

General music cataloging resources

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Basic glossary of musical forms

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air/ayre: (1) an English song or melody from the 16th to the 19th century; (2) a 16th-century solo song with lute accompanied.

aleatory music: music in which chance or indeterminacy are compositional elements.

anthem: a choral setting (often with solo voice parts and organ accompaniment) of an English language religious or moral text, usually for performance during Protestant services.

antiphon: a liturgical chant sung as the response to the verses of a psalm.

arabesque: a short piece of music featuring various melodic, contrapuntal, or harmonic decorations.

bagatelle: a short, light instrumental piece of music of no specified form, usually for piano.

ballade: (1) a 14th-15th-century French song form which set poetry to music; (2) an instrumental (usually piano) piece with dramatic narrative qualities.

barcarolle: song or instrumental piece in a swaying 6/8 time (i.e., suggesting the lilted motion of a Venetian gondola).

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berceuse: a soft instrumental piece or lullaby, usually in a moderate 6/8 tempo; a lullaby.

canon: a contrapuntal form in two or more (voice or instrumental) parts in which the melody is introduced by one part and then repeated by the next before each previous part has finished (i.e., such that overlapping of parts occurs).

cantata: term applied to a 17th-18th-century multi-movement non-theatrical and non-liturgical vocal genre; subsequently used to describe large-scale vocal works in the same spirit, generally for soloists, chorus and orchestra; may also be for solo voice and accompaniment.

canzona: (1) 16th-17th-century instrumental genre in the manner of a French polyphonic chanson, characterized by the juxtaposition of short contrasting sections; (2) term applied to any of several types of secular vocal music.

caprice/capriccio: term describing a variety of short composition types characterized by lightness, fancy, or improvisational manner.

carol: since the 19th century, generally a song that is in four-part harmony, simple form, and having to do with the Virgin Mary or Christmas.

chaconne: a slow, stately instrumental work in duple meter employing variations.

chanson: French for song; in particular, a style of 14th- to 16th-century French song for voice or voices, often with instrumental accompaniment.

chant/plainchant: monophonic music used in Christian liturgical services sung in unison and in a free rhythm.

concertante: (1) a term used to modify another form or genre, suggesting that all parts should be regarded as equal in status (18th century) or indicating a virtuoso first violin part (19th century); (2) a work with solo parts in the nature of, but not the form of, a concerto.

concerto: (1) ensemble music for voice(s) and instrument(s) (17th century); (2) extended piece of music in which a solo instrument or instruments is contrasted with an orchestral ensemble (post-17th century).

concerto grosso: orchestral form especially popular in the 17th and 18th centuries in which the contrasting lines of a smaller and a larger group of instruments are featured.

credo: third item of the Ordinary of the [Mass](#) [9].

divertimento/divertissement: a style of light, often occasion-specific, instrumental music arranged in several movements.

etude/study: especially, a piece written for purposes of practicing or displaying technique.

fancy/fantasia/fantasiae/fantasy/phantasie: an instrumental piece in which the formal and stylistic characteristics may vary from free, improvisatory types to strictly contrapuntal; form is of secondary importance.

fugue: contrapuntal form in which a subject theme ("part" or "voice") is introduced and then extended and developed through some number of successive imitations.

galliard: a lively court dance of Italian origin, usually in triple time.

gigue (jig): a quick, springy dance often used as the concluding movement to 18th century instrumental suites.

Gloria: second item of the Ordinary of the [Mass](#) [9].

impromptu: a short instrumental piece of a free, casual nature suggesting improvisation.

incidental music: music composed for atmospheric effect or to accompany the action in a predominantly spoken play; the music is not integral to the work even though it may have dramatic significance.

