Subject cataloging

? [Music Cataloging at Yale](#) **[1] ?**

Music-specific

- **[Music instruction sheets](#) in the Subject Cataloging Manual** [2]
- **Subject headings** for: **[instrumental](#) music** [3] **| [Vocal](#) music** [4] **| [Subject subdivisions](#) and [qualifiers](#) for music subject headings** [5]
- [Headings and subdivisions for musical works](#) [6] Geraldine Ostrove, CPSO
- **[Local practice](#) in 6XX fields** [7]
- The **[order of instruments](#)** in subject headings [8]
- Coding for **[form and topic subdivisions](#)** in subject headings for musical works and expressions and books about music [9]
- **[Chronological and geographic subdivisions](#) for subject headings for [jazz](#) and [popular music](#)** [10]
- Those **[darn chorus subject headings](#)** [11]
- Subject headings for **[vocal ensembles and solos](#)** [12]: choruses vs. cantatas | vocal ensembles | songs vs. solo cantatas
- **[Types of composition](#) and [LC subject headings](#)** [13]
- **Genre/form headings (LCGFT)**
  - [Commonly used music terms in the Library of Congress Genre/Form Terms](#) [14]
  - MLA documentation
    - [Best Practices for Using LCGFT for Music Resources](#) [15]
    - A hierarchical view of [Music Genre/Form Terms in LCGFT](#) [16]
    - [Music genre/form/medium project public wiki](#) [17]
  - [LC documentation](#) [18]
    - [FAQs about LC genre/form headings](#) [19] (not music-specific)
    - [Genre/form headings for musical works](#) [20]
  - [LCSH topical headings usable as form/genre headings](#) [21] (privately maintained list based on the [Library of Congress subject headings weekly lists](#) [22])
- [Exploring a Faceted World](#) [23]: discovering music resources using medium of performance and genre terms (video of a presentation at the 2015 [MLA](#) [24] meeting)

General

- [Library of Congress subject headings **search**](#) [25]
- Weekly list of [Library of Congress **subject headings**](#) [22]
- [SACO participants' manual](#) [26] from LC

Chronological and geographic subdivisions for subject headings for jazz and popular music

[Music Cataloging at Yale](#) **[1] ?** [Subject cataloging](#) **[27]**

[Chronological subdivisions for popular music](#) **|** [Jazz and popular music subject heading subdivisions](#)
From *Subject Cataloging Manual: Subject Headings* (See the *Manual* for the complete instructions)
H 1916.5, 2: Geographic and chronological subdivisions:
Select the chronological subdivision on the basis of:

For **written music**, in the following order of preference:	For **performed music** (sound recordings, moving images materials, etc.):

1. when the music was popular,
2. date of composition,
3. date of publication

1. when the music was popular,
2. by the date of the recording, etc.

According to H 1916.5, there are only seven headings for jazz and popular music that can be subdivided chronologically by decade [listed below], each of which have explicitly established (but not free-floating) chronological subdivisions that reflect their specific historical development. The standard century subdivisions listed in H 1916.5 (e.g., --To 500, --500-1400, --15th century, etc.) are not used as subdivisions for jazz and popular music subject headings or for subject headings for folk or non-Western music. The latter is covered under H 1917: Music of ethnic, national, and religious groups. There is no provision for chronological subdivision in H 1917.
Source: edited from MLA-L messages from Jay Weitz and Chuck Herrold, June 18, 2008

H 1160, 3: Musical compositions: Geographic subdivisions:

This instruction sheet applies to headings representing musical forms and types of compositions, medium of performance, style, etc. Rock music is given as an example. The following instructions, excerpted from H 1160, apply to jazz and popular music subject headings:

Use geographic subdivisions to bring out the origin of the music when the geographic focus is stated or implied in the title or series. Exceptions are made for jazz and popular music styles and genres that originated in the United States [listed below].

When both chronological and geographic subdivisions are used in a heading, the geographic subdivision comes before the chronological subdivision.

Chronological subdivisions for popular music

For chronological subdivisions for classical music (i.e., western art music), see Chronological subdivisions [28]

Subject heading	Chronological subdivision
Bluegrass music	--To 1951; 1951-1960 ... 1981-1990; 1991-2000; 2001-2010; 2011-2020
Blues (Music)	--To 1931; 1931-1930 ... 1981-1990; 1991-2000; 2001-2010; 2011-2020
Country music	--To 1951; 1951-1960 ... 1981-1990; 1991-2000; 2001-2010; 2011-2020
Jazz	--To 1921; 1921-1930 ... 1981-1990; 1991-2000; 2001-2010; 2011-2020
Popular instrumental music	--To 1901; 1901-1910 ... 1981-1990; 1991-2000; 2001-2010; 2011-2020
Popular music	--To 1901; 1901-1910 ... 1981-1990; 1991-2000; 2001-2010; 2011-2020
Rock music	--To 1961; 1961-1970 ... 1981-1990; 1991-2000; 2001-2010; 2011-2020

SOURCE: *Music Cataloging Bulletin*, vol. 19, no. 4, p. 4; *LC Subject Cataloging Manual* H 1619.6

Jazz and popular music subject heading subdivisions

Certain popular music styles and genres that originated in the United States are not subdivided by --United States. They may, however, when appropriate, be subdivided by regions, states, and cities of the United States.

Subject heading	Subdivide chronologically?	Subdivide by --United States if brought out in item	Add 043 n-us--- when implied in the subject heading
Big band music	No	No	Yes
Bluegrass music	Begin --To 1951	No	Yes

Blues (Music)	Begin --To 1931	No	Yes
Boogie Woogie (Music)	No	No	Yes
Bop (Music)	No	No	Yes
Calypso (Music)	No	Yes	No
Christian rock music	No	Yes	No
Contemporary Christian music	No	Yes	No
Country music	Begin --To 1951	No	Yes
Disco music	No	Yes	No
Dixieland music	No	No	Yes
Doo-wop (Music)	No	No	Yes
Folk-rock music	No	No	Yes
Funk (Music)	No[1]	No	No[1]
Gospel music	No	Yes/No[2]	Yes
Honky-tonk music	No	No	Yes
Jazz	Begin --To 1921	No	Yes
Jazz vocals	No	No	Yes
Klezmer music	No	Yes	No
Old-time music	No[1]	No	Yes[1]
Popular music	Begin --To 1901	Yes	No
Popular instrumental music	Begin --To 1901	Yes	No
Ragtime music	No	No	Yes
Rap (Music)	No	No	Yes
Reggae music	No	Yes	No
Rhythm and blues music	No	No	Yes
Rock music	Begin --To 1961	Yes	No
Rockabilly music	No	No	Yes
Salsa (Music)	No	Yes	No
Soul music	No	No	Yes
Steel band music	No	Yes	No
Swing (Music)	No	No	Yes
Western swing (Music)	No	No	Yes
Women's music[3]		No	Yes

[1] Inferred from LC practice.

[2] Original LC handout said no; however, *LC Subject Cataloging Manual* H 1619.6 does not list Gospel music as one of the headings *not* to be subdivided by "--United States."

[3] Do not confuse with the subject headings Music by women composers and Feminist music Sources: LC handout, 1992 OLAC meeting; *Music Cataloging Bulletin*, vol. 33, no. 3, Mar. 2002; *LC Subject Cataloging Manual* H 1619.6

Coding for form and topic subdivisions in subject headings

Music Cataloging at Yale [1] ? Subject cataloging [27]

Coding for form and topic subdivisions in subject headings for musical works and expressions and books about music

See also Subject subdivisions and qualifiers for music subject headings [5]

See Guide to the usage of LCSH free-floating form subdivisions [29] for a more complete list of subdivisions and their coding

Consult instruction sheet H 1160, Musical compositions: Pattern headings for musical compositions; includes guidelines for arranged works and subdivisions and list of free-floating subdivisions and form/topical subdivisions, in the Library of Congress' *Subject Headings Manual*.

The free-floating subdivisions listed here may be used as appropriate under headings for collections of music, individual musical works, and literature and other materials about music.

Use ‡v when the subdivision indicates what the item *is*, or the form of the item
Use ‡x when the subdivision indicates what the item *is about*, or the topic of the item

Subdivisions for musical compositions **|** Subdivisions for books about music
List of subdivisions **arranged by ‡v and ‡x coding**

subdivisions for musical compositions

Code as ‡v	Code as ‡x
2-harpsichord scores	Instruction and study
2-organ scores	
2-piano scores	
3-piano scores	
Cadenzas	
Chorus scores with piano	
Chorus scores without accompaniment	
Drama	
Excerpts	
Excerpts, Arranged	
Facsimiles	
Fake books	
Hymns	
Hymns ‡v Texts	
Instructive editions	
Instrumental settings	
Juvenile	
Juvenile ‡x Instruction and study	
‡v Lead sheets	
‡v Librettos	
Manuscripts ‡v Facsimiles	
Methods	
Methods ‡v Group instruction	
Methods ‡v Juvenile	
Methods ‡v Self-instruction	
Methods (Jazz [(Rock, Bluegrass, etc.])	
Musical settings	
Orchestral excerpts	
Organ scores	
Parts	
Parts (solo)	
Piano scores	
Piano scores (4 hands)	
Scores	
Scores and parts	
Scores and parts (solo)	
Simplified editions	
Solo(s) with	
Songs and music	
Stories, plots, etc	
Studies and exercises	
Studies and exercises ‡x Juvenile	
Studies and exercises ‡x (Jazz, [Rock, Bluegrass, etc.])	
Teaching pieces	
Texts	

Vocal scores with
Vocal scores without accompaniment
subdivisions for books about music

Code as ‡v	Code as ‡x
Bibliography	Analysis, appreciation
Bibliography ‡v Graded lists	Characters
Discography	Discography ‡x Methodology
Early works to 1800	First performances
Interpretation (Phrasing, dynamics, etc.)	History and criticism
Music	Literary themes, motives
Stories, plots, etc.	Manuscripts ‡x Facsimiles
Thematic catalogs	Performances
	Production and direction

H1161 Subdivisions for specific **musical instruments** or groups of musical instruments.
This does not cover the subject heading "Musical instruments"

Code as ‡v	Code as ‡x
Catalogs, Manufacturers'	Acoustics
Catalogs and collections	Construction
Chord diagrams	Customizing
Methods	Embouchure
Methods ‡v Group instruction	Fingering
Methods ‡v Juvenile	Fingering ‡v Charts, diagrams, etc.
Methods ‡v Self-instruction	Instruction and study
Orchestra studies	Instruction and study ‡v Juvenile
Studies and exercises	Multiphonics
Studies and exercises ‡v Juvenile	Pedaling
	Performance
	Religious aspects
	Tuning

Early works to 1800**:**
This free-floating form subdivision is used for early texts on a subject, as the last element in the subject heading. It is tagged in ‡v (not ‡y), as it is a form/topical subdivision, not a chronological subdivision [28].

Assign the subdivision to all editions of a work, including editions issued after 1800, as long as the original text has not been altered or reworked. Also assign the subdivision for literal translations of such texts, regardless of the date of the translation.

Do not use this subdivision under headings for musical compositions. Also, do not confuse this subdivision with the *obsolete* "To 1800," which once was added to subject headings for musical compositions.

Local practice in 6XX fields

Music Cataloging at Yale **[1]** ? Subject cataloging **[27]**

Local (non-LC) subject headings **|** Subject subdivisions for rare materials

Local (non-LC) subject headings [§]

Until July 2001, local subject headings were tagged as LC subject headings with second indicator 4. As of July 13, 2001, use 69X tags when assigning subject headings that are not LC headings, including headings that are assigned according to locally-developed (Yale) standards.

Former	Current

	practice	practice
Personal names	600 _4	692 _4
Corporate names	610 _4	693 _4
Conference names	611 _4	694 _4
Uniform titles	630 _4	695 _4
Topical subjects	650 _4	690 _4
Geographic subjects	651 _4	691 _4

[Subject subdivision for rare materials](#) §

This is a list of subdivisions (‡x) applied to 600s and 610s in the Yale Music Library:

- Bookplate
- Dedicatee
    - Use "Dedicatee" following a personal when that person has been named in a presentation inscription. This varies from the [relationship designator](#) [30] "‡e dedicatee" for the person to whom a work is dedicated (i.e., in the printed dedication).
- Gift
    - Use "Gift" following a personal name when that person or that person's estate has presented the library with the physical item. Use "Gift" when the library buys an item and pays for it with income from an endowment fund bearing either an individual (Carl Miller), corporate (Friends of Music), or fund (Susanna Fund) name.
- Inscription
- Library
- Provenance
- Signature
- Stamp

Add a 590 note, for example:
590 __ Purchased from J & J Lubrano with income from the Rose Jackson Fund, 1997.
590 __ Gift of Richard F. French, 1996.
590 __ From the Estate of Virgil Thomson.

We add these to rare materials when applicable, e.g.:
590　MUS : Signature of Lowell Mason on cover.
590　MUS : Lowell Mason bookplate: 2139.
692　Mason, Lowell, |d 1792-1872 ‡x Bookplate, 2139.
692　Mason, Lowell, |d 1792-1872 ‡x Signature.
590　MUS: From the library of Newell Jenkins.
692　Jenkins, Newell ‡x Provenance.
590　Bookplates on front endpaper: Rinck's Library ... Lowell Mason Library of Music
693　Rinck's Library ‡x Bookplate.
or to non-rare materials when they are purchased from specific funds, e.g.:
590　MUS: Purchased with income from the Carl Miller Fund, 1991.
692　Miller, Carl S. ‡x Gift, 1991.
§ Based in part on e-mail messages of July 13, 2001 from Martha Conway (for local (non-LC) subject headings) and of Nov. 4, 1997 from Helen Bartlett (for subject subdivisions for rare materials)

Music instruction sheets in the Subject Cataloging Manual

Music Cataloging at Yale **[1] ?** Subject cataloging **[27]**

This page describes and links to music-specific instruction sheets in the *Subject Cataloging Manual*.

General instruction: Assign the heading that represents the predominant topic of the work as the first subject heading. (see H 80 Order of subject headings [31])
If the predominant topic cannot be represented by a single heading:
- ° assign as the first and second headings the two headings that, taken together, express the predominant topic.
- ° if one of the two more closely approximates the class number it is usually assigned first.

