Subject cataloging

Music Cataloging at Yale [1] ?

Music-specific

- Music instruction sheets in the Subject Cataloging Manual [2]
- 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
    - A hierarchical view of Music Genre/Form Terms in LCGFT [16]
    - Genre/Form Task Force [17] MLA Subject Access Subcommittee of the Bibliographical Control Committee
    - Music genre/form/medium project public wiki [18]
  - LC documentation [19]
    - FAQs about LC genre/form headings [20] (not music-specific)
    - Genre/form headings for musical works [21]
  - LCSH topical headings usable as form/genre headings [22] (privately maintained list based on the Library of Congress subject headings weekly lists [23])
- Exploring a Faceted World [24]: discovering music resources using medium of performance and genre terms (video of a presentation at the 2015 MLA [25] meeting)

General

- Library of Congress subject headings search [26]
- SACO participants' manual [28] from LC
- Use of ‡v and ‡x subfield for form subdivisions in subject headings [29] from University of Southern Mississippi

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


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 For performed music (sound
the following order of preference: 1. when the music was popular, 2. date of composition, 3. date of publication

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** [31]

<table>
<thead>
<tr>
<th>Subject heading</th>
<th>Chronological subdivision</th>
</tr>
</thead>
</table>

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.

<table>
<thead>
<tr>
<th>Subject heading</th>
<th>Subdivide chronologically?</th>
<th>Subdivide by --United States if brought out in item</th>
<th>Add 043 n-us--- when implied in the subject heading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bluegrass music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blues (Music)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Country music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jazz</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Popular instrumental music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Popular music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rock music</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

PAGE 2 OF 44
<table>
<thead>
<tr>
<th>Subject</th>
<th>Form</th>
<th>Topic</th>
<th>Coding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big band music</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Bluegrass music</td>
<td>Begin --To 1951</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Blues (Music)</td>
<td>Begin --To 1931</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Boogie Woogie (Music)</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Bop (Music)</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Calypso (Music)</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Christian rock music</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Contemporary Christian music</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Country music</td>
<td>Begin --To 1951</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Disco music</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Dixieland music</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Doo-wop (Music)</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Folk-rock music</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Funk (Music)</td>
<td>No⁠¹</td>
<td>No</td>
<td>No¹</td>
</tr>
<tr>
<td>Gospel music</td>
<td>No</td>
<td>Yes/No²</td>
<td>Yes</td>
</tr>
<tr>
<td>Honky-tonk music</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Jazz</td>
<td>Begin --To 1921</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Jazz vocals</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Klezmer music</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Old-time music</td>
<td>No⁠¹</td>
<td>No</td>
<td>Yes³</td>
</tr>
<tr>
<td>Popular music</td>
<td>Begin --To 1901</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Popular instrumental music</td>
<td>Begin --To 1901</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Ragtime music</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Rap (Music)</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Reggae music</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Rhythm and blues music</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Rock music</td>
<td>Begin --To 1961</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Rockabilly music</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Salsa (Music)</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Soul music</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Steel band music</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Swing (Music)</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Western swing (Music)</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Women's music³</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
</tbody>
</table>

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


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 [32] 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

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

subdivisions for books about music

**Code as ‡v**
- Bibliography
- Bibliography ‡v Graded lists
- Discography
  - Early works to 1800
- Interpretation (Phrasing, dynamics, etc.)
- Music
- Stories, plots, etc.
- Thematic catalogs

**Code as ‡x**
- Analysis, appreciation
- Characters
- Discography ‡x Methodology
- First performances
- History and criticism
- Literary themes, motives
- Manuscripts ‡x Facsimiles
- 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**
- Catalogs, Manufacturers’
- Catalogs and collections
- Chord diagrams
- Methods
  - Methods ‡v Group instruction
  - Methods ‡v Juvenile
  - Methods ‡v Self-instruction
- Orchestra studies
- Studies and exercises
  - Studies and exercises ‡v Juvenile

**Code as ‡x**
- Acoustics
- Construction
- Customizing
- Embouchure
- Fingering
  - Fingering ‡v Charts, diagrams, etc.
  - Instruction and study
    - Instruction and study ‡v Juvenile
- Multiphonics
- 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 [31].

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**


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

Chorus Subject Headings

It is Yale's practice to not add the number of voices to any chorus subject heading. We do follow LC practice for adding the subdivisions ‡v Scores, ‡v Scores and parts, etc.

Chorus subject headings should have the number of parts deleted:

650 _0 Choruses, Secular (Mixed voices, 4 parts) with piano.

When there are two or more subject headings with the number of parts included, deleting the number may result in identical subject headings. In that case, delete the number of parts from one of them and delete the other subject heading entirely:

650 _0 Choruses, Sacred (Mixed voices, 3 parts) with continuo.

A chorus subject heading such as this, in which the number of parts are indicated even though the accompaniment is an ensemble:

650 _0 Choruses, Sacred (Mixed voices, 6 parts) with instrumental ensemble ‡v Scores.

is incorrect, anyway, since you do not add the number of voices when there are eight or fewer with accompaniment of two or more instruments (other than two keyboard instruments or continuo). This subject heading should be:

650 _0 Choruses, Sacred (Mixed voices) with instrumental ensemble ‡v Scores.

There are non-Music Library records in ORBIS with chorus subject headings including the number of parts. Do not change these, unless they are incorrectly formulated.

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.