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Lied(er): German for song(s); in particular, a style of 19th-century German song distinguished by the setting of texts from the literary tradition and by the elaboration of the instrumental accompaniment.

madrigal: (1) a 14th-century Italian style of setting secular verse for two or three unaccompanied voices; (2) a 16th/17th-century contrapuntal setting of verse (usually secular) for several equally important voice parts, usually unaccompanied.

magnificat: a setting of the Biblical hymn of the Virgin Mary (as given in St. Luke) for use in Roman Catholic and Anglican services.

march: instrumental music in duple meter with a repeated and regular rhythm usually used to accompany military movements and processions.

masque: an aristocratic 16th-17th-century English theater form integrating poetry, dance, music, and elaborate sets.

mass [9]: the principal religious service of the Catholic Church, with musical parts that either vary according to Church calendar (the Proper) or do not (the Ordinary).

mazurka: a moderately fast Polish country dance in triple meter in which the accent is shifted to the weak beats.

microtonal music: music which makes use of intervals smaller than a semitone (a half step).

minuet: a graceful French dance of moderate 3/4 tempo often appearing as a section of extended works (especially dance suites).

motet: (1) to ca. 1400, a piece with one or more voices, often with different but related sacred or secular texts, singing over a fragment of chant in longer note-values; (2) after 1400, a polyphonic setting of a short sacred text.

nocturne: a moderately slow piece, usually for piano, of dreamy, contemplative character and song-like melody.

ode: cantata-like musical setting of the lyric poetry form so called.

opera: theatrically staged story set to instrumental and vocal music such that most or all of the acted parts are sung. a drama set to music sung by singers usually in costume, with instrumental accompaniment; the music is integral and is not incidental.

operetta: a light opera with spoken dialogue, songs, and dances.

oratorio: originally setting of an extended religious narrative (and since ca. 1800, non-religious ones as well) for vocal soloists, chorus, and orchestra, intended for concert or church performance without costumes or stage settings.

ostinato: a short melodic, rhythmic, or chordal phrase repeated continuously throughout a piece or section while other musical elements are generally changing.

partita: term initially applied as a synonym for "set of variations" (17th century), then as a synonym for "suite" (ca. 1700 to present).

passacaglia: an instrumental dance form usually in triple meter in which there are ground-bass or ostinato variations.

pavan(e): a stately court dance in duple meter, from the 16th and 17th centuries, and remaining popular in the 17th century as an instrumental form.

polka: an energetic Bohemian dance performed in the round in 2/4 time.

polonaise: a stately Polish processional dance in 3/4 time.

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prelude: (1) an instrumental section or movement preceding or introducing a larger piece or group of pieces; (2) a self-contained short piece usually for piano.

psalm: a vocal work set to text from the Book of Psalms.

quadrille: a lively, rhythmic 19th-century French country couple dance that incorporates popular tunes, usually in duple meter.

requiem: a musical composition honoring the dead; specially the Roman Catholic Mass for the dead, but also other commemorative pieces of analogous intent.

rhapsody: term similar to "fantasia" applied to pieces inspired by extroverted romantic notions.

romance: (1) a song with a simple vocal line and a simple accompaniment; especially popular in late 18th-19th-century France and Italy; (2) a short instrumental piece with the lyrical character of a vocal romance.

rondo: an instrumental form in which one section intermittently recurs between subsidiary sections and which concludes the piece.

scherzo: term designating lively and usually lighthearted instrumental music; most commonly used to label the fast-tempo movement of a symphony, sonata, etc.

serenade: a light and/or intimate piece of no specific form such as might be played in an open-air evening setting.

sinfonia: term applied in a variety of contexts in different periods; e.g., as a near synonym for "instrumental canzona," "prelude," "overture," and "symphony."

sonata: an extended piece for instrumental soloist with or without instrumental accompaniment), usually in several movements.

sonatina: a short sonata, or one of modest intent; especially popular during the Classical Period.

song cycle [8]: a group of songs performed in an order establishing a musical continuity related to some underlying (conceptual) theme.