Overview | Assigning subject headings | Free-floating subdivisions

Source: List of the Subject Heading Manual PDF Files [32]

Overview		
H 1916.3 [33]	Music: General	Overview of the assignment of subjects headings for all materials in the field of ı ° musical form, genre, type, etc. ° medium of performance ° music for occasions ° music about a topic, person, or other named entity ° language of vocal text ° certain liturgical texts ° musical style ° music of ethnic, national, and religious groups ° musical presentation or format subdivisions ° geographic subdivisions ° literature and other materials about music ° instructional materials

Assigning subject headings		
Instruction sheet # and title		**The type(s) of subject heading(s) covered**
H 1917.5 [34]	Music form/genre headings: medium of performance	Headings for musical compositions, specifically, those music form/genre headinç For more information, see medium of performance headings for instrumental mu
H 1916.5 [37]	Jazz and popular music	Guidelines for assigning headings to jazz and popular music, and for using geoç For more information, see Chronological and geographic subdivisions for subjec
H 1917 [38]	Music of ethnic, national, and religious groups	Headings for works that consist of or discuss the music of ethnic groups, music certain groups, and non-Western art music, including works about the musical in
H 1918 [39]	Musical instruments	Guidance in establishing and using headings for the names of musical instrume For free-floating subdivisions used with headings for musical instruments see H For musical instruments as the medium of performance in form/genre headings
H 1438 [40]	Composers and works about music of individual composers	Headings for works about specific compositions by a composer and works abou form or for a general or specific medium of performance Refers to H 1110 [41]: Free-floating subdivisions: names of persons

Free-floating subdivisions		
Instruction sheet # and title		**The type(s) of subject heading(s) covered**
H 1160 [42]	Pattern headings for musical compositions	Free-floating subdivisions for: ° musical forms and types of compositions ° medium of performance, style, function, ° music for special seasons or occasions, ° musical settings of special texts, etc., ° headings including the subdivisions

		° Hymns ° Music ° Musical settings ° Songs and music. Includes guidelines for arranged works and subdivisions and list of free-floating subdivisions and form/topical subdivisions. For more information, see ° [Subject headings for instrumental music](#) [3] ° [Subject headings for vocal music](#) [4] ° [Subject subdivisions and qualifiers for music subject headings](#) [5] This category does *not* include the general heading Music.	
[H 1161](#) [43]	Pattern headings for individual musical instruments	Includes free-floating subdivisions for headings for brands and models of instrur Includes a list of form subdivisions. This category does *not* include the general heading Musical instruments.	

[H 2075](#) [44]	Songs and music	Guidelines on the use of the free-floating subdivisions
		  "--Songs and music" for vocal or instrumental music
		    Use for music that
		     ° interprets or that is inspired by a person or geographic location
		     ° is otherwise associated with the heading.
		  "--Songs and music--History and criticism"
		    Use for works that discuss the songs or music about a topic or entity	

[H 2190](#) [45]	Texts	For vocal music, use the free-floating subdivision "--Texts" in headings for speci contain the words to one or more songs, hymns, etc., without the music.	

Subject headings for instrumental music

[Music Cataloging at Yale](#) **[1] ?** [Subject cataloging](#) **[27]**

See also: [Subject headings for vocal music](#) [4] **|** [Subject subdivisions and qualifiers for music subject headings](#) [5] **|**
[Coding for form and topic subdivisions](#) [9]

- [Musical form/genre headings](#) | [not qualified by medium of performance](#) | [for works for more than one instrument](#)
- [Medium of performance headings](#): [Form of the name of instruments in subject headings](#)
- [Examples of form and medium of performance subject headings](#)
  - **[one to two](#)** instruments: [like](#) instruments | [different](#) instruments | [one chordal and one other instrument](#)
  - **[three to nine](#)** instruments: [standard chamber](#) combinations | [other chamber](#) combinations: number of instruments: [three](#) | [four](#) | [five](#) | [six](#) | [seven](#) | [eight](#) | [nine](#)
    - **[Ten or more](#)** instruments: [one to a part](#) | [two or more to a part](#)
    - [Large ensembles](#): [Band or orchestra](#) | [One or more instruments accompanied by large ensemble](#)
- [Keyboard (harpsichord, piano, organ, etc.) music](#)
- [Percussion music](#): [music for percussion instrument(s)](#) | [indicating number of percussion instruments](#)
- [Music using non-musical instruments as instruments](#)
- [Those darn electronic music headings!](#)
- [Music with audience participation](#)

- **Arrangements**

Musical form/genre headings

Musical form/genre headings are used when the work is in a specific form and that form is found in LCSH. Some forms are found in LCSH: Sonatas, Rondos, Waltzes, etc., and others are not: Fantasies, Preludes.

The most specific form heading should be used when that form is found in LCSH. This means that in most cases, a single subject heading will sufficiently describe the work. For example, a sonata for piano will be assigned the subject heading Sonatas (Piano). To assign a second subject heading for medium of performance, such as Piano music, would be incorrect, since the first subject heading is more specific and sufficient.

Musical form/genre headings are usually qualified by medium of performance. The name of the instrument is enclosed in parentheses. When a parenthesis is the final element of a subject heading, there is no final period.

Examples:
650 0 Suites (Organ)
650 0 Rondos (Piano)
650 0 Sonatas (Cello [46])
650 0 Variations (Violin)

Sonatas:

The form subject heading "Sonatas" is applied to music for one or two instruments only. When a work for three or more instruments is titled "Sonata," the uniform title *may* use that term as the initial title element, but the subject heading will be either "Trio sonatas" or a medium of performance heading (trios, quartets, etc.). A work titled "Sonata" for four violins would be assigned the subject heading: String quartets (Violins (4))

Musical form/genre headings that are not qualified by medium of performance

There are two reasons why a form heading would not be qualified by medium of performance:
1. because the medium of performance is implied in the form;
2. for some unknown, mysterious reason, the Library of Congress has decided that a particular form heading should not be qualified by medium of performance.
[» Note: It is not LCSH practice to bring out the medium of performance in the majority of headings assigned to popular music.]

1. Some form headings have an implied medium of performance and will not be qualified. The scope note under the heading in LCSH will indicate when the form heading is usually for a specific instrument and should not be qualified by the name of that instrument. When that same form is for a medium of performance other than the implied medium, that form heading is qualified by the name of the instrument(s):
010   sh 85024709
150   Chorale preludes
550   Chorales
680   Here are entered compositions originally written or arranged for organ. Similar compositions written for media other than organ receive the heading Chorale preludes, followed by specification of medium, e.g. Chorale preludes (Orchestra)
Examples:

Sonatas (Piano)	no medium is implied by "sonata"
Symphonies.	orchestra is implied
Symphonies (String orchestra)	since orchestra is implied by "Symphonies," any other medium must be specified
Chorale preludes.	organ is implied
Chorale preludes (Orchestra)	since organ is the medium implicit in "Chorale preludes," any other medium must be specified

2. Some form headings cannot be qualified by medium of performance. The scope notes in LCSH indicate which form headings are never qualified by medium of performance, regardless of instrumentation:
010   sh 93006216
150   Toccatas

680   Here are entered works composed in the form of the toccata. Works on the toccata as a musical form are entered under Toccata.

680   A second heading for medium of performance is assigned if a specific medium of performance is given in the work.

In these cases, a second heading for medium of performance is assigned. Neither subject heading by itself would completely describe the work. This is one circumstance under which more than one subject heading is assigned to describe one work:

650 0 Toccatas.
650 0 Organ music.

650 0 Pavans.
650 0 Harpsichord music.

650 0 Tarantellas.
650 0 Band music.

form subject headings that at time were qualified by medium of performance (and therefore require an additional heading for medium of performance)		form subject headings that were never qualified by medium of performance (and therefore require an additional heading for medium of performance)	types of compositions in forms for which there were never corresponding form subject headings (and therefore require medium of performance subject headings)
dance forms such as:	allemandes bourrées courantes fandangos foxtrots galliards gavottes jigs mazurkas	minuets pavans polkas polonaises sarabands tangos tarantellas waltzes	fanfares toccatas	fantasies inventions nocturnes preludes ricercars

Works for more than one instrument

When more than one instrument is involved, they are added to the form heading in parentheses in the following order: by instrument family name first, then within each family.

See the chart The order of instruments in subject headings [8]

Headings for two instruments use "and" to connect the names of the instruments:
650 0 Suites (Flute **and** violin)
650 0 Rondos (Violin **and** cello [46])

Headings for three or more instruments are given in the correct order, without the word "and":
650 0 Suites (Piano, flute, violin)
650 0 Rondos (Bassoon, clarinet, flute, horn, oboe)
650 0 Canons, fugues, etc. (Violin, viola, cello [46])

When there are two or more of one instrument, it is given in the plural and qualified by the number in parentheses:
650 0 Suites (Horn, trombone, trumpets (2), tuba)
650 0 Rondos (Cellos [46] (4))
650 0 Canons, fugues, etc. (Bassoons (8))
650 0 Sonatas (Unspecified instruments (2))

Headings for works for two instruments in which the keyboard instrument plays a chordal role (such as sonatas) or functions as the accompaniment, the keyboard instrument is given second, even though it is first on the list of instrumentation:
650 0 Sonatas (Flute and piano)

Medium of performance headings

Medium of performance headings are assigned to works that are not composed in a specific form of composition or in a form of composition not in LCSH (e.g., Polonaises, Fantasies, Preludes) or when the form heading in LCSH (e.g., Toccatas, Pavans, Galliards) is not to be qualified by medium of performance. Medium of performance headings for chamber music will usually include the names of the instruments or name of instrument families.

Form of the name of instruments in subject headings

Use "and" to connect the names of two solo instruments.
Use commas and no connecting word to connect the names of three or more solo instruments.
Use "with" preceding the name of a solo instrument or instrumental ensemble used as accompaniment.

The key of the instrument is not included in the subject heading. Use "clarinet" not "B? clarinet"; "trumpet" not "C trumpet," etc.

Instruments with indication of range (alto, tenor, bass, etc.) have different treatment in subject headings.

- Instruments such as alto clarinet, tenor trombone, all recorders, and all saxophones are always assigned the generic terms "clarinet," "trombone," "recorder," and "saxophone."
- Subject headings for some instruments include the indication of range in certain cases while headings for other instruments always include the indication of range. To determine whether to include designation of range, search for the authority record for the instrument followed by "music," e.g., Bass clarinet music. A 680 field will tell you how to use the term:
  - include the indication of range in certain cases
    680   The term "[alto, tenor, bass, etc.] [name of instrument]" is used as a medium of performance in headings for works for one or two solo instruments. In headings for other works that include "[alto, tenor, bass, etc.] [name of instrument]", the generic term "[name of instrument]" is used as the medium of performance.
    bass clarinet, alto flute, bass trombone, contrabass clarinet, etc.: the term "bass clarinet," "alto flute," "bass trombone, "contrabass clarinet," etc., is used only in subject headings for works for one or two solo instruments, alone or accompanied by an ensemble. For headings for works for three or more instruments, the generic term "clarinet" is used.

  - always include the indication of range
    680   Here are entered compositions not in a specific form or of a specific type for solo [alto, tenor, bass, etc.] [name of instrument], and collections of compositions in several forms or types for [alto, tenor, bass, etc.] [name of instrument].
    contrabassoon, alto horn, treble viol, etc.: all subject headings for works including these instruments include the full name of the instrument, not the generic form, e.g.,: Brass quintets (**Alto** horn, baritone, cornets (2), tuba); Suites (**Treble** viols (2), **tenor** viol, continuo)

Subject authority records have been created for many, but not all, medium of performance subject headings. This is does not mean that only those headings with authority records are valid for use. However, the name of the instrument(s) and ensemble must have been established. For example, the following subject headings: "Piccolo and saxophone music" and "Cello [46] with percussion ensemble" have not been established. They are valid subject headings because "piccolo," "saxophone," and "cello [46]" have all been established in subject heading records, as has "percussion ensembles." Note that the latter is in plural form in the subject authority record; it is used in the singular when it is an accompanying ensemble.

Examples of form and medium of performance subject headings

one to two instruments: like instruments | different instruments | one chordal and one other
three to nine instruments in standard chamber combinations | other chamber combinations: number of instruments: three | four | five | six | seven | eight | nine
Ten or more instruments: one to a part | two or more to a part
Large ensembles: Band or orchestra | One or more instruments accompanied by large ensemble

One to Two Instruments (See also Percussion music)

One to two *like* instruments

Unaccompanied works for solo instruments: the qualifier ", Unaccompanied" is not added to headings for instrumental music. It is added only to certain vocal subject headings [47]

If the work is a specific type for **one** instrument, use the subject heading for that type, qualified by the name of the instrument:	Sonatas (Piano)
	Suites (Violin)
If the work is *not* a specific type for **one** instrument, use the medium of performance as the subject heading followed by "music":	Piano music
	Violin music
If the work is a specific type for **two of the same** instrument, use the subject heading for that type, qualified by the name of the instrument:	Sonatas (Pianos (2))
	Suites (Violins (2))
If the work is *not* a specific type for **two of the same** instrument, use the medium of performance as the subject heading followed by "music" and qualified to indicate two of the instruments:	Piano music (Pianos (2))
	Violin music (Violins (2))
A work *not* of a specific type for **two pianos** being performed by **one** person is assigned the subject heading:	Piano music (Pianos (2), 1 performer)

Two *different* instruments

If the work is a specific type for **two different** instruments, use the subject heading for that type, qualified by the names of the instruments. The names of the instruments will be connected by the word "and":	Rondos (Flute and oboe)
	Suites (Horn and viola)
If the work is *not* a specific type for **two different** instruments, use the medium of performance as the subject heading. The names of the instruments will be connected by the word "and" and followed by "music":	Flute and oboe music
	Horn and viola music

One chordal instrument and one other instrument

If the work is a specific type and the keyboard/plectral instrument **plays a chordal role**, use the subject heading for that type and name the keyboard/plectral instrument second:	Sonatas (Flute and piano)
	Suites (Violin and harp)
If the work is *not* a specific type and the keyboard/plectral instrument **plays a chordal role**, use the medium of performance as the subject heading. The names of the instruments will be connected by the word "and", with the keyboard/plectral instrument named second:	Flute and piano music
	Horn and piano music

Three to Nine Instruments

Standard chamber combinations

(Standard chamber combinations are no longer used in statements of medium of performance in authorized access points for musical works and expressions. (See Standard chamber combinations [48] for an explanation.) *However*, the names of standard chamber combinations are still used in LCSH.