<table>
<thead>
<tr>
<th>Subject type</th>
<th>Former practice</th>
<th>Current practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal names</td>
<td>600 _4</td>
<td>692 _4</td>
</tr>
<tr>
<td>Corporate names</td>
<td>610 _4</td>
<td>693 _4</td>
</tr>
<tr>
<td>Conference names</td>
<td>611 _4</td>
<td>694 _4</td>
</tr>
<tr>
<td>Uniform titles</td>
<td>630 _4</td>
<td>695 _4</td>
</tr>
<tr>
<td>Topical subjects</td>
<td>650 _4</td>
<td>690 _4</td>
</tr>
<tr>
<td>Geographic subjects</td>
<td>651 _4</td>
<td>691 _4</td>
</tr>
</tbody>
</table>

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 [33] "‡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 __ 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.:
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


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 [34])

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 [35]

### Overview

| H 1916.3 [36] | Music: General | Overview of the assignment of subjects headings for all materials in the field of music:
| * 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

| H 1917.5 [37] | Music form/genre headings: medium of performance | The type(s) of subject heading(s) covered:
| Heads for musical compositions, specifically, those music form/genre headings.
<p>| For more information, see medium of performance headings for instrumental music. |</p>
<table>
<thead>
<tr>
<th>Instruction sheet # and title</th>
<th>The type(s) of subject heading(s) covered</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>H 1916.5</strong> [40]</td>
<td>Jazz and popular music</td>
</tr>
<tr>
<td></td>
<td>Guidelines for assigning headings to jazz and popular music, and for using geographic and chronological subdivisions. For more information, see <a href="https://web.library.yale.edu">Chronological and geographic subdivisions for subject headings</a>.</td>
</tr>
<tr>
<td><strong>H 1917</strong> [41]</td>
<td>Music of ethnic, national, and religious groups</td>
</tr>
<tr>
<td></td>
<td>Heads for works that consist of or discuss the music of ethnic groups, music with national emphasis, and religious music of certain groups, and non-Western art music, including works about the musical instruments of these groups.</td>
</tr>
<tr>
<td><strong>H 1918</strong> [42]</td>
<td>Musical instruments</td>
</tr>
<tr>
<td></td>
<td>Guidance in establishing and using headings for the names of musical instruments. For free-floating subdivisions used with headings for musical instruments see [H 1160]. For musical instruments as the medium of performance in form/genre headings see [H 1917.5].</td>
</tr>
<tr>
<td><strong>H 1438</strong> [43]</td>
<td>Composers and works about music of individual composers</td>
</tr>
<tr>
<td></td>
<td>Heads for works about specific compositions by a composer and works about individual medium of performance. Refers to [H 1110] [44]: Free-floating subdivisions: names of persons</td>
</tr>
<tr>
<td><strong>Free-floating subdivisions</strong></td>
<td></td>
</tr>
<tr>
<td>Instruction sheet # and title</td>
<td>The type(s) of subject heading(s) covered</td>
</tr>
<tr>
<td><strong>H 1160</strong> [45]</td>
<td>Pattern headings for musical compositions</td>
</tr>
<tr>
<td></td>
<td>Free-floating subdivisions for:</td>
</tr>
<tr>
<td></td>
<td>° musical forms and types of compositions</td>
</tr>
<tr>
<td></td>
<td>° medium of performance, style, function,</td>
</tr>
<tr>
<td></td>
<td>° music for special seasons or occasions,</td>
</tr>
<tr>
<td></td>
<td>° musical settings of special texts, etc.,</td>
</tr>
<tr>
<td></td>
<td>° headings including the subdivisions</td>
</tr>
<tr>
<td></td>
<td>° Hymns</td>
</tr>
<tr>
<td></td>
<td>° Music</td>
</tr>
<tr>
<td></td>
<td>° Musical settings</td>
</tr>
<tr>
<td></td>
<td>° Songs and music.</td>
</tr>
<tr>
<td></td>
<td>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], and [Subject subdivisions and qualifiers for music subject headings] [5].</td>
</tr>
<tr>
<td></td>
<td>This category does <em>not</em> include the general heading Music.</td>
</tr>
<tr>
<td><strong>H 1161</strong> [46]</td>
<td>Pattern headings for individual musical instruments</td>
</tr>
<tr>
<td></td>
<td>Includes free-floating subdivisions for headings for brands and models of instruments. Includes a list of form subdivisions.</td>
</tr>
<tr>
<td></td>
<td>This category does <em>not</em> include the general heading Musical instruments.</td>
</tr>
<tr>
<td><strong>H 2075</strong> [47]</td>
<td>Songs and music</td>
</tr>
<tr>
<td></td>
<td>Guidelines on the use of the free-floating subdivisions &quot;--Songs and music&quot; for vocal or instrumental music</td>
</tr>
<tr>
<td></td>
<td>Use for music that</td>
</tr>
<tr>
<td></td>
<td>° interprets or that is inspired by a person or geographic location</td>
</tr>
<tr>
<td></td>
<td>° is otherwise associated with the heading.</td>
</tr>
<tr>
<td></td>
<td>&quot;--Songs and music--History and criticism&quot;</td>
</tr>
<tr>
<td></td>
<td>Use for works that discuss the songs or music about a topic or entity</td>
</tr>
<tr>
<td><strong>H 2190</strong> [48]</td>
<td>Texts</td>
</tr>
<tr>
<td></td>
<td>For vocal music, use the free-floating subdivision &quot;--Texts&quot; in headings for specific works that contain the words to one or more songs, hymns, etc., without the music.</td>
</tr>
</tbody>
</table>
Subject headings for instrumental music

Music Cataloging at Yale [1] | Subject cataloging [30]


- 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** (harpischord, 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 [49])
- 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
Subject cataloging
Published on Yale University Library (https://web.library.yale.edu)

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.  medium must be specified
   Chorale preludes (Orchestra)  organ is implied since organ is the medium implicit in "Chorale preludes,"
   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

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)

   dance forms such as:
   allemandes  fandangos  fantasias
   bourrées  fandangos  toccatas
   courantes  polkas  inventions
   fandangos  polonaises  nocturnes
   gavottes  sarabans  préludes
   gavottes  sarabans  ricercars

   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)
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 [49])

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 [49])

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 [49] (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 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** [49] with percussion ensemble" have not been established. They are valid subject headings because "piccolo," "saxophone," and "**cello** [49]" 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 choral 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 [50]

<table>
<thead>
<tr>
<th>If the work is a specific type for <strong>one</strong> instrument, use the subject heading for that type, qualified by the name of the instrument:</th>
<th>Sonatas (Piano)</th>
<th>Suites (Violin)</th>
</tr>
</thead>
<tbody>
<tr>
<td>If the work is <strong>not</strong> a specific type for <strong>one</strong> instrument, use the medium of performance as the subject heading followed by &quot;music&quot;:</td>
<td>Piano music</td>
<td>Violin music</td>
</tr>
<tr>
<td>If the work is a specific type for <strong>two of the same</strong> instrument, use the subject heading for that type, qualified by the name of the instrument:</td>
<td>Sonatas (Pianos (2))</td>
<td>Suites (Violins (2))</td>
</tr>
<tr>
<td>If the work is <strong>not</strong> a specific type for <strong>two of the same</strong> instrument, use the medium of performance as the subject heading followed by &quot;music&quot; and qualified to indicate two of the instruments:</td>
<td>Piano music (Pianos (2))</td>
<td>Violin music (Violins (2))</td>
</tr>
</tbody>
</table>

