (#2863883)
Sacred Vocal Music: Seasonal Music -- XIV.H.1.
Choruses

Billings, William, 1746-1800.
   [Continental harmony. A cheerful noise]
   A cheerful noise : an anthem for Christmas : for 4-part
chorus of mixed voices, with optional keyboard acc. /
William Billings ; edited by Dale Jergenson. -- New York :
G. Schirmer, c1976.
   1 score (26 p.) ; 27 cm.

      1. Choruses, Sacred (Mixed voices, 4 parts),
Unaccompanied. 2. Choruses, Sacred (Mixed voices, 4 parts)
with organ. 3. Christmas music.

EXAMPLE 42:   (#16713930)
Sacred Vocal Music: Psalms -- XIV.H.3.
   Including Psalm Number Variant
   from number in title
Vocal Music for Choral Ensembles
   Chorus headings without parts (Vocal score)

Handel, George Frideric, 1685-1759.
   [Dixit Dominus. Vocal score]
   Dixit Dominus : Psalm 109 / Georg Friedrich Handel ;
Klavierauszug von Eberhard Wenzel. -- Kassel : Barenreiter,
1971.
   1 vocal score (103 p.) ; 28 cm. -- (Hallische Handel-
Ausgabe. Serie III, Kirchenmusik)

      1. Choruses, Sacred (Mixed voices) with string
orchestra -- Vocal scores with piano. 2. Psalms (Music) --
110th Psalm.

EXAMPLE 43:   (#9648426)
Sacred Vocal Music: Psalms -- XIV.H.3.
  Including Psalm Number Variant
  from number in title
Vocal Music for Choral Ensembles
  Chorus Heading without parts (Full score)

Handel, George Frideric, 1685-1759.
  [Dixit Dominus. Latin]
  Dixit Dominus : for chorus and orchestra / George Frideric
Handel ; edited by Damian Cranmer. -- London ; New York :
Ernst Eulenberg, c1981.
  1 miniature score (xii, 82 p.) ; 19 cm.

      1. Choruses, Sacred (Mixed voices) with string
orchestra -- Scores. 2. Psalms (Music) -- 110th Psalm.

EXAMPLE 44:   (#16713825)
Sacred Vocal Music: Hymns -- XIV.H.6.
  Denominational Heading

The Hymnal 1982 : according to the use of the Episcopal
  Church. -- New York, N.Y. (800 2nd Ave., New York 10017)
  Church Hymnal Corp., c1985.
  1 close score (2 v.) ; 23 cm.

      1. Hymns, English. 2. Episcopal Church -- Hymns.

EXAMPLE 45:   (#19777117)
Sacred Vocal Music: Hymns -- XIV.H.6.
Tune-books

Billings, William, 1746-1800.
  The New-England psalm-singer : 1770 / Karl Kroeger, editor
; Richard Crawford, editorial consultant. -- Boston : The
American Musicological Society & The Colonial Society of
Massachusetts ; [Charlottesville?] : Distributed by the
University Press of Virginia, c1981.
  1 score (1xviii, 383 p.) : 1 facsim. ; 31 cm. -- (The
complete works of William Billings ; v. 1)

      1. Tune-books. 2. Hymns, English -- United States --
18th Century.

EXAMPLE 46:   (#11054661)
Popular Music -- XV.
  with chronological subdivisions
Songs without voice specification

Take me out to the ball game : and other favorite song hits,
    1906-1908 / edited by Lester S. Levy. -- New York : Dover
    Publications, c1984.
    1 score (118 p.) : ill. ; 31 cm.

      1. Songs with piano. 2. Popular music -- 1901-1910.

EXAMPLE 47:   (#18257473)
Popular Music -- XV.
  In a specific style

Joplin, Scott, 1868-1917.
  [Rags, piano]
  Complete piano rags / Scott Joplin ; edited by David A.
Jasen. -- New York : Dover Publications, c1988.
  xiv, 185 p. of music ; 31 cm.

      1. Piano music (Ragtime)

EXAMPLE 48:   (#3308179)
Chance compositions -- XVII.

Cage, John.
  4'33" : Tacet, any instrument or combination of
instruments. -- [New York, C.F. Peters Corp., 1965] c1960.
  "The title of this work is the total length in minutes and
seconds of its performance ... However, the work may ...
last any length of time."
  If performed by a pianist, the 3 sections are indicated by
oening and closing the keyboard lid.

      1. Chance compositions.

EXAMPLE 49:   (#1952702)
Chance compositions -- XVII.
   for unspecified instruments

Kagel, Mauricio.
   [Exotica]
   Exotica : fur aussereuropaische Instrumente, 1971/72 /
Maurice Kagel. -- [London] : Universal Edition, [1974]
   score (90 p.) ; 23 x 31 cm.
   "In this piece, 6 musicians playing under the direction of
a conductor use any number of non-European instruments (at
least 10 per musician)"

      1. Chance compositions. 2. Sextets (Unspecified
instruments) -- Scores.

EXAMPLE 50:   (#2278007)
Instructional Materials -- XVIII.

The Tuba player's orchestral repertoire / [compiled by] Abe
   Torchinsky. -- Hackensack, N.J. : J. Boonin, c1975-
      v. ; 31 cm.

      1. Tuba -- Orchestral studies.

EXAMPLE 51:   (#3668934)
Teaching Materials

Bartlett, Harry R.
   Guide to teaching percussion / by Harry R. Bartlett. --
Dubuque, Iowa : W. C. Brown Co., c1978.
   x, 181 p. : ill. ; 28 cm.

      1. Percussion instruments -- Instruction and study.

Could another section be added listing + defining
or describing standard forms (ie. piano trio,
oratorio, sonata) for a non-music person?