For the following standard chamber combinations, use the subject headings in the right-hand column when the work **is not a specific type of composition**. Do not specify instruments when the ensemble is a standard chamber ensemble. Woodwind quartets and Wind quintets do not fall into this category for subject headings as they do for uniform titles.

Piano, violin, cello [46]	Piano trios
Piano, violin, viola, cello [46]	Piano quartets
Piano, 2 violins, viola, cello [46]	Piano quintets
violin, viola, cello [46]	String trios
2 violins, viola, cello [46]	String quartets
When the work **is a specific type of composition** (*with the exception of* sonatas), use the subject heading for that type, qualified by the medium of performance, using the terms from the right-hand column above in the *singular* form:	Rondos (Piano trio)
	Suites (Piano quartet)
	Variations (String trio)

Standard chamber combination functioning as accompanying ensemble

The names of standard chamber combination are *not* used when the group is an accompanying ensemble. For

example, a subject heading with medium of performance for a work with string quartet accompaniment would include "with string ensemble" *not* "with string quartet." The scope note in the subject authority record for String ensembles (sh 85129012) is:

"When used for an accompanying ensemble in headings with medium of performance, the term "string ensemble" stands for two or more bowed stringed instruments."

Similarly, "with instrumental ensemble" is used in headings with medium of performance when the accompaniment is for two or more solo instruments belonging to different families. A subject heading with medium of performance for a work with piano trio accompaniment would include "with instrumental ensemble" *not* "with piano trio."

Other chamber combinations

The following combinations of three to nine instruments are not standard chamber combinations. Specify the name and number when applicable of each instrument in the subject heading. The number of percussion instruments is not specified. See also One performer playing one piano, 1 hand with two to eight other instruments

Three instruments	
If the work is a specific type (*with the exception of* sonatas) for **three** instruments, use the subject heading for that type, qualified by the name(s) and number of the instruments:	Rondos (Flutes (3)) Suites (Horns (2), oboe)
If the work is *not* a specific type for **three of the same** instruments, use "trios" preceded by the instrument family name as the subject heading. Name the instrument and the number:	String trios (Violins (3)) Woodwind trios (Oboes (3))
If the work is *not* a specific type for **three different instruments from the *same* family**, use "trios" preceded by the instrument family name as the subject heading. Name the instruments and the number of each:	String trios (Violins (2), viola) Wind trios (Oboes (2), trumpet)
If the work is *not* a specific type for **three different instruments from *different* families**, use "Trios" as the subject heading. Name the instruments and the number of each:	Trios (Flute, violin, viola) Trios (Piano, horns (2))
Four instruments	
If the work is a specific type (*with the exception of* sonatas) for **four** instruments, use the subject heading for that type, qualified by the name(s) and number of the instruments:	Rondos (Flutes (4)) Suites (Flute, horns (2), violin)
If the work is *not* a specific type for **four of the same** instruments, use "quartets" preceded by the instrument family name as the subject heading. Name the instrument and the number:	String quartets (Violins (4)) Brass quartets (Horns (4))
If the work is *not* a specific type for **four different instruments from the *same* family**, use "quartets" preceded by the instrument family name as the subject heading. Name the instruments and the number of each:	String quartets (Violins (2), violas (2)) Wind quartets (Oboes (3), trumpet)
If the work is *not* a specific type for **four different instruments from *different* families**, use "Quartets" as the subject heading. Name the instruments and the number of each:	Quartets (Flute, oboe, violin, viola) Quartets (Piano, horns (2), violin)
Five instruments	
If the work is a specific type (*with the exception of* sonatas) for **five** instruments, use the subject heading for that type, qualified by the name(s) and number of the instruments:	Rondos (Flutes (5)) Suites (Horns (3), oboes (2))
If the work is *not* a specific type for **five of the same** instruments, use "quintets" preceded by the instrument family name as the subject heading. Name the instrument and the number:	String quintets (Violins (5)) Woodwind quintets (Oboes (5))
If the work is *not* a specific type for **five different instruments from the *same* family**, use "quintets" preceded by the instrument family name as the subject heading. Name the instruments and the number of each:	String quintets (Violins (3), viola, cello [46]) Woodwind quintets (Bassoons (2), flute, oboes (2))
If the work is *not* a specific type for **five different instruments from *different* families**, use "Quintets" as the subject heading. Name the instruments and the number of each:	Quintets (Flute, oboe, trumpet, violin, viola) Quintets (Piano, horns (2), violas (2))
Six instruments	
If the work is a specific type (*with the exception of* sonatas) for **six** instruments, use the subject heading for that type, qualified by the name(s) and number of the instruments:	Rondos (Flutes (6)) Suites (Horns (4), oboes (2))

If the work is *not* a specific type for **six of the same** instruments, use "sextets" preceded by the instrument family name as the subject heading. Name the instrument and the number:	String sextets (Violins (6))
	Woodwind sextets (Oboes (6))
If the work is *not* a specific type for **six different instruments from the *same* family**, use "sextets" preceded by the instrument family name as the subject heading. Name the instruments and the number of each:	String sextets (Violins (3), violas (2), cello [46])
	Brass sextets (Horns (2), trombones (2), trumpet)
If the work is *not* a specific type for **six different instruments from *different* families**, use "Sextets" as the subject heading. Name the instruments and the number of each:	Sextets (Bassoon, flute, oboe, trumpet, violin, viola)
	Sextets (Piano, flute, horns (2), violas (2))

Seven instruments

If the work is a specific type (*with the exception of* sonatas) for **seven** instruments, use the subject heading for that type, qualified by the name(s) and number of the instruments:	Rondos (Flutes (7))
	Suites (Horns (2), oboes (2), violins (3))
If the work is *not* a specific type for **seven of the same** instruments, use "septets" preceded by the instrument family name as the subject heading. Name the instrument and the number:	String septets (Violins (7))
	Brass septets (Horns (7))
If the work is *not* a specific type for **seven different instruments from the *same* family**, use "septets" preceded by the instrument family name as the subject heading. Name the instruments and the number of each:	String septets (Violins (3), viola (2), cellos [46] (2))
	Wind septets (Horns (4), oboes (2), trumpets)
If the work is *not* a specific type for **seven different instruments from *different* families**, use "Septets" as the subject heading. Name the instruments and the number of each (except for percussion):	Septets (Flute, oboes (2), trumpet, violin, violas (2))
	Septets (Piano, clarinet, horns (2), percussion, violas (2))

Eight instruments

If the work is a specific type (*with the exception of* sonatas) for **eight** instruments, use the subject heading for that type, qualified by the name(s) and number of the instruments:	Rondos (Flutes (8))
	Suites (Horns (2), oboes (2), violins (2), violas (2))
If the work is *not* a specific type for **eight of the same** instruments, use "octets" preceded by the instrument family name as the subject heading. Name the instrument and the number:	String octets (Violins (8))
	Plucked instrument octets (Guitars (8))
If the work is *not* a specific type for **eight different instruments from the *same* family**, use "octets" preceded by the instrument family name as the subject heading. Name the instruments and the number of each:	String octets (Violins (4), viola (2), cellos [46] (2))
	Wind octets (Flutes (2), horns (4), oboes (2))
If the work is *not* a specific type for **eight different instruments from *different* families**, use "Octets" as the subject heading. Name the instruments and the number of each (except for percussion):	Octets (Flute, oboes (2), percussion, violins (2), viola)
	Octets (Piano, clarinet, flute, oboe, horn, tuba, violin, viola)

Nine instruments

If the work is a specific type (*with the exception of* sonatas) for **nine** instruments, use the subject heading for that type, qualified by the name(s) and number of the instruments:	Rondos (Flutes (9))
	Suites (Flutes (2), horns (2), oboes (2), violins (2), violas (2))
If the work is *not* a specific type for **nine of the same** instruments, use "nonets" preceded by the instrument family name as the subject heading. Name the instrument and the number:	String nonets (Violins (9))
	Woodwind nonets (Oboes (9))
If the work is *not* a specific type for **nine different instruments from the *same* family**, use "nonets" preceded by the instrument family name as the subject heading. Name the instruments and the number of each:	String nonets (Violins (3), viola (3), cellos [46] (3))
	Brass nonets (Baritones (2), horns (4), trumpets (3))
If the work is *not* a specific type for **nine different instruments from *different* families**, use "Nonets" as the subject heading. Name the instruments and the number of each:	Nonets (Flutes (2), oboes (2), trumpet, violins (2), violas (2))
	Nonets (Piano, bassoon, clarinet, flute, oboe, horn, tuba, violin, viola)

Ten or More Instruments

One to a part

Ensembles of ten or more *solo* instruments are given a term to describe the group of instruments, followed by

"ensembles." The specific instrumentation is not designated.

If the work is a specific type (*with the exception of* sonatas) for **ten or more of the *same* solo** instrument, use the subject heading for that type, qualified by the descriptive term for the ensemble followed by "ensemble":	Rondos (Flute ensemble)
	Suites (Violin ensemble)
If the work is a specific type (*with the exception of* sonatas) for **ten or more *different* solo instruments from the *same* family**, use the subject heading for that type, qualified by the descriptive term for the ensemble followed by "ensemble":	Rondos (Brass ensemble)
	Suites (Woodwind ensemble)
If the work is *not* a specific type for **ten or more of the *same* solo** instrument, use the descriptive term for the ensemble followed by "ensembles":	Flute ensembles
	Violin ensembles
If the work is *not* a specific type for **ten or more *different* solo instruments from the *same* family**, use the descriptive term for the ensemble followed by "ensembles":	Wind ensembles
	String ensembles
If the work is a specific type (*with the exception of* sonatas) for **ten or more *different* solo instruments from the *different* families**, use the descriptive term for the ensemble followed by "ensembles":	Rondos (Instrumental ensemble)
	Suites (Instrumental ensemble)
If the work is *not* a specific type for **ten or more *different* solo instruments from the *different* families**, use the subject heading "Instrumental ensembles":	Instrumental ensembles

Two or more to a part

Ensembles of ten or more of the *same* instruments, **two or more** to a part, are given the name of the instrument, followed by "choirs."

For ensembles ten or more *different* instruments, **two or more** to a part, follow the instructions for ten or more instruments, one to a part.

If the work is a specific type (*with the exception of* sonatas) for **ten or more of the *same* non-solo** instrument, use the subject heading for that type, qualified by the descriptive term for the ensemble followed by "choir":	Rondos (Flute choir)
	Suites (Violin choir)
If the work is *not* a specific type for **ten or more of the *same* non-solo** instrument, use the name of the instrument followed by "choir music":	Clarinet choir music
	Violin choir music

Large ensembles

Band or orchestra

If the work is a specific type for a large ensemble, use the subject heading for that type, qualified by the name of the ensemble. Note that orchestra is the implied medium of performance for "Symphonies"; it is not qualified unless it is for another medium of performance:	Rondos (Orchestra)
	Suites (Band)
	Symphonies
	Symphonies (String orchestra)
If the work is *not* a specific type for a large ensemble, use the medium of performance followed by "music":	Brass band music
	Orchestral music
	String orchestra music

One or more instruments accompanied by large ensemble

Concertos[*] and concertinos accompanied by orchestra

If the work is a *concerto or concertino* for one or more solo instruments with **accompaniment of orchestra**, use "Concertos," qualified by the name(s) and number of the solo instrument(s). Orchestral accompaniment is not indicated:	Concertos (Violin)
	Concertos (Pianos (2))
	Concertos (Violin and viola)
	Concertos (Percussion) (The word "percussion" may stand for any number of percussionists. See Percussion music)
If the work is a **concerto or concertino** for a standard chamber combination with **accompaniment of orchestra**, use "Concertos," qualified by the name of the standard chamber ensemble. Orchestral accompaniment is not indicated:	Concertos (Piano trio)
	Concertos (String quartet)

Concertos and concertinos accompanied with accompaniment *other than* orchestra

If the work is a *concerto or concertino* for one or more solo	Concertos (Violin with string orchestra)

instruments with **accompaniment other than orchestra**, use "Concertos," qualified by the name(s) and number of the solo instrument(s), followed by "with" and the accompaniment:

If the work is a **concerto or concertino** for a [standard chamber] combination with **accompaniment other than orchestra**, use "Concertos," qualified by the name of the standard chamber ensemble, followed by "with" and the accompaniment:

Concertos (Trombone and trumpet with brass band)
Concertos (Piano with clarinet choir)
Concertos (Piano quartet with string orchestra)
Concertos (String quartet with band)

Works in forms _other than_ concertos and concertinos

If the work is a specific type _other than_ concerto or concertino for one or more solo instrument accompanied by large ensemble, use the subject heading for that type, qualified by the name(s) and number of the solo instrument(s), followed by "with" and the accompaniment:

Variations (Piano with orchestra)
Potpourris (Violin with chamber orchestra)
Rondos (Flute with flute choir)

If the work is a specific type _other than_ a concerto or concertino for a [standard chamber] combination with accompaniment of large ensemble, use the subject heading for that type, the name of that standard chamber ensemble, followed by "with" and the accompaniment:

Canons, fugues, etc. (String trio with string orchestra)
Variations (String quartet with string orchestra)

Works not in a specific form

If the work is _not_ a specific type for one or more solo instrument accompanied by large ensemble, use the name(s) of the solo instrument(s), qualified by number if applicable, and subject heading for that type, qualified by the name(s) and number of the solo instrument(s) followed by "with" and the accompaniment:

Pianos (2) with orchestra
Horns (4) with chamber orchestra
Violin and viola with string orchestra
Violin, viola, [cello] [46], double bass with string orchestra
Bass trombone with trombone choir

If the work is _not_ a specific type for a [standard chamber] combination accompanied by a large ensemble, use the subject heading for that type, the name of that standard chamber ensemble:

Piano quintet with string orchestra.
String quartet with orchestra

[*]H 1917.5, 5e: "Concerto headings are not assigned to chamber music, where there is one player to a part, even if the composer has used the term "concerto"."

The name of the accompanying ensemble:
H 1917.5 10. b.: "accompanying instruments are indicated by the appropriate term for the type of ensemble." (e.g.: "... with woodwind ensemble")

H1917.5 4.b.(5) on p.9 Non keyboard accompaniment. When indicating non-keyboard accompaniment (accompaniment follows the connecting word with &) in both instrumental and vocal headings, ensemble usually stands for 2 more instruments.