A work **not** of a specific type for **two pianos** being performed by **one** person is assigned the subject heading:

**Two different instruments**

<table>
<thead>
<tr>
<th>If the work is a specific type for <strong>two different</strong> 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 &quot;and&quot;:</th>
<th>Rondos (Flute and oboe)</th>
<th>Suites (Horn and viola)</th>
</tr>
</thead>
<tbody>
<tr>
<td>If the work is <strong>not</strong> a specific type for <strong>two different</strong> instruments, use the medium of performance as the subject heading. The names of the instruments will be connected by the word &quot;and&quot; and followed by &quot;music&quot;:</td>
<td>Flute and oboe music</td>
<td>Horn and viola music</td>
</tr>
</tbody>
</table>

**One choral 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:

| 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 [51] 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** [49] | Piano trios |
| Piano, violin, viola, **cello** [49] | Piano quartets |
| Piano, 2 violins, viola, **cello** [49] | Piano quintets |
| violin, viola, **cello** [49] | String trios |
| 2 violins, viola, **cello** [49] | 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: 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: |  |
| 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: |  |
| 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: |  |
| 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: |  |
| **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: |  |
| 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: |  |
| If the work is **not** a specific type for four different instruments from String quartets (Violins (2), violas (2)) |  |
**the same family**, use "quartets" preceded by the instrument family name as the subject heading. Name the instruments and the number of each:

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:

<table>
<thead>
<tr>
<th>Five Instruments</th>
<th>Wind quintets (Oboes (3), trumpet)</th>
<th>Wind quartets (Oboes (3), trumpet)</th>
<th>Wind quintets (Oboes (4), cello)</th>
</tr>
</thead>
</table>

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 instrument and the number:

<table>
<thead>
<tr>
<th>Five Instruments</th>
<th>Wind quintets (Oboes (3), viola)</th>
<th>Wind quartets (Oboes (3), viola)</th>
<th>Wind quintets (Oboes (4), viola)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Five Instruments</th>
<th>Wind quintets (Oboes (5))</th>
<th>Wind quartets (Oboes (5))</th>
<th>Wind quintets (Bassoons (2), oboe, violas (2))</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Six instruments</th>
<th>Rondos (Flutes (5))</th>
<th>Suites (Horns (3), oboes (2))</th>
<th>Rondos (Flutes (6))</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Six instruments</th>
<th>String sextets (Violins (6))</th>
<th>Woodwind sextets (Oboes (6))</th>
<th>String sextets (Violins (3), violas (2), cello [49])</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Six instruments</th>
<th>String sextets (Violins (7))</th>
<th>Brass sextets (Horns (2), trombones (2), trumpet)</th>
<th>Sextets (Bassoon, flute, oboe, trumpet, violins, viola)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Seven instruments</th>
<th>Suites (Horns (2), oboes (2), violins (3))</th>
<th>Rondos (Flutes (7))</th>
<th>Suites (Flutes (7))</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Seven instruments</th>
<th>String septets (Violins (7))</th>
<th>Brass septets (Horns (7))</th>
<th>String septets (Violins (3), viola (2), cellos [49] (2))</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Seven instruments</th>
<th>Wind septets (Horns (4), oboes (2), trumpets)</th>
<th>Septets (Flute, oboes (2), trumpet, violins, violas (2))</th>
<th>Septets (Piano, clarinet, horns (2), percussion, violas (2))</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Eight instruments</th>
<th>Rondos (Flutes (8))</th>
<th>Suites (Horns (2), oboes (2), violins (2), violas (2))</th>
<th>String octets (Violins (8))</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Eight instruments</th>
<th>String octets (Violins (4), viola (2), cellos [49] (2))</th>
<th>Plucked instrument octets (Guitars (8))</th>
<th>Wind octets (Flutes (2), horns (4), oboes (2))</th>
</tr>
</thead>
</table>
number of each:
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))
String nonets (Violins (9))
Woodwind nonets (Oboes (9))

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 number:

String nonets (Violins (3), viola (3), cellos [49] (3))
Brass nonets (Baritones (2), horns (4), trumpets (3))
Nonets (Flutes (2), oboes (2), trumpet, violins (2), violas (2))

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:
Nonets (Violins (3), viola (3), cellos (3))
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 not a specific type for ten or more of the same solo instrument, use the name of the instrument followed by "choir music":
Clarinet choir music
Violin choir music

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
Rondos (Orchestra)
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:

If the work is not a specific type for a large ensemble, use the medium of performance followed by "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:

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 and concertinos accompanied with accompaniment other than orchestra**

If the work is a concerto or concertino for one or more solo 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:

**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:

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:

**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:

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:

*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

**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 | 2 pianos
- Two or more performers: 1 piano, 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 hands, use the subject heading for that type, qualified by "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":

#### 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":

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)":

#### 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)":

#### 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":

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)":

#### 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":

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

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)":
subject heading followed by "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))
- Piano music (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))":
- Suite (Pianos (2))
- Sonatas (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)
- Piano music (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)
- 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)
- 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 (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":

Percussion instrument music

Music for one percussionist playing one unspecified solo percussion instrument and for collections of compositions for several different solo percussion instruments:

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 instrument, 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 [49])

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 [49])
a quintet for flute, bass clarinet, tubular bells, violin, and cello
Quintets (Clarinet, flute, tubular bells, violin, cello [49])
a quintet for string quartet and one percussionist playing two or more instruments
Quintets (Percussion, violins (2), viola, cello [49])
a quintet for violin, viola, cello, and 2 marimbas
Quintets (Percussion, violins (2), viola, cello [49])
a quintet for violin, viola, cello, and two percussionists playing two or more instruments
Quintets (Marimbas (2), violin, viola, cello [49])
a quintet for violin, viola, cello, and two percussionists, one playing timpani, the other playing marimba
Quintets (Percussion, violin, viola, cello [49])
Quintets (Marimba, timpani, violin, viola, cello [49])
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 [52] 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.