Stabat Mater: a sequence in the Roman Catholic liturgy regarding the crucifixion, and used in several Divine offices.

suite: a set of unrelated and usually short instrumental pieces, movements or sections played as a group, and usually in a specific order.

symphonic poem/tone poem: a descriptive orchestral piece in which the music conveys a scene or relates a story.

symphony: an extended piece for full orchestra, usually serious in nature and in several movements.

tango: an Argentinian couple dance in duple meter characterized by strong syncopation and dotted rhythms.

Te Deum: (from the Latin, "We praise Thee, O God") lengthy hymn of praise to God in the Roman Catholic, Anglican, and other Christian liturgies.

toccata: a piece for keyboard intended to display virtuosity.

trio sonata: a 17th-18th-century sonata for two or three melody instruments and continuo accompaniment

variations: composition form in the theme is repeated several or many times with various modifications.

waltz: a popular ballroom dance in 3/4 time.

Guidelines for determining proper format for scores and score-like material

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Note: this page was created with music cataloging in mind.

See also [When to create a new bibliographic record for music](#) [23]

Input in Scores (type code c)	Input in Books (type code a)
Publications of printed music (scores, scores and parts, solo instrumental music). An item with extensive musical examples that are not complete pieces intended for performance (in concert or for instructional purposes) may qualify as a book, not a score.	Thematic catalogs; textbooks with extensive musical examples not intended for performance
Opera scores (full scores, vocal scores, collections of arias, etc.)	Opera libretti (may contain music of principal arias, but if the principal intent of the publication is presentation of text of the opera, input in books)
Hymnals with music (either harmonized or melody only)	Hymnals consisting of text only
Art songs (music as well as text)	Art song texts, no music (class in M)
Other songs that would be classed in LC M1627-1998 (popular, patriotic, national songs, etc.)	Texts for popular, patriotic, national songs, etc., no music (class in M)
Musical compositions written in chord diagrams or a chord diagram book with enough music in it to be considered a score	Chord diagram books that are not intended as musical compositions but as information on playing an instrument
For resources classed MT170-MT950, catalog resources that are predominantly music as scores. Use subject heading subdivisions [26] as a tool in determining the correct format:	
	Subject subdivision
	Instruction and study
	Methods
	Studies and exercises
	Orchestra studies
	Teaching pieces
CD-ROM publications of scores (add 006 and 007 for the computer file aspects)	
Methods, instrumental and vocal, consisting largely of studies and exercises and/or teaching pieces	Methods consisting principally of text with few musical examples
Musical studies and exercises	
Theses that are scores	
Manuscripts of music and published facsimiles of music manuscripts	
Microform publications of the types of materials listed above	Microform publications of the types of materials listed above

In all other cases when resources contain a substantial amount of both text and music, the cataloger should make a judgment as to the primary intent of the resource (exposition with musical examples or presentation of the musical score itself) to determine which is more appropriate.

SOURCES: RLIN Update, vol. 5, p. 2 (1981), (rev., M. Koth, 8-17-95); MOUG Newsletter, no. 69, p. 16, no. 80, 23.

Musical biographical resources on the Web

General music cataloging resources

Published on Yale University Library (<https://web.library.yale.edu>)

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See also [Printed biographical sources for composers and their works held in the Yale University Music Library](#) [27] and

[Biographical resources](#) [28] (from Authority Control at Yale)

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[Birth and death indexes](#) | [Online music publishers' catalogs](#) [29]

Multiple composer biographical sources by [city, country, or geographic area](#) | [instrument or genre](#)

General resources

General:

[Biographie-Portal](#) [30]

- Allgemeine Deutsche Biographie (ADB)
- Neue Deutsche Biographie (NDB)
- Österreichisches Biographisches Lexikon 1815-1950 (ÖBL)
- Historisches Lexikon der Schweiz (HLS)
- [Oesterreichisches Musiklexikon](#) [31] (OeML)
- Rheinland-Pfälzische Personendatenbank (RPPD)
- Sächsische Biografie (SäBi)
- Slovenska biografija (SBI)

Music:

- [MGG](#) [32] (Die Musik in Geschichte und Gegenwart)
- [ASCAP, 2nd ed.](#) [33]
- [Authority tools for audiovisual and music catalogers](#) [34]: an annotated list of useful resources
- **Eitner**: [Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten](#) [35]
- **Fétis**: Biographie universelle des musiciens et bibliographie générale de la musique [vol. 1](#) [36] | [vol. 2](#) [37] | [vol. 3](#) [38] (D-Gibbons) | [vol. 4](#) [39] | [vol. 5](#) [40] | [vol. 6](#) [41] | [vol. 7](#) [42] | [vol. 8](#) [43] | [vol. 8](#) [43] | [suppl. 1](#) [44] | [suppl. 2](#) [45]
- [DW3](#) [46] from Duke University; note: this is an archived version of the page; it is no longer being maintained
- [Internet Broadway database](#) [47]
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Composer biographies

- [Afrocentric voices in classical music](#) [49] (focus on African American performers and composers)
 - [Composers of African Descent](#) [50]
 - [AMS composer home pages](#) [51]
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 - [The christian fellowship of art music composers](#) [55]
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 - [Composers' homepages](#) [67] from Simmons College
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- [Composers-classical-music](#) [68]
- [Composer homepages](#) [69] from Duke University
- [Les compositeurs](#) [70] from CDMC (Centre de documentation de la musique contemporaine)
- [Contemporary classical music](#) [71]
- [Dichter und Komponisten](#) [72] (Poets and composers)
- [Directory of composers on the net](#) [73] from Center for the Promotion of Contemporary Composers
- [IRCAM](#) [74] Alphabetical list of composers
- [Jewish Music WebCenter](#) [75] | [Milken Archive: American Jewish music](#) [76]
- [Komponisten-Daten](#) [77]
- [Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit](#) [78]
- [Library of Congress copyright search: books, music, etc.](#) [79]
Library of Congress Copyright Office. Catalogue of copyright entries [1906](#) [80] | [1907](#) [81] | [1908](#) [82] | [1909](#) [83] | [1910](#) [84] | [1911](#) [85]
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- [Russian Jewish encyclopedia](#) [93]; not specific to music
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- [Vox Novus](#) [96]; a collective of contemporary composers

Composer biographies by time period

- [Babel scores](#) [97]: contemporary music online (from the last 40 years) (requires subscription)
- [List of 21st century classical composers](#) [98] (Internet archive version)
- [Komponisten der Gegenwart](#) [99] from Edition Text + Kritik
- [Medieval Music & Arts Foundation composer pages](#) [100]
- [Renaissance, Baroque, and Classical era composers](#) [101]

Women composers and musicians biographies

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- Ebel, Otto. [Les femmes compositeurs de musique : dictionnaire biographique](#) [112], 1910; PDF
- [Archiv Frau und Musik](#) [113]
- [Hildegard Publishing Company](#) [114] a music publisher devoted to "promot[ing] and preserv[ing] the music of women composers of the past and present"
- [Leonarda Productions](#) [115]
- [Meisterinnen der Töne](#) [116]
- [Mujer y guitarra española](#) [117]
- [Musik und Gender im Internet](#) [118]
- [Sigma Alpha Iota Composer Bureau](#) [119]; SAI is an international music fraternity for women in the United States. This web site includes information about American composers (and some Canadian), both female and male.
- [Swedish music by women composers](#) [120]
- [Women composers, a scoreography](#) [121] from the University of Oregon music library
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- [Women composers' materials](#) [123]: the collection of Hudební informacní středisko Český Hudební Fond
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Performer biographies

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Birth and death indexes

- [Anybirthday.com](#) [130] "relies on driver's license and voting registration for its information, with the hazards those sources entail"--Mark Scharff
 - [Necrology](#) [131] from Gaylord Music Library, Washington University in St. Louis
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By country or geographic area

[International Association of Music Information Centres](#) [134]: 43 member organisations in 38 countries