H 1917.5 4.a.(2) (a) on p. 7 Ensembles of different instruments

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[Keyboard] **(harpsichord, piano, organ, etc.) music**

Music for one or more performers, 1 or more hands, 1 or more piano(s): One performer: [1 piano] | [2 pianos] |
Two or more performers: [1 piano]
Two performers: [2 pianos] | Three or more performers: [2 pianos] | [3 or more pianos]
[Prepared piano music]
The subject heading "Piano music" can be qualified by number of hands when other than 2 hands.
The default (no indication of number of hands) is 2 hands per performer:
    Piano music = for 2 hands
    Piano music (Pianos (2)) = for 2 performers on two pianos
Otherwise, the number of hands is indicated
    Piano music (1 hand)
    Piano music (3 hands)
    Piano music (4 hands) = for 2 performers on one piano
    Piano music (6 hands)

One performer, 1 piano

One performer playing _one_ piano, _2 hands_

If the work is a specific type for **one** performer playing **one** piano, **2**   Suites (Piano)

hands, use the subject heading for that type, qualified by "piano":

Sonatas (Piano)

If the work is *not* a specific type for **one** performer playing **one** piano, **2 hands**, use the medium of performance "Piano" as the subject heading followed by "music":

Piano music

One performer playing *one* piano, *1 hand*

If the work is a specific type for **one** performer playing **one** piano, **1 hand**, use the subject heading for that type, qualified by "piano, 1 hand":

Suites (Piano, 1 hand)

Sonatas (Piano, 1 hand)

If the work is *not* a specific type for **one** performer playing **one** piano, **1 hand**, use the medium of performance "Piano" as the subject heading followed by "music (1 hand)":

Piano music (1 hand)

One **performer playing *one* piano, *1 hand* with two to eight other instruments**

For chamber works requiring piano, 1 hand (one performer) and other instruments, use "piano (1 hand)":

Quintets (**Piano (1 hand)**, violins (2), viola, cello [46])

Suites (**Piano (1 hand)**, violins (2), cello [46])

One performer, 2 pianos

If the work is a specific type for **one** performer playing **two** pianos, use the subject heading for that type, qualified by "Pianos (2), 1 performer":

Concertos (Pianos (2), 1 performer)

If the work is *not* a specific type for **one** performer playing **two** pianos, use the medium of performance "Piano" as the subject heading followed by "music (Pianos (2), 1 performer)":

Piano music (Pianos (2), 1 performer)

Two or more performers, 1 piano

Two or more performers playing *one* piano, *3 or more hands*

If the work is a specific type for **two or more** performers playing **one** piano, **3 or more hands**, use the subject heading for that type, qualified by "Piano, __ hands":

Suites (Piano, 4 hands)

Sonatas (Piano, 3 hands)

If the work is *not* a specific type for **one** performers playing **one** piano, **3 or more hands**, use the medium of performance "Piano" as the subject heading followed by "music (__ hands)":

Piano music (3 hands)

Piano music (8 hands)

Two performers, 2 pianos

Two performers playing *two* pianos, *1 hand each*

If the work is a specific type for **two** performers playing **two** pianos, **1 hand each**, use the subject heading for that type, qualified by "Pianos (2), 1 hand each":

Concertos (Pianos (2), 1 hand each)

If the work is *not* a specific type for **two** performers playing **two** pianos, **4 hands**, use the medium of performance "Piano" as the subject heading followed by "music (Pianos (2), 1 hand each)":

Piano music (Pianos (2), 1 hand each)

Two performers playing *two* pianos, *4 hands*

If the work is a specific type for **two** performers playing **two** pianos, **4 hands**, use the subject heading for that type, qualified by "Pianos (2)":

Suites (Pianos (2))

Sonatas (Pianos (2))

If the work is *not* a specific type for **two** performers playing **two** pianos, **4 hands**, use the medium of performance "Piano" as the subject heading followed by "music (Pianos (2))":

Piano music (Pianos (2))

Two performers playing *two* pianos, *3 hands*

If the work is a specific type for **two** performers playing **two** pianos, **3 hands**, use the subject heading for that type, qualified by "Pianos (2), 3 hands":

Concertos (Pianos (2), 3 hands)

If the work is *not* a specific type for **two** performers playing **two** pianos, **3 hands**, use the medium of performance "Piano" as the subject heading followed by "music (Pianos (2), 3 hands)":

Piano music (Pianos (2), 3 hands)

Three or more performers, 2 pianos

If the work is a specific type for **three or more** performers playing **two** pianos, use the subject heading for that type, qualified by "Pianos (2), __ hands":

Suites (Pianos (2), 6 hands)

Rondos (Pianos (2), 8 hands)

If the work is *not* a specific type for **two or more** performers playing **two** pianos, use the medium of performance "Piano" as the subject heading followed by "music (Pianos (2), __ hands)":

Piano music (Pianos (2), 8 hands)

Piano music (Pianos (2), 5 hands)

Three or more performers, 3 or more pianos	
If the work is a specific type for **three or more** performers playing **three or more** pianos, use the subject heading for that type, qualified by "Piano ensemble":	Suites (Piano ensemble)
	Variations (Piano ensemble)
If the work is *not* a specific type for **three or more** performers playing **three or more** pianos, use the medium of performance "Piano ensembles" as the subject heading:	Piano ensembles

Prepared piano music	
"Prepared piano" refers to a piano whose sound has been altered by attaching objects such as clips, paper, rubber, or felt to the strings; mis-tuning the unison strings; etc.	The subject heading "Prepared piano music" can be qualified by number of hands when other than 2 hands.
	The default (no indication of number of hands) is 2 hands per performer:
	Prepared piano music = for 2 hands
	Prepared piano music (Prepared pianos (2)) = for 2 performers on two prepared pianos
	Otherwise, the number of hands is indicated
	Prepared piano music (1 hand)
	Prepared piano music (3 hands)

Percussion music

Music for percussion instruments is treated differently in LCSH. According to the scope in the subject authority record for "Percussion music," the heading "The word 'percussion' may stand for any number of percussionists when used as a medium of performance or as accompaniment ... e.g., Concertos (Percussion); Percussion with orchestra; Songs with percussion"

There are different subject headings for works requiring one percussionist playing one instrument, one percussionist playing two or more instruments, and two or more percussionists, each playing one or more instruments. Subject headings for works including percussion and non-percussion instruments follow a different practice than that explained above (see works for more than one instrument).

Music for 1 or more performers playing 1 or more percussion instrument:
One percussionist: 1 instrument | 2 or more instruments
Two or more percussionists: one instrument | two or more instruments
Indicating number of percussion instruments

One percussionist	
One percussionist playing *one* instrument	
If the work is a specific type for **one** percussionist playing **one** percussion instrument, use the subject heading for that type, qualified by the name of the instrument:	Suites (Marimba)
	Sonatas (Timpani)
If the work is *not* a specific type for **one** percussionist playing **one** percussion instrument, use the name of the instrument as a medium of performance heading as the subject heading followed by "music":	Snare drum music
	Xylophone music
Music for **one** percussionist playing **one** *unspecified* solo percussion instrument and for collections of compositions for *several different* solo percussion instruments:	Percussion instrument music
Chimes vs. tubular bells: "Chimes" is a generic subject heading; "Tubular bells" is a specific kind of chimes. Both are subject headings. The former term is used when no specific kind of chimes is indicated. When tubular bells are specified, use "tubular bells."	
Source: e-mail from G. Ostrove, CPSO, Nov. 21, 2005	
One percussionist playing *two or more* instruments	
If the work is a specific type for **one** percussionist playing two or more percussion instruments, use the subject heading for that type, qualified by the "percussion":	Rondos (Percussion)
	Sonatas (Percussion)
If the work is *not* a specific type for **one** percussionist playing two or more percussion instruments, use the medium of performance "Percussion" as the subject heading followed by "music":	Percussion music

Two or more percussionists

Two percussionists playing **one** instrument

If the work is a specific type for **two percussionists** playing **one** instrument, use the subject heading for that type, qualified the name of the instrument followed by "(__ hands)":	Sonatas (Marimba, 4 hands)
If the work is *not* a specific type for **two percussionists** playing **one** instruments, use the medium of performance followed by "music (__ hands)":	Marimba music (4 hands)

Two or more percussionists, each playing **one or more** instruments

If the work is a specific type (*with the exception of* sonatas) for **two or more percussionists**, each playing **one or more** instruments, use the subject heading for that type, qualified by "Percussion ensemble":	Suites (Percussion ensemble)
	Sonatas (Percussion ensemble)
If the work is *not* a specific type for **two or more percussionists**, each playing **one or more** instruments, use the subject heading "Percussion ensembles":	Percussion ensembles

Indicating number of percussion instruments

In subject headings for chamber combinations that include percussion, the number of percussion instruments is not indicated

In this subject heading there is only **one** percussionist: Quintets (Percussion, violins (2), viola, cello [46])

In this subject heading there are **three** percussionists: Quartets (Percussion, viola)

a sonata for flute and marimba	Sonatas (Flute and marimba)
a sonata for flute and one percussionist playing two or more instruments	Sonatas (Flute and percussion)
a quintet for string quartet and marimba	Quintets (Marimba, violins (2), viola, cello [46])
a quintet for flute, bass clarinet, tubular bells, violin, and cello	
a quintet for string quartet and **one** percussionist playing **two or more** instruments	Quintets (Clarinet, flute, tubular bells, violin, cello [46])
a quintet for violin, viola, cello, and 2 marimbas	Quintets (Percussion, violins (2), viola, cello [46])
a quintet for violin, viola, cello, and **two** percussionists playing **two or more** instruments	Quintets (Marimbas (2), violin, viola, cello [46])
a quintet for violin, viola, cello, and **two** percussionists, one playing timpani, the other playing marimba	Quintets (Percussion, violin, viola, cello [46])
	Quintets (Marimba, timpani, violin, viola, cello [46])

Music using non-musical instruments as instruments

The heading "Sound effects music" for music produced by means of various objects or devices not normally regarded as musical instruments.

See MCB, vol. 44, no. 1 [49] for a discussion of establishing subject headings for natural objects such as leaves, tree branches, sand, rocks, water, etc., taken "out of the wild" and used as musical instruments.

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Music for solo non-musical instrument

If the work is not a specific type for a specific non-musical instrument, use the subject heading for that medium, followed by "music":	Glass music
	Leaf music
	Computer music

Duets with one non-musical instrument and one traditional instrument or soloist

For works *not* of a specific type for one non-musical instrument and one traditional instrument or soloist use the names of both followed by "music" following the order of instruments in subject headings [8].	Balloon and electronic music
	Radio receiver and piano music
	Guitar and computer music

Works for one or more non-musical instrument and two or more traditional instruments or soloists

For works *not* of a specific type for one non-musical instrument and two or more traditional instruments or soloists, use a form heading qualified by the names of the instruments following the order of instruments in subject headings [8].	Trios (Electronics, sound effects)
	Quartets (Clarinet, flute, computer, double bass)
	Sextets (Clarinet, flute, keyboard controller,

	mallet controller, violin, cello [46])
	Septets (Piano, clarinet, flute, radio receiver, xylorimba, violin, cello [46])

Works for one non-musical instrument and accompanying ensemble	
For works of a specific type for one non-musical instrument and accompanying ensemble, use the subject heading for that type qualified by the names of the non-traditional instrument. When the type is "concerto," specify the accompanying ensemble only with it is *not* orchestra:	Concertos (Cellular telephone)
	Concertos (Saxophone and computer with chamber orchestra)

Works for two or more non-musical instruments of the same kind	
For works either of a specific type for two or more non-musical instruments of the same kind, use the name of the instrument in the plural, qualified by number:	Overtures (Computers (2))
	Overtures (Tin cans (4))

Works for two or more different non-musical instruments	
For works *not* of a specific type for two or more different non-musical instruments, use the heading "Sound effects music":	Sound effects music

Works for soloist and two or more non-musical instruments as accompaniment	
Use "sound effects" as the name of the accompaniment:	Songs (High voice) with sound effects
	Vocal quartets with computer.

[Those darn electronic music headings!]

Usual LC practice for pieces with tape is to treat "electronics" as an instrument. For a work for 4 percussionists and tape, the heading would be Quintets (Electronics, percussion) and the class would be M585. Since "electronics" appears in the Quintets heading, there is no need to add the second heading Electronic music. Current practice is to add Electronic music as a second heading only when the electronic element is not brought out in the main form/genre heading.

Source: very slightly modified from a message from Joe Bartl, LC, posted June 27, 2012, on MOUG-L

Solo electronic music	
If the work is a specific type for electronics, use the subject heading for that type, qualified by "Electronics" enclosed in parenthesis:	Suites (Electronics)
	Canons, fugues, etc. (Electronics)
If the work is *not* a specific type for electronics, use "Electronic music" as the heading:	Electronic music

Duets with one traditional instrument or soloist

For works either of a specific type or *not* of a specific type for electronics and one traditional instrument or soloist use "_____ and electronic music" or "Electronic and _____ music," following the order of instruments in subject headings [8].	Flute and electronic music
	Electronic and percussion music

Works for electronics and chordal instrument	
For works *not* of a specific type for electronics and one chordal instrument the name of the chordal instrument followed by "and electronic music":	Harpsichord and electronic music
	Organ and electronic music
	Piano and electronic music

Works for electronics and two or more other instruments	
Following the order of instruments in subject headings [8], use "electronics":	
If the work is a specific type, use the subject heading for that type, qualified by the names of the instruments:	Canons, fugues, etc. (Electronics, violin, viola, cello [46])
If the work is *not* a specific type, use a form heading qualified by the names of the instruments:	Trios (Clarinet, flute, electronics)
	Octets (Piano, clarinet, flute, harp, electronics, percussion, violin, cello [46])
	Septets (Electronics, percussion)

Works for electronics and large ensemble	
Following the order of instruments in subject headings [8], use "electronics":	
If the work is a specific type, use the subject heading for that type, qualified by "electronics" enclosed in parenthesis:	Concertos (Electronics)
If the work is *not* a specific type, use a medium of performance heading that includes "electronics":	Electronics with string orchestra
	Recorder and electronics with orchestra
	Piano and electronics with orchestra

"Electronics" as an accompanying ensemble	
Use "electronics" as the name of the accompanying ensemble:	Vocal ensembles with electronics

Choruses, Secular (Mixed voices) with electronics

Music with audience participation

For works in which audience members are required to participate, use a subject heading for the non-audience performers and an additional subject heading "Music with audience participation":

Piano music

Music with audience participation

Arrangements

LCSCM H1160: The qualifier ", Arranged" is added to subject headings for works that have been arranged. When it is added to a subject heading that includes medium of performance, the subject heading will be for the *arranged* medium of performance. This varies from practice for uniform titles. With a uniform title for a work that has been arranged, and AACR2 Chapter 25 requires that the uniform title include the *original* medium of performance, followed by ";‡o arranged"

See comparisons of music uniform titles and music subject headings: arrangements [50] and uniform title/subject heading combinations: arrangements [51] for more information.