<table>
<thead>
<tr>
<th>Music for solo non-musical instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>If the work is not a specific type for a specific non-musical instrument, use the subject heading for that medium, followed by &quot;music&quot;:</td>
</tr>
<tr>
<td>Glass music</td>
</tr>
<tr>
<td>Leaf music</td>
</tr>
<tr>
<td>Computer music</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Duets with one non-musical instrument and one traditional instrument or soloist</th>
</tr>
</thead>
<tbody>
<tr>
<td>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 &quot;music&quot; following the order of instruments in subject headings [8].</td>
</tr>
<tr>
<td>Balloon and electronic music</td>
</tr>
<tr>
<td>Radio receiver and piano music</td>
</tr>
<tr>
<td>Guitar and computer music</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Works for one or more non-musical instrument and two or more traditional instruments or soloists</th>
</tr>
</thead>
<tbody>
<tr>
<td>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].</td>
</tr>
<tr>
<td>Trios (Electronics, sound effects)</td>
</tr>
<tr>
<td>Quartets (Clarinet, flute, computer, double bass)</td>
</tr>
<tr>
<td>Sextets (Clarinet, flute, keyboard controller, mallet controller, violin, cello [49])</td>
</tr>
<tr>
<td>Septets (Piano, clarinet, flute, radio receiver, xylorimba, violin, cello [49])</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Works for one non-musical instrument and accompanying ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>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 &quot;concerto,&quot; specify the accompanying ensemble only with it is not orchestra:</td>
</tr>
<tr>
<td>Concertos (Cellular telephone)</td>
</tr>
<tr>
<td>Concertos (Saxophone and computer with chamber orchestra)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Works for two or more non-musical instruments of the same kind</th>
</tr>
</thead>
<tbody>
<tr>
<td>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:</td>
</tr>
<tr>
<td>Overtures (Computers (2))</td>
</tr>
<tr>
<td>Overtures (Tin cans (4))</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Works for two or more different non-musical instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>For works not of a specific type for two or more different non-musical sound effects music instruments, use the heading &quot;Sound effects music&quot;:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Works for soloist and two or more non-musical instruments as accompaniment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use &quot;sound effects&quot; as the name of the accompaniment:</td>
</tr>
<tr>
<td>Songs (High voice) with sound effects</td>
</tr>
<tr>
<td>Vocal quartets with computer.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Those darn electronic music headings!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Usual LC practice for pieces with tape is to treat &quot;electronics&quot; 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 &quot;electronics&quot; 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.</td>
</tr>
<tr>
<td>Source: very slightly modified from a message from Joe Bartl, LC, posted June 27, 2012, on MOUG-L</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Solo electronic music</th>
</tr>
</thead>
<tbody>
<tr>
<td>If the work is a specific type for electronics, use the subject heading for that type, qualified by &quot;Electronics&quot; enclosed in parenthesis:</td>
</tr>
<tr>
<td>Suites (Electronics)</td>
</tr>
<tr>
<td>Canons, fugues, etc. (Electronics)</td>
</tr>
<tr>
<td>Electronic music</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Duets with one traditional instrument or soloist</th>
</tr>
</thead>
<tbody>
<tr>
<td>For works either of a specific type or not of a specific type for electronics and one traditional instrument or soloist use &quot;_________ and electronic music&quot; or &quot;Electronic and ___________ music,&quot; following the order of instruments in subject headings [8].</td>
</tr>
<tr>
<td>Flute and electronic music</td>
</tr>
<tr>
<td>Electronic and percussion music</td>
</tr>
</tbody>
</table>
Subject cataloging
Published on Yale University Library (https://web.library.yale.edu)

**headings**

**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, use "electronics":

- Canons, fugues, etc. (Electronics, violin, viola, cello)
- Trios (Clarinet, flute, electronics)
- Octets (Piano, clarinet, flute, harp, electronics, percussion, violin, cello)
- Septets (Electronics, percussion)

**Works for electronics and large ensemble**
Following the order of instruments in subject headings, use "electronics":

- Concertos (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 and uniform title/subject heading combinations: arrangements 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 [55].)
* 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 F anf are s.
  650 0 W altz es.

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


<table>
<thead>
<tr>
<th>Choruses vs. cantatas</th>
<th>Vocal ensembles (solo voices)</th>
<th>Songs vs. solo cantatas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indication of secular/sacred</td>
<td>Indication of secular/sacred</td>
<td>Indication of secular/sacred</td>
</tr>
<tr>
<td>Indication of type of voice</td>
<td>Indication of type of voice</td>
<td>Indication of type of voice</td>
</tr>
<tr>
<td>Number of parts</td>
<td>Accompaniment</td>
<td>Accompaniment</td>
</tr>
<tr>
<td>Accompainment</td>
<td>Arrangements</td>
<td>Arrangements</td>
</tr>
</tbody>
</table>
### Arrangements