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- [Handbuch deutsche Musiker, 1933-1945](#) [187] by Fred K. Prieberg
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- **Spain:** [Important Spanish composers of the twentieth century](#) [246]
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 - **Basque area (País Vasco):** [Musikagileak](#) [247] (Association of Basque Navarrese composers)
 - **Catalonia:** [Associació Catalana de Compositors](#) [248] | [Cat Música](#) [249]
 - **Valencia:** [Asoiacion de compositores sinfonicos valencianos](#) [250]
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- [biografiskt handlexikon](#) [256] (not music specific; digital version of the 1906 ed.) | [Svenskt biografiskt lexikon](#) [257] (not music specific) | [Swedish song](#) [258] | [Swedish music by women composers](#) [120]
- **Switzerland:** [Schweizer Musikedition](#) [259] | [Répertoire international des sources musicales: Schweiz](#) [260] | [musinfo](#) [261] banca dati sulla musica in Svizzera)
 - By city or region
 - **Vaud:** [Musiciens vaudois](#) [262]
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 - General:
 - [American Composers Alliance](#) [264]
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 - By state or city:
 - [Cleveland Composers Guild](#) [268]
 - [Connecticut Composers, Inc.](#) [269]
 - [Iowa Composers Forum](#) [270]
 - [Long Island Composers Alliance](#) [271]
 - [New York Women Composers](#) [105]
 - [Oregon Composers](#) [272]
 - [Southeastern Composers League](#) [273]
 - **Wisconsin:** [Wisconsin](#) [274] [Alliance](#) [274] [for composers](#) [274] | [Wisconsin music archives](#) [275] list of Wisconsin composers

Multiple composers biographical sources by instrument or genre

- Cello: [A catalogue of twentieth-century cello ensemble music](#) [276] (pdf)
- Church music: [Biographisch-bibliographisches Kirchenlexikon](#) [277] (not music-specific)
- Clarinet: [Clarinet compositions](#) [278]
[The clarinet quintet](#) [279]
- Flute: [Composers of flute music](#) [280]
[Claudia's flute page](#) [281] (composers and flutists)
- Guitar: Compositores Guitarristas Catalanes, nacidos en el [siglo XIX](#) [282] | [siglo XX](#) [283] (Internet archive versions)
[Classical guitar composers list - alphabetical](#) [284]
[Las compositoras españolas de obras con guitarra](#) [107]
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[Max Eschig](#) [286] guitar catalog, pdf, 2001
[Guitar composers of the classical and early romantic period, circa 1780-1900](#) [287]
[The guitar in Italy in the nineteenth century, sixty biographies of Italian composers and guitarists](#) [288] (PDF; Internet archive version of 12/6/05)
[Иллюстриrovанныи биогрaфическii энциклопедическii слoвар' гитаристы и композиторы](#) [232] (illustrated biographical encyclopedic dictionary of guitarists and composers (in Russian (Cyrillic))
[Master list of classical guitar composers](#) [289] arranged by nationality
[Mujer y guitarra española](#) [117] (Spanish Women composers for guitar)
[Partituras para guitarra clás](#) [290] (use the list of composers along the right side of the page)
[Select list of works written in the last 25 years for guitar](#) [291] held at the Australian Music Centre library
[Sheer pluck](#) [292]
[Three composers significant to nineteenth century Nordic guitar tradition](#) [293]
[Wikipedia list of composers for the classical guitar \(nationality\)](#) [294]
- Hymns: [Hymnary](#) [295]
[HymnTime.com](#) [296]
- Jazz: Wikipedia Liste des musiciens de jazz [A-K](#) [297] | [L-Z](#) [298] | [The last post](#) [299] database of jazz people who have "gone on"
- Opera: [Opera composers](#) [300]
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[Opernführer](#) [302] = Opera guide : 1001 Links zu Libretti und Inhaltsangaben in verschiedenen Sprachen
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Organ:	Zarzuela! [303] Biographical dictionary of organists, composers for organ and organ builders [304] Composers for the organ [305] Liste von Organisten [306] (from German Wikipedia)
Piano:	Pianopedia [307]: includes 894 composers, 5471 works (indicating 15748 movements or excerpt) Piano music for the left hand alone [308]
Recorder:	Composers for recorder on the Web [309] (Internet archive version of 1/24/14)
Saxophone:	Listes des compositeurs et leurs oeuvres [310] Catálogo de obras para saxofón de compositores de América Latina [215]
Song:	Index of composers of Lieder and art songs [311] Deutsches Lied [312] Italian composers whose songs have been recorded by or with the Trio Lescano A-C [207] D-L [208]
Stabat Mater:	www.stabatmater.info/composers.html [313]
Trombone:	Canadian compositions for trombone [164]
Viola:	List of compositions for viola: A-E [314] F-K [315] L-R [316] S-Z [317]