When to use and when not to use the qualifier ", Arranged"

Instrumental music

1. the qualifier is free-floating with headings for arrangements when the headings are for instrumental music and the medium of performance of the arrangement is specified. The arranged medium of performance is given in the subject heading:

> 650 0 Organ music, Arranged.
> 650 0 Suites (Organ), Arranged.
> 650 0 Toccatas.
> It is *not* added to the subject heading "Toccatas" because that subject heading is not qualified by medium of performance The qualifier is not added to subject headings for instrumental music in which the medium of performance is not given.

2. use in subject headings in which medium of performance is not given:

> The qualifier may be used in large instrumental forms, such as: 650 0 Incidental music, Arranged.
> 650 0 Motion picture music, Arranged.

The qualifier is **not** used:

> ° when the only change in a work for one or more solo instruments accompanied by large ensemble is the reduction of the accompaniment for a keyboard instrument.
> (See the examples "‡v Solo with _____" under Free-floating musical presentation and medium of performance subdivisions [52].)
> ° with subject headings that generally do not include medium of performance
> (See Musical form/genre headings that are not qualified by medium of performance above), such as: 650 0 Fanfares.
> 650 0 Waltzes.

> A second subject heading with the arranged medium of performance would be assigned:

> 650 0 Fanfares.
> 650 0 Trumpet and piano music, Arranged.

Vocal music

1. Generally, ", Arranged" is used for instrumental music. However, the qualifier may be used with subject headings for larger vocal forms that do not indicate medium of performance.

> Examples:
>
> 650 0 Operas, Arranged.
>
> "‡v Instrumental settings" is generally used for vocal forms arranged for an instrumental medium:
>
> 650 0 Brass octets (Trombones (8)), Arranged ‡v Scores and parts.
>
> 650 0 Madrigals, Italian ‡v Instrumental settings.

2. The qualifier ", Arranged" is not added form/genre headings for the following vocal forms:

> Forms whose headings are usually qualified by type of chorus
>
> Works for solo singers or for one singer to a part.

Other

1. The qualifier is not used with subject headings for seasons, such as "Christmas music."
2. When only excerpts of a work have been arranged, the qualifier follows the subdivision "‡v Excerpts"

> 650 0 Symphonies ‡v Excerpts, Arranged.

Subject headings for vocal ensembles and solos

Music Cataloging at Yale [1] ? Subject cataloging [27]

Choruses vs. cantatas	**Vocal ensembles** (solo voices)	**Songs vs. solo cantatas**
Indication of secular/sacred	Indication of secular/sacred	Indication of secular/sacred
Indication of type of voice	Indication of type of voice	Indication of type of voice
Number of parts	Accompaniment	Accompaniment
Accompaniment	Arrangements	Arrangements
Arrangements	Format subdivisions	Format subdivisions
Format subdivisions		

	CHORUSES (See also Chorus subject headings [11])	**CANTATAS**
Indication of secular/sacred: • Implicit for neither • Inverted for both	Choruses, Secular Choruses, Sacred	Cantatas, Secular Cantatas, Sacred
Indication of type of voice: • Indicate type of voice followed by "voices" (except for unison) for single works or collections for	Single works: Choruses, Secular (Women's voices) Choruses, Sacred (Equal voices) Choruses, Secular (Unison)	Single works: Cantatas, Secular (Women's voices) Cantatas, Sacred (Equal voices) Cantatas, Secular (Unison) Cantatas, Secular ["Mixed voices" is implicit for single works for mixed voices.]

one type of voice. • Don't indicate voice type for collections of works for more than one type of voice.	Collections: Choruses, Sacred (Men's voices) [all for men's voices] Choruses, Secular [for various types of voices]	Collections: Cantatas, Sacred (Men's voices) [all for men's voices] Cantatas, Secular [for various types of voices]
Indicate number of parts?	Yes, when applicable; *see* Chorus subject headings [11] Choruses, Secular (Mixed voices, 4 parts) --------------------------- *Note*: It is Yale's practice [53] to **not** add the number of voices to any chorus subject heading.	No Cantatas, Secular (Men's voices)
Indicate accompaniment or lack of accompaniment?	Yes, when applicable; *see* Chorus subject headings [11] Choruses, Secular (Men's voices) with orchestra Choruses, Sacred (Children's voices) with instrumental ensemble Choruses, Secular (Mixed voices), Unaccompanied	No Cantatas, Secular (Men's voices) Choruses, Sacred (Children's voices) Cantatas, Secular
Add "Arranged" for works arranged for chorus?	No. "Arranged" is added only to subject headings for instrumental music.	No. "Arranged" is added only to subject headings for instrumental music.
Add ‡v for format subdivision?	Yes, when applicable; *see* Chorus subject headings [11] Choruses, Secular (Mixed voices) with band ‡v Scores.	Yes Cantatas, Secular (Women's voices) ‡v Scores.

	VOCAL ENSEMBLES of 9 or fewer solo voices	VOCAL ENSEMBLES of 10 or more voices
Indication of secular/sacred: • Implicit for secular • Direct order for sacred	Vocal quartets Sacred vocal duets	Vocal ensembles Sacred vocal ensembles
Indication of type of voice:	Type of voice is not indicated	Type of voice is not indicated
Indicate accompaniment or lack of accompaniment?	Yes. Vocal septets with instrumental ensemble Sacred vocal trios with continuo Vocal quintets, Unaccompanied	Yes. Vocal ensembles with electronics Vocal ensembles with flute Sacred vocal ensembles, Unaccompanied
Add "Arranged" for works arranged for vocal ensemble?	No. "Arranged" is added only to subject headings for instrumental music.	No. "Arranged" is added only to subject headings for instrumental music.

Add ‡v for format subdivision?	No when:
	
	• Unaccompanied or
	• Accompanied by
	  ○ one instrument, or
	  ○ two of the same keyboard instrument, or
	  ○ continuo
		No when:
		
		• Unaccompanied or
		• Accompanied by
		  ○ one instrument, or
		  ○ two keyboard instruments, or
		  ○ continuo

	Yes when accompanied by: • two or more instruments (other than two keyboard instruments or continuo)	Yes when accompanied by: • two or more instruments (other than two keyboard instruments or continuo)
	SONGS	**SOLO CANTATAS**
Indication of secular/sacred:	Secular is implied for songs; do not invert for sacred songs. Songs Sacred songs • •	Neither is implied for solo cantatas; invert to designate secular or sacred Solo cantatas, Secular Solo cantatas, Sacred
Indication of type of voice:?	Songs (High voice) Sacred songs (Medium voice) •	Solo cantatas, Secular (High voice) Solo cantatas, Sacred (Medium voice)
Indicate accompaniment or lack of accompaniment?	Yes Songs (Low voice) with piano Sacred songs (High voice), Unaccompanied.	No Solo cantatas, Secular (Low voice) Solo cantatas, Sacred (High voice)
Add "Arranged" for works arranged for solo voice?	No. "Arranged" is added only to subject headings for instrumental music.	No. "Arranged" is added only to subject headings for instrumental music.
Add ‡v for format su	No when: • Unaccompanied or	No when: • Unaccompanied or

bdivi sion?	• Accompanied by	• Accompanied by	
	◦ one instrument, or	◦ one instrument, or	
	◦ two keyboard instruments, or	◦ two keyboard instruments, or	
	◦ continuo	◦ continuo	
	Yes when accompanied by:	Yes when accompanied by:	
	• two or more instruments (other than two keyboard instruments or continuo)	• two or more instruments (other than two keyboard instruments or continuo)	

Subject headings for vocal music

Music Cataloging at Yale **[1] ?** Subject cataloging **[27]**

See also: Subject headings for instrumental music [3] **|** Subject subdivisions and qualifiers for music subject headings [5] **|** Coding for form and topic subdivisions [9]

Instrumental accompaniment of vocal works | Subject headings for liturgical works
Works for one voice with or without accompaniment: **Songs** | Accompaniment **| Solo cantatas** | Accompaniment
Works for two or more voices, one to a part with or without accompaniment: Accompaniment
Works for two or more voices, two or more to a part with or without accompaniment: **Choruses** |
Accompaniment **| Cantatas** | Accompaniment **| Oratorios** | Accompaniment
Unaccompanied works
Musicals and revues
Arrangements
Qualifying by language of text

Vocal music is assigned form headings or medium of performance headings just as instrumental music is.

Form headings	Medium of performance headings
Songs	Vocal trios, Unaccompanied
Oratorios	Choruses
Cantatas	Vocal duets with harp
Masses	Sacred vocal ensembles

Form **heading** are usually qualified by medium of performance (vocal range or vocal grouping) unless it is implied:

Choruses (Mixed voices)	no vocal group is implied; it must be stated
Songs (High voice)	no vocal range is implied; it must be stated
Masses	chorus is implied

Subject headings for vocal music may also indicate:

number of voices:	Choruses, Secular (Mixed voices, 4 parts [11])	
type of accompaniment:	___ with piano Unaccompanied	
secular or sacred use:	Choruses, Secular Songs [secular is implied] Vocal trios [secular is	Choruses, Sacred Sacred songs Sacred vocal trios

implied]   Oratorios [sacred is implied]
     Secular oratorios

Medium **of performance headings** are *not* assigned to works that are

- not composed in a specific form of composition
  OR
- in a form of composition not in LCSH
  OR
- when the form heading in LCSH (eg. Psalms (Music)) is not to be qualified by medium of performance.

[**»** Note: It is not LCSH practice to bring out the medium of performance in the majority of headings assigned to popular music.]

Subject **headings for liturgical music** are added when applicable. Most are given in the singular, with no medium of performance:
Holy-week music.
Magnificat (Music)
Nunc dimittis (Music)
Song of Solomon (Music)
Christmas music.
These headings can also be assigned to instrumental music.

The subject heading "Psalms (Music)" is given in the plural, with no medium of performance. When appropriate, subdivide the heading by the specific psalm:
650 0 Psalms (Music) ‡v 23rd Psalm

The numbering in subject headings for psalms follows the Authorized version (e.g., the Hebrew and Protestant Bible) and to the table under BS1450 in the LC Classification schedule. Wikipedia [54] gives a summary:

- Catholic official liturgical texts follow the Greek numbering, but modern Catholic translations often use the Hebrew numbering, sometimes adding, in parenthesis the Greek numbering as well.
- Eastern Orthodox translations are based on the Greek numbering.
- Protestant translations are based on the Hebrew numbering.

Hebrew (and Protestant) numbering	Greek/Latin (Catholic) numbering (also referred to as "vulgate")
1–8	1–8
9-10	9
11-113	10–112
114-115	113
116	114–115
117-146	116–145
147	146–147
148-150	148–150

Instrumental **accompaniment of vocal works**		
A **single instrument** is named following the word "with":	_____ with accordion	
	_____ with violoncello	
The name of **two of the *same* keyboard instrument** follows the word "with" and is qualified with "(2)":	_____ with pianos (2)	
	_____ with harpsichords (2)	
Use "keyboard instrument ensemble" when there are **two *different* keyboard instruments**: *Note*: previous practice was to name each, in alphabetical order: _____ with organ and piano	_____ with keyboard instrument	
When there are **»** two or more of the ***same non-keyboard*** instrument	_____ with string ensemble This would include string quartets, quintets, etc.	

OR » **two or more *non-keyboard* instruments from the same** [instrumental family](#) **[8]** use the instrumental family name followed by "ensemble":	_____ with woodwind ensembl This would include woodwind quartets, quintets, etc.
When there are **two or more instruments from different instrumental families** (**one to a part**), use "instrumental ensemble":	_____ with instrumental ensem
When there are **two or more instruments from different instrumental families** (**two or more to a part**), use the name of the ensemble:	_____ with orchestra _____ with band
When there are **two or more of the same *solo* instruments** (**one to a part**), use the name of that instrument followed by "ensemble":	_____ with violoncello ensembl

 Works for one voice with or without accompaniment See also Songs vs. solo cantatas [55]

Songs		
The heading "Songs" implies secular; for sacred works use "Sacred songs". Note that "Sacred songs" is not in inverted order	Songs	
	Sacred songs	
The range of the solo voice, when known, is indicated as high, medium, or low. Even if the specific voice type is known, it is not designated in a subject heading, unlike in a uniform title, in which either specific voice type or vocal range may be indicated.	Songs (High voice)	
	Sacred songs (Low voice)	
Other forms		
	Variations (Voice ...)	

Accompaniment		
Unaccompanied		
Unaccompanied songs are qualified as such:	Songs (Medium voice), Unaccompanied	
Accompanied		
Accompaniment is indicated by the phrase "with _____."		
Accompaniment of **one** instrument:	Songs (High voice) with piano	
	Sacred songs (Low voice) with violoncello	
Accompaniment of **one to two *keyboard*** instruments:	Songs (High voice) with pianos (2)	
	Sacred songs (Medium voice) with organs (2)	
Accompaniment of **one *keyboard*** instrument and **one *non-keyboard*** instrument OR **two or more *non-keyboard*** instruments is indicated as "instrumental ensemble" ➡ "Instrumental ensemble" could mean piano and violin; or flute and harp; or string quartet; or four horns. Indicating each would be incorrect:	Songs (High voice) with instrumental ensemble Variations (Voice with instrumental ensemble) Songs (High voice) with ~~piano and harp~~ Songs (High voice) with ~~string quartet~~	
Solo cantatas		
The heading "Solo cantatas" implies neither secular nor sacred. Both must be indicated, and the headings are in inverted form.	Solo cantatas, Secular	
	Solo cantatas, Sacred	
The range of the solo voice, when known, is indicated as high, medium, or low. Even if the specific voice type is known, it is not designated in a subject heading.	Solo cantatas, Secular (High voice)	
	Solo cantatas, Sacred (Low voice)	
Accompaniment		
Accompaniment for solo cantatas is not indicated in the subject heading.		