<table>
<thead>
<tr>
<th>Format subdivisions</th>
<th>CHORUSES</th>
<th>CANTATAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indication of secular/sacred:</td>
<td>Choruses, Secular</td>
<td>Cantatas, Secular</td>
</tr>
<tr>
<td></td>
<td>Choruses, Sacred</td>
<td>Cantatas, Sacred</td>
</tr>
<tr>
<td><strong>Implicit for neither</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Inverted for both</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indication of type of voice:</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Single works:</strong></td>
<td>Choruses, Secular (Women's voices)</td>
<td>Cantatas, Secular (Women's voices)</td>
</tr>
<tr>
<td></td>
<td>Choruses, Sacred (Equal voices)</td>
<td>Cantatas, Sacred (Equal voices)</td>
</tr>
<tr>
<td><strong>Collections:</strong></td>
<td>Choruses, Sacred (Men's voices) [all for men's voices]</td>
<td>Cantatas, Sacred (Men's voices) [all for men's voices]</td>
</tr>
<tr>
<td></td>
<td>Choruses, Sacred [for various types of voices]</td>
<td>Cantatas, Sacred [for various types of voices]</td>
</tr>
<tr>
<td><strong>Don't indicate voice type for collections of works for more than one type of voice.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indicate number of parts?</td>
<td>Yes, when applicable; see Chorus subject headings [11]</td>
<td>No</td>
</tr>
<tr>
<td></td>
<td>Choruses, Secular (Mixed voices, 4 parts)</td>
<td>Cantatas, Secular (Men's voices)</td>
</tr>
<tr>
<td><strong>Note:</strong></td>
<td>It is Yale's practice [56] to not add the number of voices to any chorus subject heading.</td>
<td></td>
</tr>
<tr>
<td>Indicate accompaniment or lack of accompaniment?</td>
<td>Yes, when applicable; see Chorus subject headings [11]</td>
<td>No</td>
</tr>
<tr>
<td></td>
<td>Choruses, Secular (Men's voices) with orchestra</td>
<td>Cantatas, Secular (Children's voices)</td>
</tr>
<tr>
<td></td>
<td>Choruses, Sacred (Children's voices) with instrumental ensemble</td>
<td>Cantatas, Secular</td>
</tr>
<tr>
<td></td>
<td>Choruses, Secular (Mixed voices), Unaccompanied</td>
<td></td>
</tr>
<tr>
<td>Add &quot;Arranged&quot; for works arranged for chorus?</td>
<td>No. &quot;Arranged&quot; is added only to subject headings for instrumental music.</td>
<td>No. &quot;Arranged&quot; is added only to subject headings for instrumental music.</td>
</tr>
<tr>
<td>Add ‡v for format subdivision?</td>
<td>Yes, when applicable; see Chorus subject headings [11]</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>Choruses, Secular (Mixed voices) with band ‡v Scores.</td>
<td>Cantatas, Secular (Women's voices) ‡v Scores.</td>
</tr>
</tbody>
</table>

### VOCAL ENSEMBLES

<table>
<thead>
<tr>
<th>Format subdivisions</th>
<th>VOCAL ENSEMBLES of 9 or fewer solo voices</th>
<th>VOCAL ENSEMBLES of 10 or more voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indication of secular/sacred:</td>
<td>Vocal quartets</td>
<td>Vocal ensembles</td>
</tr>
<tr>
<td></td>
<td>Sacred vocal duets</td>
<td>Sacred vocal ensembles</td>
</tr>
</tbody>
</table>
### Indication of type of voice:

- **Type of voice is not indicated**

- **Yes.**
  - Vocal septets with instrumental ensemble
  - Sacred vocal trios with continuo
  - Vocal quintets, Unaccompanied

- **No.** "Arranged" is added only to subject headings for instrumental music.

#### Add "Arranged" for works arranged for vocal ensemble?

- **Yes.**
  - Vocal ensembles with electronics
  - Vocal ensembles with flute
  - Sacred vocal ensembles, Unaccompanied

- **No.** "Arranged" is added only to subject headings for instrumental music.

#### Add ‡v for format subdivision?

- **No when:**
  - Unaccompanied
  - Accompanied by
    - one instrument, or
    - two of the same keyboard instrument, or
    - continuo

- **Yes when accompanied by:**
  - two or more instruments (other than two keyboard instruments or continuo)

---

### SONGS

**Indication of secular/sacred:**
- Secular is implied for songs; do not invert for sacred songs.

**Type of voice:**
- Songs (High voice)
- Sacred songs (Medium voice)

**Indicate accompaniment or lack of accompaniment?**
- Yes when accompanied by:
  - two or more instruments (other than two keyboard instruments or continuo)

---

### SOLO CANTATAS

**Indication of secular/sacred:**
- Neither is implied for solo cantatas; invert to designate secular or sacred

**Type of 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

**Add "Arranged" for works arranged for vocal ensemble?**
- Yes
  - Solo cantatas, Secular (Low voice)
  - Solo cantatas, Sacred (High voice)
ment or lack of accompaniment?

<table>
<thead>
<tr>
<th>Add &quot;No. &quot;Arranged&quot; is added only to subject headings for instrumental music.</th>
<th>No. &quot;Arranged&quot; is added only to subject headings for instrumental music.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arranged for works arranged for solo voice?</td>
<td>Add ‡v for form at subdivision?</td>
</tr>
<tr>
<td>• Unaccompanied or one instrument, or two keyboard instruments, or continuo</td>
<td>• Unaccompanied or one instrument, or two keyboard instruments, or continuo</td>
</tr>
<tr>
<td>• Accompanied by</td>
<td>• Accompanied by</td>
</tr>
<tr>
<td>• two or more instruments (other than two keyboard instruments or continuo)</td>
<td>• two or more instruments (other than two keyboard instruments or continuo)</td>
</tr>
</tbody>
</table>

Subject headings for vocal music

See also: Subject headings for instrumental music | Subject subdivisions and qualifiers for music subject headings | Coding for form and topic subdivisions

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 | 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.

<table>
<thead>
<tr>
<th>Form headings</th>
<th>Medium of performance headings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs</td>
<td>Vocal trios, Unaccompanied</td>
</tr>
</tbody>
</table>
Subject headings for vocal music may also indicate:

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

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 [57] 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

<table>
<thead>
<tr>
<th>Number Range</th>
<th>Greek/Latin (Catholic) numbering (also referred to as &quot;vulgate&quot;)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–8</td>
<td>1–8</td>
</tr>
<tr>
<td>9–10</td>
<td>9</td>
</tr>
<tr>
<td>11–113</td>
<td>10–112</td>
</tr>
<tr>
<td>114–115</td>
<td>113</td>
</tr>
<tr>
<td>116</td>
<td>114–115</td>
</tr>
<tr>
<td>117–146</td>
<td>116–145</td>
</tr>
<tr>
<td>147</td>
<td>146–147</td>
</tr>
<tr>
<td>148–150</td>
<td>148–150</td>
</tr>
</tbody>
</table>

**Instrumental accompaniment of vocal works**

- **A single instrument** is named following the word "with":
  - with accordion
  - with violoncello
  - with pianos (2)
  - with harpsichords (2)

- The name of **two of the same keyboard instrument** follows the word "with" and is qualified with "(2)":
  - with keyboard instrument (2)

- Use "keyboard instrument ensemble" when there are **two different keyboard instruments**:
  - with keyboard instrument ensemble

**Note:** previous practice was to name each, in alphabetical order:
- with organ and piano

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]
  - with woodwind ensemble
  - This would include woodwind quartets, quintets, etc.

  use the instrumental family name followed by "ensemble":

When there are **two or more instruments from different instrumental families (one to a part)**, use "instrumental ensemble":

- with instrumental ensemble

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 ensemble

**Works for one voice with or without accompaniment** See also Songs vs. solo cantatas [58]

**Songs**

- The heading "Songs" implies secular; for sacred works use "Sacred songs". Note that "Sacred songs" is not in inverted order

<table>
<thead>
<tr>
<th>Types of Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs</td>
</tr>
<tr>
<td>Sacred songs</td>
</tr>
</tbody>
</table>

- 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.