Parts of the Mass

[Music Cataloging at Yale](#) [1] ? [General music cataloging resources](#) [25]

The [list](#) [318] of uniform titles from IFLA's [Working Group on Uniform Headings for Liturgical Works](#) [319] includes useful explanations of liturgical terminology.

Spoken		Sung or chanted	
		A term that is a type of composition is linked to its e Authorized Access Points for Music [320] Links to definitions (from Indiana University) are in i	
Proper	Ordinary	Proper	Ordinary
		1. Introit [321] definition [322]	2. Kyrie [323] de 3. Gloria [325] ¹
4. Collect 5. Epistle		6. Gradual [327] definition [328] 7. Alleluia (Tract) definition [329]	
8. Gospel			9. Credo [330] d
11. Secret 12. Preface		10. Offertory [332] definition [333]	
	14. Canon		13. Sanctus [334]
		16. Communion definition [338]	15. Agnus Dei [335]
17. Postcommunion			18. Ite, missa es [339]
	19. Last Gospel		

¹The Gloria is omitted in seasons of Advent and Lent.

Song cycles

[Music Cataloging at Yale](#) [1] ? [General music cataloging resources](#) [25]

From the *New Grove dictionary of music and musicians*:

Song cycle:

- a composite form of vocal music consisting of a group of individually complete songs
- for solo or ensemble voices
- with or without instrumental accompaniment
- may relate a series of events, or a series of impressions, or may simply be a group of songs unified by mood
- the texts may be by a single author or from several sources

LC examples:

The form is stated explicitly in the title statement:

89-751995

245 10 An Mauern hin : a **song-cycle** based on the poetry by G. Trakl / Christoph Campestri.

92-768274

245 10 Bald sing' ich das Schweigen : ein **Liederzyklus** für Gesang und Klavier, Opus 79 / Gottfried von Einem ; nach Gedichten von Lotte Ingrisch.

90-753355

245 10 An Mauern hin : **Zyklus** für Sopran und Orchester nach Gedichten von Georg Trakl (1887/88) / Christoph Campestri.

88-751683

245 10 Cäsar Fleischlen-**Zyklus** : für eine mittlere Singstimme und Klavier, komponiert 1926 / Karl Höller.

85-751907

245 10 --and waken green : a **cycle of songs** for medium voice and piano / seven poems by Douglas Worth ; music by David Ward-Steinman.

86-750135

245 10 Arcobaleno : a **cycle of seven songs** for bass / Rocco DiGiovanni ; poetry by Nicola Rossi-Lemeni.

94-702002

245 02 A **cycle** for voice and percussion / words by Emily Dickinson ; music by Dawn LaBuy.

92-752760

245 10 Adjustable tears : 1977 : a **cycle of three blues** for soprano, clarinet & bass / [words and music by] Meyer Kupferman.

92-757398

245 10 Aftonland : **sangsyklus** til dikt av Pär Lagerkvist : for soprano (or tenor) and chamber ensemble / Arne Nordheim.

95-702430

245 00 Concertino pre flautu a slá?. orchester ; Ako padajú hviezdy : **cyklus piesni** na slová P. Koyša, op. 31 ; Portréty : pre organ / A. O?enáš.