 Works for two or more voices, one to a part See also Vocal ensembles [56]

Form headings		
These are some of the form headings for works for two or more solo voices:		
Part songs		
The heading "Part songs" implies secular. For sacred works use "Part songs, Sacred." Note that it is in inverted order	Part songs	
	Part songs, Sacred	
For secular Part songs all in one language, qualify the heading by that language.	Part songs, English	

Latin is implied in the heading "Part songs, Sacred"	Part songs, Sacred *not:* Part songs, Sacred, Latin	
For sacred Part songs in other languages are assigned 2 headings:	Part songs, Sacred Part songs, English	
Specific forms of Part songs		
These headings may also be used for works for choral ensemble (two or more voices, two or more to a part). Accompaniment is not indicated in subject headings for Part songs or any of the specific types of Part songs.		
Secular:	Polyphonic chansons	
Sacred:	Motets Anthems	
Other forms		
Canons, fugues, etc. (Vocal quartet)		
Medium of performance headings		
The headings "Vocal duets," "Vocal trios," "Vocal quartets," etc. are used for groups of two to nine solo voices. For ten or more solo voices, use "Vocal ensembles." Neither the vocal range nor voice type is designated. These headings imply secular works. For sacred works, use "Sacred vocal duets," "Sacred vocal trios," "Sacred vocal quartets," etc., and "Sacred vocal ensembles"		
Secular:	Vocal duets Vocal quintets Vocal ensembles	
Sacred:	Sacred vocal duets Sacred vocal quintets Sacred vocal ensembles	
Accompaniment		
Unaccompanied works are qualified as such:	Vocal duets, Unaccompanied Sacred vocal quintets, Unaccompanied Sacred vocal ensembles, Unaccompanied	
Accompaniment is indicated by the phrase "with _____."		
Accompaniment of **one** instrument:	Vocal sextets with piano	
	Sacred vocal quartets with harp	
	Vocal ensembles with guitar	
Accompaniment of **one to two** *keyboard* instruments:	Sacred vocal trios with pianos (2)	
	Vocal quartets with harpsichords (2)	
Accompaniment of **one** *keyboard* instrument and **one** *non-keyboard* instrument OR **two or more** *non-keyboard* instruments is indicated as "instrumental ensemble"	Vocal trios with instrumental ensemble	
	Vocal trios with ~~piano and harp~~	
➡ "Instrumental ensemble" could mean piano and violin; or flute and harp; or string quartet; or four horns. Indicating each would be incorrect:		
Works for two or more voices, two or more to a part See also Choruses vs. cantatas [57]		
Choruses See also Those darn chorus subject headings! [11]		
The heading "Choruses" implies neither secular nor sacred and is used without designation of secular or sacred for collections of both secular and sacred works.		
For individual works or collections that are either secular or sacred, the term "secular" or "sacred" is added to the heading, in inverted form.		

Collections for *more than one voice grouping* which do not all have the same accompaniment:
Do not add:
  voice grouping
  number of voices
  accompaniment
➡ Do not consider solo voices in formulating subject headings for choruses.
	Choruses, Secular
	
	Choruses, Sacred	

Single works and collections for *one voice grouping*:
Add:
  voice grouping
    mixed voices, women's voices, men's voices, children's voices,
	Choruses, Secular (Mixed voices)
	Choruses, Secular (Equal voices)
	Choruses, Sacred (Children's voices)	

equal voices, unison [not unison voices] number of voices *may* be added. ➡ Do not consider solo voices in formulating subject headings for choruses.	
Number of voices is indicated only when these conditions apply: a. 8 parts or fewer AND	Choruses, Secular (Women's voices, 4 parts) with piano
b. accompaniment of either one instrument (i.e., piano, violoncello, harp, etc.) two of the *same* keyboard instrument continuo OR c. unaccompanied	Choruses, Sacred (Men's voices, 4 parts) with pianos (2) Choruses, Secular (Children's voices, 3 parts), Unaccompanied.

Accompaniment

Unaccompanied choruses are qualified as such:	Choruses, Secular (Mixed voices, 4 parts), Unaccompanied
	Choruses, Sacred (Men's voices), Unaccompanied
Accompaniment is indicated by the phrase "with _____."	Choruses, Sacred (Women's voices) with piano
	Choruses with organ
	Choruses, Secular (Mixed voices, 4 parts) with violoncello
Accompaniment of **one or two** *of the same keyboard* instrument:	Choruses, Sacred (Men's voices, 5 parts) with pianos (2
Accompaniment of **two** *different keyboard* instruments (indicated as "keyboard instrument ensemble"):	Choruses, Sacred (Men's voices) with keyboard instrument ensemble
Accompaniment of **one** *keyboard* instrument and **one** *non-keyboard* instrument OR **two or more** *non-keyboard* instruments is indicated as "instrumental ensemble"	Choruses, Secular (Mixed voices) with instrumental ensemble
	Choruses, Sacred (Children's voices) with instrumental ensemble
➡ "Instrumental ensemble" could mean piano and violin; or flute and harp; or string quartet; or four horns. Indicating each would be incorrect; use "keyboard instrument ensemble" for two or more different keyboard instruments. ➡ The number of vocal parts is not indicated when the accompaniment is two or more instruments (other than two of the same keyboard instrument or continuo)	

Cantatas

The heading "Cantatas" implies neither secular nor sacred and is used without designation of secular or sacred for collections of both secular and sacred works.

For individual works or collections that are either secular or sacred, the term "secular" or "sacred" is added to the heading, in inverted form.

Collections for *mixed voices* or for *more than one voice grouping* and Single works for *mixed voices*	Cantatas, Secular
	Cantatas, Sacred
Single works and collections for *one voice grouping other than mixed voices* Add: voice grouping (other than "mixed voices") women's voices, men's voices, children's voices, equal voices, unison [not unison voices] ➡ The number of voices is not designated in subject headings for cantatas.	Cantatas, Secular (Women's voices)
	Cantatas, Sacred (Unison)

Accompaniment

Type of accompaniment or lack of accompaniment is not designated in subject headings for cantatas.

Oratorios

The heading "Oratorios" implies a **sacred** text. The heading is used without the designation "sacred."
For oratorios with **secular** texts, use "Secular oratorios." Unlike the subject headings for choruses and cantatas, the heading in direct order (not "Oratorios, Secular)

Vocal grouping (mixed voices, women's voices, etc.) is not indicated in subject headings for oratorios.	

Accompaniment	
Type of accompaniment or lack of accompaniment is not designated in subject headings for oratorios.	
Works with accompaniment reduced for a keyboard instrument include the subject subdivision [52] "Vocal scores with ..."	Oratorios ‡v Vocal scores with organ Secular oratorios ‡v Vocal scores with piano

Other forms	
Works in a specific form are assigned with the medium of performance "Chorus" added.	Canons, fugues, etc. (Chorus ...) Waltzes (Chorus ...) Polkas (Chorus ...)

Accompaniment	
Unaccompanied works are not indicated as such:	Canons, fugues, etc. (Chorus) Rondos (Chorus) Waltzes (Chorus)
Accompaniment is indicated by the phrase "with _____."	Polkas (Chorus with orchestra) Waltzes (Chorus with piano) Waltzes (Chorus with piano, 4 hands)

equal voices: voices of the same type when employed in a polyphonic work, e.g., all sopranos or all tenors; sometimes also merely all male or all female (New Harvard Dictionary of Music)

Unaccompanied works

The qualifier "unaccompanied" is used with vocal music subject headings *except* for with these forms: cantatas, musicals, operas, oratorios or with subject headings in which lack of accompaniment is already implied (e.g., Canons, fugues, etc. (Voices (3))

Do not add "Unaccompanied" to parenthetical qualifiers in headings of this type (for two or more solo voices) when voice is the sole medium of performance (H1917.5, 8)

Musicals and revues

Musical: a theatrical production consisting of musical numbers (songs, ensembles, and dances) integrated into a dramatic framework
Revue: a theatrical production featuring a series of songs, dances, and other entertainments without any unifying dramatic element

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Arrangements

The qualifier "Arranged" is not used with vocal music subject headings.
The subject heading is assigned for the medium into which the work has been arranged.
A work originally for high voice and harp, arranged for voice and piano:

Correct:	Songs (High voice) with piano
Incorrect:	Songs (High voice) with piano, Arranged.

A work originally for chorus and orchestra; arranged for chorus and organ

Correct:	Choruses, Sacred (Mixed voices) with orchestra ‡v Vocal scores with organ.
Incorrect:	Choruses, Sacred (Mixed voices) with organ, Arranged.

However, LC is using "Arranged" in the subject heading "Oratorios":
An oratorio with accompaniment originally for piano or organ, arranged for orchestra
Oratorios, Arranged.

Qualifying by language of text

Source: *LC Subject Cataloging Manual* H 1916.3

Vocal works are qualified by the language of the text when they are:

- entirely or chiefly ballads, folk songs, children's songs, or songs

- in the original language
- in one or two languages
    - when three or more languages all from the same language group are involved, add the name of that language group [e.g., Scandanavian, Slavic, etc.]

Vocal works are *not* qualified by the language of the text when they:

- imply national emphasis
- are translations
- are in three or more languages from different language groups

Subject subdivisions and qualifiers for music subject headings

Music Cataloging at Yale [1] **?** Subject cataloging [27]

See also: Music subject headings for instrumental music [3] and vocal music [4]
Coding for form and topic subdivisions [9]

Subdivisions may bring out topical, geographic, chronological, or form aspects.

° Free-floating subdivision for musical format
° Geographical subdivision of music form/genre headings
° Subdivisions frequently used in subject headings for personal names
° Qualifiers and subdivisions for instrumental music (Arranged, Instrumental settings)
° Qualifying by language of text [58]

Free-floating subdivision for musical format Chronological subdivisions | Musical presentation and medium of performance subdivisions

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Chronological subdivisions:

The following chronological subdivisions are valid for use with music form or genre subject headings or with subject headings for collections of Western art music by two or more composers devoted to a specific period or century:

‡y To 500   Note that ‡y To 1800 is not a valid subdivision, but once was.
‡y 500-1400   Note that ‡v Early works to 1800 [59] is not a chronological subdivision, but a form/to
‡y 15th century
‡y 16th century   Chronological subdivisions combining centuries, such as "‡y 15th-16th centuries," a
‡y 17th century
‡y 18th century
‡y 19th century
‡y 20th century
‡y 21st century
These chronological subdivisions are *not* valid for use under form/genre headings for musical works:
° when the period or century is referred to only in a series statement
° for works by one composer
° for individual musical works
° in headings for folk or non-Western music
° following the subdivisions --Hymns; --Music; --Musical settings; and --Songs and music

See also Chronological subdivisions for popular music [10].

Musical presentation and medium of performance subdivisions:

The table below includes the list of free-floating musical presentation and medium of performance subdivisions.

Free-floating musical presentation and medium of performance subdivisions

‡v 2-harpsichord scores
‡v 2-piano scores
‡v 3-piano scores
‡v Chorus scores with organ
‡v Chorus scores with piano
‡v Chorus scores without accompaniment
‡v Excerpts
‡v Excerpts, Arranged
‡v Instructive editions
‡v Simplified editions
‡v Teaching pieces

‡v Parts
‡v Parts (solo)
‡v Scores
‡v Scores and parts
‡v Scores and parts (solo)

‡v Organ scores
‡v Piano scores
‡v Piano scores (4 hands)

‡v Solo with harpsichord
‡v Solo with harpsichord and piano
‡v Solo with keyboard instrument
‡v Solo(s) with organ
‡v Solo(s) with piano
‡v Solo(s) with pianos (2)
‡v Cadenzas

‡v Orchestral excerpts

‡v Vocal scores with accordion
‡v Vocal scores with continuo
‡v Vocal scores with guitar
‡v Vocal scores with harpsichord
‡v Vocal scores with keyboard instrument
‡v Vocal scores with organ
‡v Vocal scores with organ and piano
‡v Vocal scores with piano
‡v Vocal scores with piano (4 hands)
‡v Vocal scores with pianos (2)
‡v Vocal scores without accompaniment

‡v 2- piano **scores** and **‡v Solo(s) with pianos (2)** when used for works for solo instrument(s) and accompaniment of larger ensemble:
Use "‡v 2-piano scores" when the solo instrument is one type of keyboard instrument and the accompaniment has been arranged for that same instrument:

   Concertos (Piano) ‡v 2-piano scores
   Passacaglias (Piano with orchestra) ‡v 2-piano scores
   Concertos (Harpsichord) ‡v 2-harpsichord scores

However, when the solo instrument is one type of keyboard instrument, and the accompaniment is arranged for another type of keyboard instrument, use "‡v Solo(s) with (2)"

‡v 2-piano scores, **‡v 2-harpsichord scores**, **‡v 2-organ scores**, etc., are also used in subject headings for large works such as operas, ballets, etc.:

   Ballets "‡v 2-organ scores
   Operas ‡v 2-piano scores.

‡v Excerpts is used as a form subdivision under motion picture forms and genres and under forms and types of musical compositions, but *not* under headings for medium of performance.

‡v Excerpts, Arranged is used as a form subdivision under forms and types of musical compositions, but *not* under headings for medium of performance.

‡v Instructive **editions** vs. **‡v Teaching pieces:**
From Glossary and General Guidelines *[60]* of *Class M (Music)*:
Instructive edition: "an edition of a work heavily annotated with textual instructions about how to practice and interpret various passages. Do not class as instructive editions those that merely contain standard interpretive markings, fingering, etc., whether the composer's own or subsequently added."
Teaching piece: "a work composed principally for pedagogical purposes."
‡v Parts (solo)**:** "Parts (solo)" is used for the solo part(s) in a concertante work.
‡v Scores and parts (solo) is used for the full score of a concertante work and the soloist's part only.
‡v Piano scores is used for arrangements for solo piano of works originally in a different medium of performance. This concept also applies to **‡v Piano scores (4 hands)** (as opposed to the heading **Piano music (4 hands)**, which is for original music for piano, 4 hands) and **‡v Organ scores**.

These subdivisions *can* be used in subject headings for:
° printed music; the only free-floating subdivisions authorized for use with sound recordings in LCSH are headings for concertante work in which the orchestral accompaniment has been arranged for one or two keyboard instruments (e.g., piano, pianos (2), etc.): ‡ Solo with _____.
° collections of musical works or to individual musical works where the medium of performance is generally stated or implicit
° specific form/genre headings
° works for for 2 or more instruments and performers
   Examples:
   Oboe and violin music ‡v Scores.
   Piano music (Pianos (2)) ‡v Scores.