**Other forms**

- Variations (Voice ...)

**Accompaniment**

**Unaccompanied**

- Unaccompanied songs are qualified as such:
  - Songs (Medium voice), Unaccompanied

**Accompanied**

- Accompaniment is indicated by the phrase "with _________."

<table>
<thead>
<tr>
<th>Accompaniment of one instrument:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs (High voice) with piano</td>
</tr>
<tr>
<td>Sacred songs (Low voice) with violoncello</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Accompaniment of one to two keyboard instruments:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs (High voice) with pianos (2)</td>
</tr>
<tr>
<td>Sacred songs (Medium voice) with organs (2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Accompaniment of one keyboard instrument and one non-keyboard instrument OR two or more non-keyboard instruments is indicated as</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs (High voice) with instrumental ensemble Variations (Voice with instrumental ensemble)</td>
</tr>
<tr>
<td>Songs (High voice) with piano and harp</td>
</tr>
</tbody>
</table>
“Instrumental ensemble” could mean piano and violin; or flute and harp; or string quartet; or four horns. Indicating each would be incorrect:

**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.

- Solo cantatas, Secular (High voice)
- Solo cantatas, Sacred (Low voice)

**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.
  - For secular Part songs all in one language, qualify the heading by that language.
  - Latin is implied in the heading “Part songs, Sacred”.
  - For sacred Part songs in other languages are assigned 2 headings.

- **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.

- **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.”

**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
  - Vocal trios with instrumental ensemble
  - Vocal trios with piano and harp
### Instrumental ensemble

"Instrumental ensemble" could mean piano and violin; or flute and harp; or string quartet; or four horns. Indicating each would be incorrect:

```
Instrumental ensemble
```

### Works for two or more voices, two or more to a part
See also Choruses vs. cantatas [60]

### 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: | Choruses, Secular |
| Do not add: | Choruses, Sacred |
| voice grouping | |
| number of voices | |
| accompaniment | |

**Do not consider solo voices in formulating subject headings for choruses.**

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

### Accompaniment

Unaccompanied choruses are qualified as such:

| 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 ________.

| 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:

| Accompaniment of **one or two of the same keyboard** instrument: | Choruses, Sacred (Men's voices, 5 parts) with pianos (2) |
| Choruses, Sacred (Men's voices) with keyboard instrument ensemble |
| Choruses, Secular (Mixed voices) with instrumental ensemble |

Accompaniment of **two different keyboard** instruments (indicated as "keyboard instrument ensemble");

| 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"**

| Accompaniment of **one keyboard** instrument and **one non-keyboard** instrument OR **two or more non-keyboard** instruments is indicated as **"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.

<table>
<thead>
<tr>
<th>Collections for <strong>mixed voices</strong> or for more than one voice grouping</th>
<th>Cantatas, Secular</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single works for <strong>mixed voices</strong></td>
<td>Cantatas, Sacred</td>
</tr>
</tbody>
</table>

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.

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 is 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.

<table>
<thead>
<tr>
<th>Works with accompaniment reduced for a keyboard instrument include the subject subdivision [55]</th>
<th>Oratorios ‡v Vocal scores with organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal scores with ...</td>
<td>Secular oratorios ‡v Vocal scores with piano</td>
</tr>
</tbody>
</table>

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))

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

Arrangements
Subject cataloging
Published on Yale University Library (https://web.library.yale.edu)

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


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 [61]

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

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  
‡y 16th century  
‡y 17th century  
‡y 18th century  
‡y 19th century  
‡y 20th century  
‡y 21st century

Note that ‡v Early works to 1800 [62] is not a chronological subdivision, but a form/genre subdivision. 
Chronological subdivisions combining centuries, such as "‡y 15th-16th centuries," 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.

<table>
<thead>
<tr>
<th>Free-floating musical presentation and medium of performance subdivisions</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡v 2-harpischord scores</td>
</tr>
<tr>
<td>‡v Parts</td>
</tr>
<tr>
<td>‡v Solo with harpsichord</td>
</tr>
<tr>
<td>‡v Vocal scores with accordion</td>
</tr>
<tr>
<td>‡v 2-piano scores</td>
</tr>
<tr>
<td>‡v Parts (solo)</td>
</tr>
<tr>
<td>‡v Solo with harpsichord</td>
</tr>
<tr>
<td>‡v Vocal scores with accordion</td>
</tr>
<tr>
<td>‡v 3-piano scores</td>
</tr>
<tr>
<td>‡v Scores</td>
</tr>
<tr>
<td>‡v Solo with harpsichord</td>
</tr>
<tr>
<td>‡v Vocal scores with accordion</td>
</tr>
<tr>
<td>‡v Chorus scores with organ</td>
</tr>
<tr>
<td>‡v Scores and parts</td>
</tr>
<tr>
<td>‡v Solo with keyboard</td>
</tr>
<tr>
<td>‡v Vocal scores with continuo</td>
</tr>
<tr>
<td>‡v Chorus scores with piano</td>
</tr>
<tr>
<td>‡v Scores and parts (solo)</td>
</tr>
<tr>
<td>‡v Solo with keyboard instrument</td>
</tr>
<tr>
<td>‡v Vocal scores with guitar</td>
</tr>
<tr>
<td>‡v Chorus scores without accompaniment</td>
</tr>
<tr>
<td>‡v Solo(s) with organ</td>
</tr>
<tr>
<td>‡v Vocal scores with harpsichord</td>
</tr>
<tr>
<td>‡v Excerpts</td>
</tr>
<tr>
<td>‡v Organ scores</td>
</tr>
<tr>
<td>‡v Solo(s) with piano</td>
</tr>
<tr>
<td>‡v Vocal scores with harpsichord</td>
</tr>
<tr>
<td>‡v Excerpts, Arranged</td>
</tr>
<tr>
<td>‡v Piano scores</td>
</tr>
<tr>
<td>‡v Solo(s) with pianos (2)</td>
</tr>
<tr>
<td>‡v Vocal scores with keyboard instrument</td>
</tr>
<tr>
<td>‡v Instructive editions</td>
</tr>
<tr>
<td>‡v Piano scores (4 hands)</td>
</tr>
<tr>
<td>‡v Cadenzas</td>
</tr>
<tr>
<td>‡v Vocal scores with organ</td>
</tr>
<tr>
<td>‡v Simplified editions</td>
</tr>
<tr>
<td>‡v Orchestral excerpts</td>
</tr>
<tr>
<td>‡v Teaching pieces</td>
</tr>
<tr>
<td>‡v Vocal scores with organ and piano</td>
</tr>
<tr>
<td>‡v Vocal scores with piano</td>
</tr>
<tr>
<td>‡v Vocal scores with pianos</td>
</tr>
</tbody>
</table>