The form is not stated in the title statement:

When the word "cycle" or phrase "song cycle" or an equivalent is not stated in the title, generally LC adds a note to that effect and a corresponding subject heading.

84-760395

General music cataloging resources

Published on Yale University Library (<https://web.library.yale.edu>)

245 10 Five lyrics of Louise Bogan : for mezzo-soprano and flute / Warren Benson.
500 Song cycle.

92-753987

245 14 The Auden poems : for voice, violin, cello, and piano / Ned Rorem.
500 Song cycle.

92-753900

245 10 Between two worlds / [words by] Robert Bly and Jacob Boehme ; [music by] John Harbison.
500 Song cycle for soprano, 2 violoncellos, and 2 pianos.

97-701931

245 10 Afschied van een landschap : voor stem en (bas-)klarinet (1994) / Alex Manassen.
500 Song cycle for high voice and piano.

When the title a publisher has given to a collection of songs by one composer implies or states that it is a song cycle and it was not the intent of the composer for the songs to form a song cycle, do not use the subject heading "Song cycles."

93-722531

100 1 Rooth, Anna-Greta, 1901-1993.

240 10 Songs. Selections

245 10 4 sånger till dikter av Gabriela Mistral : röst och piano / Anna-Greta Rooth ; [tolkning, Hjalmar Gullberg].

650 0 Songs (Medium voice) with piano.

Vocal Ranges

[Music Cataloging at Yale](#) [1] ? [General music cataloging resources](#) [25]

Vocal Ranges according to *The New Harvard Dictionary of Music*

Definitions for use in music cataloging

RDA does not define the ranges of vocal types. General practice is to follow the instructions given in the Subject Cataloging Manual: Subject Headings section H 1917.5: Base vocal range on the verbal indication on the item. If no vocal range is indicated, use the ranges specified in the New Harvard Dictionary of Music:



These ranges correspond to the following:

High voice

Soprano: C4-A5

Tenor: B2-G4

Medium voice

Mezzo soprano: A3-F5

Baritone: G2-E4

Low voice

Alto: F3-D5

Bass: E2-C4

Note: these definitions, from the New Harvard Dictionary of Music, are used in music cataloging, using the [Library](#)

General music cataloging resources

Published on Yale University Library (<https://web.library.yale.edu>)

[of Congress Subject Headings](#) [340] and [RDA](#) [341].

Vocal ranges for solo or choral works may differ, as evidenced from the different ranges found in other sources. For example, see:

° The Wikipedia article on [vocal range](#) [342], which gives different ranges for operatic works and choral works.

° Catherine Schmidt-Jones' [article](#) [343] and [chart](#) [344].

° Grove Music Online definitions:

soprano:	C4 to A5
mezzo-soprano:	A3 to F#5
alto:	G3 to E5 (and contralto as F3-D5)
tenor:	roughly C3 to A4
baritone:	A2 to F4
bass:	F2 to E4

Octave designation: The International Standards Organization (ISO) system for register designations assigns "C4" to middle C (the first ledger line below the staff in treble clef). A commonly found British standard assigns "c1" to middle C.

Octave designations

International Standards Organization (ISO) system:

A musical staff with a bass clef on the left and a treble clef on the right. Seven notes are placed on the staff, each with a label below it: C1 (below the first ledger line), C2 (below the second ledger line), C3 (below the first ledger line), C4 (middle C, first ledger line), C5 (below the staff), C6 (below the staff), and C7 (below the staff).

British system:

A musical staff with a bass clef on the left and a treble clef on the right. Seven notes are placed on the staff, each with a label below it: C2 (below the first ledger line), C1 (below the second ledger line), c (middle C, first ledger line), c1 (below the staff), c2 (below the staff), c3 (below the staff), and c4 (below the staff).

When is a "flute" not a flute?