° these collective headings:

    Chamber music
    Dramatic music
    Instrumental music
    Sacred vocal music
    Vocal music

These subdivisions *cannot* be used in subject headings for:

° headings for music of special seasons, occasions, or styles, etc., or for specific texts that neither state nor imply medium of performance, in which the medium is not directly stated or implied.
 Examples:
 Christmas music
 Country music
 Te Deum laudamus (Music)

° the following vocal forms and types:

    Anthems
    Buddhist [Hindu, etc.] hymns
    Hymns
    Hymns, English, [French, etc.]
    Madrigals
    Madrigals, English, [French, etc.]
    Motets
    Part songs
    Part songs, English, [French, etc.]
    Part songs, Sacred

° headings for types of works that are generally published in only one musical presentation or format:

° the following vocal music forms and types when the works are unaccompanied, accompanied by one instrument, accompanied by continuo, or accompanied by two keyboard instruments:

    Choruses
    Choruses, Sacred
    Choruses, Secular
    Masses
    Requiems
    Sacred duets [trios, etc.]
    Sacred songs
    Sacred vocal ensembles
    Songs
    Vocal duets [trios, etc.]
    Vocal ensembles
    Vocalises

° the subdivisions --Hymns; --Music; --Musical settings; and --Songs and music

Geographical subdivision of music form/genre headings:

H 364 of the Subject Cataloging Manual: Subject Headings (SCM): Headings for musical form/genre [61] and for medium of performance [35] may be subdivided geographically, to be assigned according to the following guidelines:

- use geographic subdivisions for collections of musical works, including multipart items, series, single items from any of these types, and topical materials.
- use them only when geographic focus is stated or implied in the title or series title of the item being cataloged.
- use a geographic subdivision under the most specific heading that is applicable to all or most of the works in the collection.
- assign more specific headings that may also be appropriate without geographic subdivision.

Geographic subdivisions are not used:

- for collections of works by a single composer
- following the subdivisions --Hymns; --Music; --Musical settings; and --Songs and music.

Don't confuse place with language.

- Language follows the heading after a comma, and is in adjective form.
- Place follows the heading in subfield z, and the form of the name of the place must match the form found in the authority file.

correct:	Songs, English ‡z United States
incorrect:	Songs, American.

Subdivisions frequently used in subject headings for personal names

Subdivision	Instructions for use
‡v Musical settings	use when a literary work has been set to music with no collaboration between composer and author. Do not include a ‡t with the title of the work that has been set to music. Songs and choruses frequently fall into this category. Make an added entry for the author as well. Opera librettists, who usually collaborated with the composer, are not assigned a subject heading.)
‡v Songs and music	use when a non-dramatic composition (such as an oratorio) is about a person.
‡v Drama	use when a dramatic composition (operas, ballets, etc.) is about a person.

‡v Songs and music may also be used with topical subject headings:

650 0 Seasons ‡v Songs and music.
650 0 Robin Hood (Legendary character) ‡v Songs and music.

Subdivisions for subject headings for vocal music **[4]**

These subdivisions are used when the accompaniment has been reduced:
‡v Vocal scores with .
‡v Chorus scores with .

These subdivisions are used when the accompaniment has been omitted:
‡v Vocal scores without accompaniment.
‡v Chorus scores without accompaniment.

Qualifiers and subdivisions for instrumental music

Arranged: Subject Cataloging Manual section H 1160 prescribes the use of the qualifier "Arranged" for subject headings for instrumental music only. It is not added to headings for vocal music, such as songs and choruses. (For subject headings for arranged vocal works, see Subject headings for vocal music: Arrangements [62].) Add "Arranged" to a heading for the medium for which the piece has been arranged. However, the original medium of performance is used in the uniform title. These uniform title/subject heading combinations would be possible:

Original medium = flutes; arranged medium = clarinets:

uniform title	Trio, ‡m flutes (3), ‡r A major; ‡o arranged
subject heading	Woodwind trios (Clarinets (3)), Arranged.

Original medium = violin and orchestra; arranged medium = viola and orchestra:

uniform title	Concertos, ‡m violin, orchestra, ‡n op. 61, ‡r D major; ‡o arranged
subject heading	Concertos (Viola), Arranged.

Original medium = chorus and orchestra; arranged medium = brass quintet:

uniform title	Messiah. ‡p Hallelujah; ‡o arranged
subject heading	Brass quintets (Horn, trombone, trumpets (2), tuba), Arranged.

‡v Instrumental settings: Use ‡v Instrumental settings after headings for vocal music that has been arranged for instruments:

Original medium = voice; arranged medium = woodwind trio:	
Folk songs ‡v Instrumental settings.	Woodwind trios (Bassoon, flute, oboe), Arranged.
Original medium = voice, arranged medium = string quartet:	
Spirituals (Songs) String quartets, Arranged. ‡v Instrumental settings.	

Subject subdivisions and qualifiers for subject headings for musical compositions

Music Cataloging at Yale **[1] ?** Subject cataloging **[27]**

See also: Subject headings for instrumental music [3] and vocal music [4] **|** Coding for form and topic subdivisions [9]

Subdivisions may bring out topical, geographic, chronological, or form aspects.

° Musical presentation and medium of performance subdivisions
° Other subdivisions for musical works
° Subdivisions used for musical compositions under headings for musical instruments
° Other qualifiers and subdivisions for instrumental music (Arranged, Instrumental settings)
° Chronological subdivisions
° Geographical subdivision of music form/genre headings
° Subdivisions frequently used in subject headings for personal names
° Qualifying by language of text [58]

Musical presentation and medium of performance subdivisions:

The tables below include free-floating subdivisions for musical presentation and medium of performance subdivisions from lists 1 and 2 of H 1160 [63], pattern headings for musical compositions. Not used under the general heading **Music**.
Note that a change in policy of February 2024 removed limitations previously in place on the application of sudvisions from list 1. *Note*: Yale Music Library practice is to follow the August 2020 [64] version of H 1160.

Written or printed format of music; Performed version (list 1 in H 1160 **[63]**)	
‡v 2-harpsichord scores	‡v Solo with organ[1]
‡v 2-organ scores	‡v Solo with piano[1]
‡v 2-piano scores	‡v Solo with piano (4 hands)[1]
‡v 3-piano scores	‡v Solo with pianos (2)[1]
‡v Chorus scores with organ	‡v Solos with organ[1]
‡v Chorus scores with piano	‡v Solos with piano[1]
‡v Chorus scores without accompaniment	‡v Solos with pianos (2)[1]
‡v Fake books	‡v Vocal scores with accordion
‡v Lead sheets	‡v Vocal scores with continuo
‡v Organ scores	‡v Vocal scores with guitar
‡v Parts	‡v Vocal scores with harp
‡v Parts (solo)[1]	‡v Vocal scores with harpsichord
‡v Piano scores	‡v Vocal scores with keyboard instrument
‡v Piano scores (4 hands)	‡v Vocal scores with organ
‡v Scores	‡v Vocal scores with organ and piano
‡v Scores and parts	‡v Vocal scores with piano
‡v Scores and parts (solo)[1]	‡v Vocal scores with piano (4 hands)

‡v Solo with harpsichord[1]
‡v Solo with harpsichord and piano[1]
‡v Solo with keyboard instrument[1]

‡v Vocal scores with pianos (2)
‡v Vocal scores without accompaniment

[1] Use with instrumental music only.

‡v Parts (solo): "Parts (solo)" is used for the solo part(s) in a concertante work.

‡v Scores and parts (solo) is used for the full score of a concertante work and the soloist's part only.

‡v Piano scores is used for arrangements for solo piano of works originally in a different medium of performance. This concept also applies to **‡v Piano scores (4 hands)** (as opposed to the heading **Piano music (4 hands)**, which is for original music for piano, 4 hands) and **‡v Organ scores**.

‡v 2- piano scores and **‡v Solo(s) with pianos (2)** when used for works for solo instrument(s) and accompaniment of larger ensemble:

Use "‡v 2-piano scores" when the solo instrument is one type of keyboard instrument and the accompaniment has been arranged for that same instrument:

    Concertos (Piano) ‡v 2-piano scores

    Passacaglias (Piano with orchestra) ‡v 2-piano scores

    Concertos (Harpsichord) ‡v 2-harpsichord scores

However, when the solo instrument is one type of keyboard instrument, and the accompaniment is arranged for another type of keyboard instrument, use "‡v Solo(s) with _____ (2)"

‡v 2-piano scores, **‡v 2-harpsichord scores**, **‡v 2-organ scores**, etc., are also used in subject headings for large works such as operas, ballets, etc.:

    Ballets ‡v 2-organ scores

    Operas ‡v 2-piano scores.

Subdivisions for subject headings for vocal music [4] when the accompaniment has been reduced or omitted:

The accompaniment has been reduced for piano, organ, etc.:

    ‡v Vocal scores with _____.

    ‡v Chorus scores with _____.

The accompaniment has been omitted:

    ‡v Vocal scores without accompaniment.

    ‡v Chorus scores without accompaniment.

Other subdivisions for musical works (list 2 in H 1160 [63])

‡v Cadenzas
‡v Excerpts[2]
‡v Excerpts, Arranged[2]
‡v Film adaptations
‡v Instructive editions
‡v Instrumental settings
‡v Juvenile

‡v Librettos
‡v Scenarios
‡v Simplified editions
‡v Stage guides
‡v Teaching pieces
‡v Television adaptations
‡v Texts

[2] Use only under headings for form or type of composition.

‡v Excerpts is used as a form subdivision under motion picture forms and genres and under forms and types of musical compositions, but *not* under headings for medium of performance.

‡v Excerpts, Arranged is used as a form subdivision under forms and types of musical compositions, but *not* under headings for medium of performance.

‡v Instructive editions vs. **‡v Teaching pieces:**

From Glossary and General Guidelines *[60]* of *Class M (Music)*:

Instructive edition: "an edition of a work heavily annotated with textual instructions about how to practice and interpret various passages. Do not class as instructive editions those that merely contain standard interpretive markings, fingering, etc., whether the composer's own or subsequently added."

Teaching piece: "a work composed principally for pedagogical purposes."

Subdivisions used for musical compositions under headings for musical instruments: from Pattern headings: Musical instruments H 1161 [65]

For use under headings for individual instruments, including brands and models of instruments, and families of instruments. Not used under the general heading **Musical instruments**.

‡v Methods

‡v Methods ‡v Group instruction
‡v Methods ‡v Juvenile
‡v Methods ‡v Self-instructions
‡v Methods ([style of music])**³**
‡v Methods ([style of music]) ‡v Group instruction **³**
‡v Methods ([style of music]) ‡v Self-instructions**³**
‡v Orchestral excerpts
‡v Studies and exercises
‡v Studies and exercises ‡v Juvenile
‡v Studies and exercises ([style of music])**³**

³ When using the subdivisions ‡v Methods or ‡v Studies and exercises qualified by a style of music, assign an additional heading for the style of music subdivided by ‡v Instruction and study.
See H1161 [65] for the pattern headings with styles of music indicated.

Other qualifiers and subdivisions for instrumental music

Arranged: Subject Cataloging Manual section H 1160 prescribes the use of the qualifier "Arranged" for subject headings for instrumental music only. It is not added to headings for vocal music, such as songs and choruses. (For subject headings for arranged vocal works, see Subject headings for vocal music; Arrangements [62].) Add "Arranged" to a heading for the medium for which the piece has been arranged. However, the original medium of performance is used in the preferred title. These preferred title/subject heading combinations would be possible:

Original medium = flutes; arranged medium = clarinets:

preferred title	Trio, ‡m flutes (3), ‡r A major; ‡o arranged
subject heading	Woodwind trios (Clarinets (3)), Arranged.

Original medium = violin and orchestra; arranged medium = viola and orchestra:

preferred title	Concertos, ‡m violin, orchestra, ‡n op. 61, ‡r D major; ‡o arranged
subject heading	Concertos (Viola), Arranged.

Original medium = chorus and orchestra; arranged medium = brass quintet:

preferred title	Messiah. ‡p Hallelujah; ‡o arranged
subject heading	Brass quintets (Horn, trombone, trumpets (2), tuba), Arranged.

‡v Instrumental settings: Use ‡v Instrumental settings after headings for vocal music that has been arranged for instruments:

Original medium = voice; arranged medium = woodwind trio:

Folk songs ‡v Instrumental settings.	Woodwind trios (Bassoon, flute, oboe), Arranged.

Original medium = voice, arranged medium = string quartet:

Spirituals (Songs) String quartets, Arranged.
‡v Instrumental
settings.

Chronological subdivisions:

The following chronological subdivisions are valid for use with music form or genre subject headings or with subject headings for collections of Western art music by two or more composers devoted to a specific period or century:

‡y To 500	Note that ‡y To 1800 is not a valid subdivision, but once was.
‡y 500-1400	
‡y 15th century	Note that ‡v Early works to 1800 [59] is not a chronological subdivision, but a form/t
‡y 16th century	
‡y 17th century	Chronological subdivisions combining centuries, such as "‡y 15th-16th centuries," a
‡y 18th century	
‡y 19th century	
‡y 20th century	
‡y 21st century	

These chronological subdivisions are *not* valid for use under form/genre headings for musical works:
° when the period or century is referred to only in a series statement
° for works by one composer
° for individual musical works
° in headings for folk or non-Western music
° following the subdivisions --Hymns; --Music; --Musical settings; and --Songs and music

See also Chronological subdivisions for popular music [10].

Geographical subdivision of music form/genre headings:

H 364 of the Subject Cataloging Manual: Subject Headings (SCM): Headings for musical form/genre [61] and for medium of performance [35] may be subdivided geographically, to be assigned according to the following guidelines:

- use geographic subdivisions for collections of musical works, including multipart items, series, single items from any of these types, and topical materials.
- use them only when geographic focus is stated or implied in the title or series title of the item being cataloged.
- use a geographic subdivision under the most specific heading that is applicable to all or most of the works in the collection.
- assign more specific headings that may also be appropriate without geographic subdivision.

Geographic subdivisions are not used:

- for collections of works by a single composer
- following the subdivisions --Hymns; --Music; --Musical settings; and --Songs and music.

Don't confuse place with language.

- Language follows the heading after a comma, and is in adjective form.
- Place follows the heading in subfield z, and the form of the name of the place must match the form found in the authority file.
  correct: Songs, English ‡z United States
  incorrect: Songs, American.