‡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-harpischord 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-harpischord 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 [63] 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)

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

° the following vocal forms and types: Anthem Madrigals

Buddhist English, t [Hindu, [French, etc.] etc.]

Hymns Motets

Hymns, Part

Hymns, songs English, Part

Hymns, songs [French, etc.]

Madrigals [French, etc.]

Part

songs, Sacred

° 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 [64] and for medium of performance [38] 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

<table>
<thead>
<tr>
<th>Subdivision</th>
<th>Instructions for use</th>
</tr>
</thead>
</table>
| ‡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 [65].) 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:

<table>
<thead>
<tr>
<th>Uniform title</th>
<th>Subject heading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trio, ‡m flutes (3), ‡r A major; ‡o arranged</td>
<td>Woodwind trios (Clarinets (3)), Arranged.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Uniform title</th>
<th>Subject heading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concertos, ‡m violin, orchestra, ‡n op. 61, ‡r D major; ‡o arranged</td>
<td>Concertos (Viola), Arranged.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Uniform title</th>
<th>Subject heading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Messiah, ‡p Hallelujah; ‡o arranged</td>
<td>Brass quintets (Horn, trombone, trumpets (2), tuba), Arranged.</td>
</tr>
</tbody>
</table>

**‡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 music subject headings**


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 [61]

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

**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 [62] is not a chronological subdivision, but a form/topical subdivision.

---
‡y 16th century
‡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**

<table>
<thead>
<tr>
<th>‡v 2-harpsichord scores</th>
<th>‡v Parts</th>
<th>‡v Solo with harpsichord</th>
<th>‡v Vocal scores with accordion</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡v 2-piano scores</td>
<td>‡v Parts (solo)</td>
<td>‡v Solo with harpsichord and piano</td>
<td>‡v Vocal scores with continuo</td>
</tr>
<tr>
<td>‡v 3-piano scores</td>
<td>‡v Scores</td>
<td>‡v Solo with keyboard instrument</td>
<td>‡v Vocal scores with guitar</td>
</tr>
<tr>
<td>‡v Chorus scores with organ</td>
<td>‡v Scores and parts</td>
<td>‡v Solo(s) with organ instrument</td>
<td>‡v Vocal scores with harpsichord</td>
</tr>
<tr>
<td>‡v Chorus scores with piano</td>
<td>‡v Scores and parts (solo)</td>
<td>‡v Solo(s) with piano</td>
<td>‡v Vocal scores with keyboard instrument</td>
</tr>
<tr>
<td>‡v Chorus scores without accompaniment</td>
<td>‡v Organ scores</td>
<td>‡v Solo(s) with pianos (2)</td>
<td>‡v Vocal scores with vocal score and piano</td>
</tr>
<tr>
<td>‡v Excerpts</td>
<td>‡v Piano scores</td>
<td>‡v Vocal scores with organ and piano</td>
<td></td>
</tr>
<tr>
<td>‡v Excerpts, Arranged</td>
<td>‡v Piano scores (4 hands)</td>
<td>‡v Vocal scores with organ</td>
<td></td>
</tr>
<tr>
<td>‡v Instructional editions</td>
<td>‡v Cadenzas</td>
<td>‡v Vocal scores with organ and piano</td>
<td></td>
</tr>
<tr>
<td>‡v Simplified editions</td>
<td>‡v Orchestral excerpts</td>
<td>‡v Vocal scores with piano</td>
<td></td>
</tr>
<tr>
<td>‡v Teaching pieces</td>
<td>‡v Cadenzas</td>
<td>‡v Vocal scores with piano</td>
<td></td>
</tr>
</tbody>
</table>

‡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 (Harpischord) ‡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 Instructional editions vs. ‡v Teaching pieces:
From Glossary and General Guidelines [63] 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 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)

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

  - the following vocal forms and types: Anthem, Madrigal s s, Buddhis, English, etc., etc., etc.
  - 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, Sacred Choruses, Sacred songs, Sacred vocal ensembles
    - Sacred Choruses, Sacred Secular Choruses, Secular Songs
    - Secular Masses, Sacred Masses, Sacred vocal ensembles Vocal duets
    - Requiems, Sacred Requiems, Sacred duets [trios, etc.] Vocal ensembles
    - Sacred duets [trios, etc.] Vocalises

- under headings with following 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 [64] and for medium of performance [38] may be subdivided geographically, to be assigned according to the following
Subject cataloging
Published on Yale University Library (https://web.library.yale.edu)

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.