[Music Cataloging at Yale](#) [1] ? [General music cataloging resources](#) [25]

The flute produces its sound from the flow of air across an opening. Modern flutes are usually made of metal and have keys that are depressed over the tone holes. Previously, the flute was called traverse flute (indicating how it was held), or included that word in other languages, e.g., *traversa*, *traverso*, etc.

The recorder has a fipple or whistle mouth piece, with a thumb hole and seven finger holes, rarely with keys. The recorder played an important role in the Renaissance and Baroque eras, and was revived in the 20th century. The use of the English word "recorder" (thought to be derived from the Latin *recordari*) dates back to the 14th century. In other languages, the name for the recorder includes a cognate of the word "flute," e.g., *flûte*, *Flöte*, *flauto*, or *flauta*, etc., which may make for confusion over which instrument is meant. Some of the names for recorder in French, German, Italian, and Spanish are:

- French: flûte douce, flûte à bec
- German: Blockflöte
- Italian: flauto dolce, flauto a becco, flauto diritto

General music cataloging resources

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- Spanish: flauta dulce, flauta de pico

David Lasocki, former music librarian and scholar in the field of historical woodwind playing, created this guide to pre-19th century English and French music publications. The chart indicates whether the word "flute" or its foreign language equivalent actually means "recorder" or "flute."

When is a "flute" not a flute

by David Lasocki, Indiana University
provisional version from 1997

Year	Recorder		Flute	
	England	France	England	France
1390-1673	recorder	flûte flûte douce flûte d'Angleterre flûte à neuf trous	flute	flûte d'Allemagne flûte traversière
1673-1700	flute flute douce (recorder)	flûte flûte douce flûte à bec	(flute)	
1700-1750	flute English flute common flute flauto		German flute flute d'Allemagne traversa flauto traverso	
1750-1800			German flute	flute

Source URL: <https://web.library.yale.edu/cataloging/music/general-music-cataloging-resources>

Links

[1] <http://web.library.yale.edu/cataloging/music> [2] <http://cmc.blog.musiclibraryassoc.org/> [3] <https://web.library.yale.edu/cataloging/music/instname> [4] <http://web.library.yale.edu/cataloging/music/When-is-a-flute-not-a-flute> [5] <http://www.dolmetsch.com/musictheory29.htm> [6] <http://web.library.yale.edu/cataloging/music/vocal-ranges> [7] <http://en.wikipedia.org/wiki/SATB> [8] <http://web.library.yale.edu/cataloging/music/song-cycles> [9] <http://web.library.yale.edu/cataloging/music/Parts-of-the-Mass> [10] http://imslp.org/wiki/Category:Music_Publishers [11] http://imslp.org/wiki/IMSLP:Music_Publishers [12] <http://web.library.yale.edu/cataloging/music/Basic-glossary-of-musical-terms> [13] <http://www.dolmetsch.com/musictheorydefs.htm> [14] <http://dictionary.onmusic.org/> [15] <http://www.dolmetsch.com/musicalsymbols.htm> [16] <http://encyclopedia.thefreedictionary.com/music%20terminology> [17] <http://encyclopedia.thefreedictionary.com/Italian%20musical%20terms> [18] <https://web.library.yale.edu/cataloging/music/language-tools> [19] <http://dictionary.onmusic.org/appendix/topics/pitches> [20] <http://dictionary.onmusic.org/appendix/topics/neume-notation-through-history> [21] <http://dictionary.onmusic.org/appendix/topics/evolution-of-noteshapes> [22] <http://dictionary.onmusic.org/appendix/topics/rhythmic-modes-in-medieval-polyphony> [23] <http://web.library.yale.edu/cataloging/music/When-to-create-a-new-bibliographic-record-for-music> [24] <http://web.library.yale.edu/cataloging/music/Guidelines-for-determining-proper-format-for-scores-and-score-like-material> [25] <http://web.library.yale.edu/cataloging/music/general-music-cataloging-resources> [26]

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<http://web.library.yale.edu/cataloging/music/subsubd#muspres> [27]
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