Subdivisions frequently used in subject headings for personal names	
Subdivision	**Instructions for use**
‡v Musical settings	use when a literary work has been set to music with no collaboration between composer and author. Do not include a ‡t with the title of the work that has been set to music. Songs and choruses frequently fall into this category. Make an added entry for the author as well. Opera librettists, who usually collaborated with the composer, are not assigned a subject heading.)
‡v Songs and music	use when a non-dramatic composition (such as an oratorio) is about a person.
‡v Drama	use when a dramatic composition (operas, ballets, etc.) is about a person.

‡v Songs and music may also be used with topical subject headings:
650 0 Seasons ‡v Songs and music.
650 0 Robin Hood (Legendary character) ‡v Songs and music.

The order of instruments in subject headings

Music Cataloging at Yale **[1] ?** Subject cataloging **[27]**

The order of instruments is by instrument family, then within each family:
The LC *Subject Cataloging Manual* instruction sheet 1917.5, *Music form/genre headings: medium of performance,*
under *2. Solo instruments in headings: Order of solo instruments* gives the following instructions:

Assign the names of up to nine solo instruments in the following order:
1. keyboard instruments,
2. wind instruments,
3. plucked instruments,
4. percussion, electronic, and other instruments,
5. bowed stringed instruments,
6. unspecified instruments,
7. continuo.

Within each category, give the instruments in alphabetical order *with the exception* of bowed stringed instruments;
give these in score order, high to low, basing the order on the range of each instrument as described in standard
music reference sources.

Instrument family			Comments	Order wit
Keyboard (includes electronic equivalents)		**harpsichord** **organ** **piano**	For a more complete list of keyboard instruments, see Keyboard instruments [66] accordion and celesta are to be considered keyboard instruments for the purposes of subject headings. (**Bandoneon, bayan,** and **concertina** are also being considered a keyboard instrument.) Continuo is given as the last element of the subject element rather than as a keyboard instrument.	alphabetic
Winds	**Woodwinds**	**flute** **oboe** **clarinet** **saxophone** **bassoon**	For a more complete list of woodwinds, see Woodwind instruments [67]	alphabetic Alphabeti: *before* ad plural: use oboes d'amore *not* oboe oboes (2) because ' singular) ' alphabetiz "oboe d'ar
	Brasses	**horn** **trumpet** **trombone** **baritone** **tuba**	For a more complete list of brasses, see Brass instruments [68]	alphabetic
Plucked (includes electronic equivalents)		**harp** **guitar** **lute** **mandolin**	For a more complete list of plucked instruments, see Plucked instruments [69]	alphabetic
Percussion, electronic, and other		**drum** **celeste** **gong**	"Other" includes bagpipes, bandoneon, carillon, cimbalon, harmonica, hurdy-gurdy, zither, etc. Computer, electronics,	alphabetic

	marimba **vibraphone** **xylophone**	synthesizer, and electronic instruments that do not have acoustic equivalents (e.g., ondes Martenot) also fall in this category. Non-musical instruments [70] (e.g., glass music, balloon, etc.) are included here. For a more complete list, see M145-M175 in Class M.	
		Note: accordion and celesta are no longer considered percussion instruments for the purposes of subject headings.	
Bowed strings	**violin** **viola** cello **double bass**	For a more complete list of strings, see Stringed instruments [71]	*score* ord violin, viol double ba Note: bas practice, t modern a bowed str instrumen » violin, ly viola d'am viola da g violone, d » pardess precedes d'amore » viola d'a precedes gamba » baryton inconsiste practice
unspecified **continuo**			

Accordion and **celesta** previously were considered to be percussion instruments. The Library of Congress Cataloging Policy and Support Office Weekly subject heading list 13 (March 31, 2004) [72] reported the change in order of accordion in sh8594021 and Weekly subject heading list 17 (April 28, 2004) [73] announced the change in the subject authority record for celesta (sh85-21624) from "classified as a metallophone" to "regarded by New Grove as a keyboard instrument" and "played by the pianist."

violoncello/cello: On 2/21/13, The Library of Congress Policy and Standards Division announced that they will revise subject headings that include the word "violoncello" and "violoncellos" to "cello" and "cellos" and its derivatives (e.g., Violoncello makers, Violoncellists) to reflect RDA's preference for the word "cello."

"Other" instruments:
In LC class M175.A-Z, the following instruments are among those listed under "Percussion instruments. Other instruments":
  accordion, autopharp, bandoneon, dulcimer, harmonica, hurdy-gurdy, Jew's harp, musical saw

In LC class ML1083-1091, the following instruments are listed as "other":
  accordion, bandoneon, concertina, glass harmonica, hurdy-gurdy, Jew's harp, mouth organs (including harmonica)

Glass harmonica, hurdy-gurdy, and Jew's harp are consistently treated as "other":
sh 85109528 Quartets (Flute, glass harmonica, viola, cello)
sh 85109941 Quintets (Flute, oboe, **glass harmonica**, viola, cello)
97702161 Quintets (Piano, **glass harmonica**, percussion, violin, cello)
90755006 Quintets (Harpsichord, recorder, trumpet, **hurdy-gurdy**, cello)
sh 85010975 Bagpipe and hurdy-gurdy music
sh 87002867 **Hurdy-gurdy** and violin music

sh 85092265 Nonets (Clarinets (2), horns (2), **hurdy-gurdies (2)**, violas (2), cello)
sh 86007666 Concertos (Mandola and **Jew's harp** with string orchestra)
sh2003010592 Mandola and **Jew's harp** music

However, accordion, bandoneon, and concertina are considered keyboard instruments in subject headings. In recent LC original cataloging (but not LC copy cataloging), LC consistently treats these instruments as keyboard instruments:
2005441595 Quintets (Bandoneon, piano, electric guitar, violin, double bass)
2005441519 Sextets (Bandoneon, piano, saxophone, guitar, percussion, double bass)
97702511 Octets (Accordion, piano, clarinet, flute, guitar, mandolin, percussion, double bass)
2005530240 Nonets (Bandoneon, piano, electric guitar, harp, violins (2), viola, cello, double bass)

Older LC original cataloging that was recently revised also follows this practice:
87752935 Trios (Accordion, piano, flute)
87752905 Trios (Accordion, piano, percussion)
87752935 Quartets (Accordion, piano, violin, cello)

Those darn chorus subject headings!

[Music Cataloging at Yale](#) **[1] ?** [Subject cataloging](#) **[27]**

See also [Music subject headings for vocal music: Works for two or more voices, two or more to a part](#) [74]
[Subject headings for vocal ensembles and solos (choruses vs. cantatas and songs vs. solo cantatas)](#) [12]

Note: Local Yale Music Library practice:
° Number of voices: Historical practice was to **not** add the number of voices to any chorus subject heading.
° subdivision ‡v Scores: Yale Music Library practice is to follow the [August 2020](#) [64] version of H 1160.

When to add the number of parts and the subdivision ‡v Scores to chorus subject headings

Number of voices:	Accompaniment:	Indicate number of parts?	Current LC practice as per H 1160: Add subdivision ‡v Scores?
8 or fewer	° unaccompanied **OR** the accompaniment is: ° not indicated; ° for continuo; ° for solo instrument; ° for two **of the same keyboard**[*] instrument,	YES	YES
8 or fewer	° two or more instruments (other than continuo or two of the same[*] keyboard instrument)	NO	YES
9 or more	° unaccompanied **OR** the accompaniment is: ° not indicated; ° for continuo; ° for solo instrument; ° for two **of the same keyboard**[*] instrument,	NO	YES
9 or more	° two or more instruments (other than continuo or two of the same[*] keyboard instrument)	NO	YES

[*]In the 680 field in the subject authority record for "Choruses" (sh 85024772), no. 5 was changed from "for 2 keyboard instruments" to "2 of the same keyboard instrument" as per the Library of Congress subject headings

weekly list 41 (October 8, 2008)

Examples

Incorrect: Choruses, Secular (Mixed voices, 4 parts) with instrumental ensemble.
° Number of voices not included when the accompaniment is two or more instruments (other than continuo or two of the same keyboard instrument)
Correct: Choruses, Secular (Mixed voices) with instrumental ensemble
° [add the subdivision ‡v Scores when appropriate.]

Incorrect: Choruses, Secular (Mixed voices, 16 parts), Unaccompanied.
° Number of voices is included only when 8 or fewer.
Correct: Choruses, Secular (Mixed voices), Unaccompanied.
° [add the subdivision ‡v Scores when appropriate.]

Incorrect: Choruses, Secular (Mixed voices, 4 parts) with piano, Arranged.
° The qualifier "Arranged [75]" is not used in subject headings for vocal music.
Correct: Choruses, Secular (Mixed voices, 4 parts) with piano.
° [add the subdivision ‡v Scores when appropriate.]

Source URL:https://web.library.yale.edu/cataloging/music/subject-cataloging

Links
[1] http://web.library.yale.edu/cataloging/music [2] http://web.library.yale.edu/cataloging/music/scmpages [3] http://web.library.yale.edu/cataloging/music/subinstr [4] http://web.library.yale.edu/cataloging/music/subvocal [5] http://web.library.yale.edu/cataloging/music/subjsubd [6] http://www.loc.gov/catdir/cpso/musicws.pdf [7] http://web.library.yale.edu/cataloging/music/local6xx [8] http://web.library.yale.edu/cataloging/music/instr650 [9] http://web.library.yale.edu/cataloging/music/subdcode [10] http://web.library.yale.edu/cataloging/music/shjzzpop [11] http://web.library.yale.edu/cataloging/music/darnchor [12] http://web.library.yale.edu/cataloging/music/chorcant [13] http://web.library.yale.edu/cataloging/music/types-composition-and-lc-subject-headings [14] http://web.library.yale.edu/cataloging/music/lcgft [15] https://www.musiclibraryassoc.org/resource/resmgr/BCC_Resources/BPsForUsingLCGFT_Music.pdf [16] http://www.musiclibraryassoc.org/resource/resmgr/BCC_Genre_Form_Task_Force/Hierarchy1506.pdf [17] http://musicgenrepublicforum.pbworks.com/w/page/21942009/FrontPage [18] http://www.loc.gov/catdir/cpso/genreformgeneral.html [19] http://www.loc.gov/catdir/cpso/genre_form_faq.pdf [20] http://www.loc.gov/catdir/cpso/genremusic.html [21] http://www.hahnlibrary.net/libraries/formgenre-categorized.html#music [22] http://www.loc.gov/aba/cataloging/subject/weeklylists/ [23] https://vimeo.com/121087033 [24] http://www.musiclibraryassoc.org/ [25] http://id.loc.gov/authorities/subjects.html [26] http://www.loc.gov/aba/pcc/saco/documents/SACOManual2007.pdf [27] http://web.library.yale.edu/cataloging/music/subject-cataloging [28] http://web.library.yale.edu/cataloging/music/subjsubd#chron [29] http://www.itcompany.com/inforetriever/form_subdivisions_list.htm [30] https://web.library.yale.edu/cataloging/music/relationshipdesgi [31] http://www.loc.gov/aba/publications/FreeSHM/H0080.pdf [32] http://www.loc.gov/aba/publications/FreeSHM/freeshm.html [33] http://www.loc.gov/aba/publications/FreeSHM/H1916_3.pdf [34] http://www.loc.gov/aba/publications/FreeSHM/H1917_5.pdf [35] http://web.library.yale.edu/cataloging/music/subinstr#medperf [36] http://web.library.yale.edu/cataloging/music/subvocal#medium [37] http://www.loc.gov/aba/publications/FreeSHM/H1916_5.pdf [38] http://www.loc.gov/aba/publications/FreeSHM/H1917.pdf [39] http://www.loc.gov/aba/publications/FreeSHM/H1918.pdf [40] http://www.loc.gov/aba/publications/FreeSHM/H1438.pdf [41] http://www.loc.gov/aba/publications/FreeSHM/H1110.pdf [42] http://www.loc.gov/aba/publications/FreeSHM/H1160.pdf [43] http://www.loc.gov/aba/publications/FreeSHM/H1161.pdf [44]

http://www.loc.gov/aba/publications/FreeSHM/H2075.pdf [45]
http://www.loc.gov/aba/publications/FreeSHM/H2190.pdf [46]
http://web.library.yale.edu/cataloging/music/instr650#cello [47]
http://web.library.yale.edu/cataloging/music/subvocal#unaccompanied [48]
http://web.library.yale.edu/cataloging/music/comparison-of-uniform-titles-and-preferred-titles#chamber [49]
http://66.170.18.227/mcb/vol-44-2013/MCB%202013-01.html#questions [50]
http://web.library.yale.edu/cataloging/music/types-composition-and-lc-subject-headings#arrangements [51]
http://web.library.yale.edu/cataloging/music/subjunif#arrangements [52]
http://web.library.yale.edu/cataloging/music/subjsubd#muspres [53]
http://web.library.yale.edu/cataloging/music/local6xx#darnchor [54] http://en.wikipedia.org/wiki/Psalms#Numbering
[55] http://web.library.yale.edu/cataloging/music/chorcant#songs [56]
http://web.library.yale.edu/cataloging/music/chorcant#ensembles [57]
http://web.library.yale.edu/cataloging/music/chorcant#choruses [58]
http://web.library.yale.edu/cataloging/music/subvocal#text [59]
http://web.library.yale.edu/cataloging/music/subdcode#early [60] http://www.loc.gov/catdir/cpso/class_m.html [61]
http://web.library.yale.edu/cataloging/music/subinstr#instform [62]
http://web.library.yale.edu/cataloging/music/subvocal#arrangements [63]
https://www.loc.gov/aba/publications/FreeSHM/H1160.pdf [64]
http://web.archive.org/web/20230207082304/https://www.loc.gov/aba/publications/FreeSHM/H1160.pdf [65]
https://www.loc.gov/aba/publications/FreeSHM/H1161.pdf [66]
http://web.library.yale.edu/cataloging/music/instname#keyboard [67]
http://web.library.yale.edu/cataloging/music/instname#woodwind [68]
http://web.library.yale.edu/cataloging/music/instname#brass [69]
http://web.library.yale.edu/cataloging/music/instname#pluck [70]
http://web.library.yale.edu/cataloging/music/subinstr#noninstr [71]
http://web.library.yale.edu/cataloging/music/instname#string [72]
http://www.loc.gov/catdir/cpso/wls04/awls0413.html [73] http://www.loc.gov/catdir/cpso/wls04/awls0417.html [74]
http://web.library.yale.edu/cataloging/music/subvocal#2voice2part [75]
https://web.library.yale.edu/cataloging/music/subvocal#arrangements