<table>
<thead>
<tr>
<th>correct:</th>
<th>incorrect:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs, English ‡z United States</td>
<td>Songs, American</td>
</tr>
</tbody>
</table>

Subdivisions frequently used in subject headings for personal names

<table>
<thead>
<tr>
<th>Subdivision</th>
<th>Instructions for use</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡v Musical settings</td>
<td>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. )</td>
</tr>
<tr>
<td>‡v Songs and music</td>
<td>use when a non-dramatic composition (such as an oratorio) is about a person.</td>
</tr>
<tr>
<td>‡v Drama</td>
<td>use when a dramatic composition (operas, ballets, etc.) is about a person.</td>
</tr>
</tbody>
</table>

‡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

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 [65].) 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:**

<table>
<thead>
<tr>
<th>Uniform title</th>
<th>Subject heading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trio, ᵃm flutes (3), ᵃr A major; ᵃo arranged</td>
<td>Woodwind trios (Clarinets (3)), Arranged.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Uniform title</th>
<th>Subject heading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concertos, ᵃm violin, orchestra, ᵃn op. 61, ᵃr D major; ᵃo arranged</td>
<td>Concertos (Viola), Arranged.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Uniform title</th>
<th>Subject heading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Messiah, ᵃp Hallelujah; ᵃo arranged</td>
<td>Messiah: Brass quintets (Horn, trombone, trumpets (2), tuba), Arranged.</td>
</tr>
</tbody>
</table>

**‡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:**

<table>
<thead>
<tr>
<th>Uniform title</th>
<th>Subject heading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folk songs ᵃv Instrumental settings.</td>
<td>Woodwind trios (Bassoon, flute, oboe), Arranged.</td>
</tr>
</tbody>
</table>

**Original medium = voice, arranged medium = string quartet:**

<table>
<thead>
<tr>
<th>Uniform title</th>
<th>Subject heading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spirituals (Songs) String quartets, Arranged.</td>
<td>Spirituals (Songs) String quartets, Arranged.</td>
</tr>
</tbody>
</table>

The order of instruments in subject headings


**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.

<table>
<thead>
<tr>
<th>Instrument family</th>
<th>Comments</th>
<th>Order within alphabetical order</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Keyboard</strong> (includes electronic equivalents)</td>
<td>harpsichord, organ, piano</td>
<td>For a more complete list of keyboard instruments, see Keyboard instruments [66]. Accordions and celestes are to be considered keyboard instruments for the purposes of subject headings. (Bandoneons, bayans, and concertinas are also being considered a</td>
</tr>
</tbody>
</table>
### Winds (Woodwinds)

- flute
- oboe
- clarinet
- saxophone
- bassoon

For a more complete list of woodwinds, see [Woodwind instruments](#).

### Brasses

- horn
- trumpet
- trombone
- baritone
- tuba

For a more complete list of brasses, see [Brass instruments](#).

### Plucked (includes electronic equivalents)

- harp
- guitar
- lute
- mandolin
- drum
- celeste
- gong
- marimba
- vibraphone
- xylophone

For a more complete list of plucked instruments, see [Plucked instruments](#). "Other" includes bagpipes, bandoneon, carillon, cimbalon, harmonica, hurdy-gurdy, zither, etc. Computer, electronics, synthesizer, and electronic instruments that do not have acoustic equivalents (e.g., ondes Martenot) also fall in this category. Non-musical instruments (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.

### Percussion, electronic, and other

- drum
- celeste
- gong
- marimba
- vibraphone
- xylophone

"Other" includes bagpipes, bandoneon, carillon, cimbalon, harmonica, hurdy-gurdy, zither, etc. Computer, electronics, synthesizer, and electronic instruments that do not have acoustic equivalents (e.g., ondes Martenot) also fall in this category. Non-musical instruments (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](#).

*score order: violin, viola, cello, double bass.*

**Note:** based on LC practice, the modern and early bowed string instruments are listed as follows:

- » violin, lyra viol, viol, viola d’amore, viola da gamba, violone, double bass
- » pardessus de viole precedes viola d’amore
- » viola d’amore precedes viola da gamba
- » baryton inconsistently in LC practice
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 (Harpischord, 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!


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: It is practice in the Yale Music Library to not add the number of voices to any chorus subject heading. For more information, see Local practice in 6XX fields [7].
**When to add the number of parts and the subdivision ‡v Scores to chorus subject headings**

<table>
<thead>
<tr>
<th>Number of voices:</th>
<th>Accompaniment:</th>
<th>Indicate number of parts?</th>
<th>Add subdivision ‡v Scores?</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 or fewer</td>
<td>unaccompanied</td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>OR</td>
<td>the accompaniment is:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>not indicated;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>for continuo;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>for solo instrument;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>for two of the same keyboard instrument,</td>
<td>(see Local practice in 6XX fields [7] for Yale Music Library practice)</td>
<td></td>
</tr>
<tr>
<td>8 or fewer</td>
<td>two or more instruments</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td></td>
<td>(other than continuo or two of the same keyboard instrument)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 or more</td>
<td>unaccompanied</td>
<td>NO</td>
<td>NO</td>
</tr>
<tr>
<td>OR</td>
<td>the accompaniment is:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>not indicated;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>for continuo;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>for solo instrument;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>for two of the same keyboard instrument,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 or more</td>
<td>two or more instruments</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td></td>
<td>(other than continuo or two of the same keyboard instrument)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*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 piano ‡v Scores.
- Choruses, Secular (Mixed voices, 4 parts) with instrumental ensemble.
- Choruses, Secular (Mixed voices, 16 parts), Unaccompanied.
- Choruses, Secular (Mixed voices, 4 parts) with piano, *Arranged* [65].

**Correct**
- Choruses, Secular (Mixed voices, 4 parts) with piano ‡v Scores.
- Choruses, Secular (Mixed voices) with instrumental ensemble [add the subdivision ‡v Scores when appropriate.]
- Choruses, Secular (Mixed voices), Unaccompanied.
- Choruses, Secular (Mixed voices, 4 parts) with piano.

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

**Links**

1. [http://web.library.yale.edu/cataloging/music](http://web.library.yale.edu/cataloging/music)
2. [http://web.library.yale.edu/cataloging/music/scmpages](http://web.library.yale.edu/cataloging/music/scmpages)
3. [http://web.library.yale.edu/cataloging/music/subinstr](http://web.library.yale.edu/cataloging/music/subinstr)
4. [http://web.library.yale.edu/cataloging/music/subvocal](http://web.library.yale.edu/cataloging/music/subvocal)
5. [http://web.library.yale.edu/cataloging/music/subjsubd](http://web.library.yale.edu/cataloging/music/subjsubd)
7. [http://web.library.yale.edu/cataloging/music/local6xx](http://web.library.yale.edu/cataloging/music/local6xx)
8. [http://web.library.yale.edu/cataloging/music(instr650](http://web.library.yale.edu/cataloging/music(instr650)
9. [http://web.library.yale.edu/cataloging/music/subdcode](http://web.library.yale.edu/cataloging/music/subdcode)
10. [http://web.library.yale.edu/cataloging/music/shjazzpop](http://web.library.yale.edu/cataloging/music/shjazzpop)
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