Medium of performance (MARC 382)

Music Cataloging at Yale? MARC tagging [1]

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


See also a PDF [4] of the complete list as of 2017 or a list of commonly used terms [5].

See also 380 [6]: Form of work | 381 [7]: Other distinguishing characteristics of a work or expression | 383 [8]: Numeric designation of musical work | 384 [9]: Key

Sources: LC MARC 21 format for bibliographic date [10] and authority data [11] and DCM Z1 [12]

Indicators | Subfields: a | b | d | e | n | p | r | s | t | v | 2 | Examples: instrumental | vocal


Instructions for PCC catalogers are in Descriptive Cataloging Manual (DCM) Z1 [12], section on field 382.

For some of the most commonly used terms, see Commonly used terms in the Library of Congress Medium of Performance Terms for Music (LCMPT) [5]

General hierarchy of LCMPT:

<table>
<thead>
<tr>
<th>Ensemble (generally more than one performer)</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>• instrumental ensemble:</td>
<td>• vocal ensemble:</td>
</tr>
<tr>
<td>○ accordion band</td>
<td>○ chorus</td>
</tr>
<tr>
<td>○ band</td>
<td>○ solo vocal ensemble</td>
</tr>
<tr>
<td>○ bowed string ensemble</td>
<td></td>
</tr>
<tr>
<td>○ continuo</td>
<td></td>
</tr>
<tr>
<td>○ electronics</td>
<td></td>
</tr>
<tr>
<td>○ keyboard ensemble</td>
<td></td>
</tr>
<tr>
<td>○ orchestra</td>
<td></td>
</tr>
<tr>
<td>○ percussion ensemble</td>
<td></td>
</tr>
<tr>
<td>○ plucked instrument ensemble</td>
<td></td>
</tr>
<tr>
<td>○ wind ensemble</td>
<td></td>
</tr>
</tbody>
</table>

In authority records:
the instrumental, vocal, and/or other medium of performance for which a musical work was originally conceived or for which a musical expression is written or performed.

° May be used to differentiate a musical work or expression from another with the same title.
Currently, 382 fields are not added to authority records for authorized access points representing arrangements.

In bibliographic records:
"LCMPT and the 382 are not tethered to a descriptive cataloging standard. In other words, it’s acceptable (and indeed encouraged) to add a LCMPT-based 382 whenever you would add a 'subject' heading in the current environment." Casey Mullin, MOUG-L, 6/2/2014

For manifestations: the instrumental, vocal, and/or other medium of performance embodied in the manifestation.

For works and expressions: the instrumental, vocal, and/or other medium of performance for which a musical work was originally conceived or for which a musical expression is written or performed.

° May be used to differentiate a musical work or expression from another with the same title.

General guidelines for the 382 currently being followed, which may or may not be adopted/approved by LC:

° Record the complete medium of performance for a single work in a single 382 field.
° Provide a 382 field for each medium of performance when there is more than one work in the manifestation.

° Do not include a 382 field for expressions [14] (e.g., arrangements, etc.)
  ° Optionally, supply medium of performance in expression authority records.

° Record the names of instruments, voices, and ensembles following these guidelines:

  - Record the name of an instrument, voice, or ensemble in the singular (even if there is more than one required for performance)
  - Record the name of a solo instrument or voice in ‡b in the singular (even if there is more than one required for performance)
  - Record the name of a doubling instrument in ‡d in the singular (even if there is more than one required for performance), following the name of the instrument to which it applies
  - Record the name of an alternate instrument or voice in ‡p in the singular (even if there is more than one required for performance), following the name of the instrument or voice to which it applies
  - Include the terms alto, tenor, bass, etc.
    ° although these terms are omitted from the medium of performance in access points as per 6.15.1.6.2 [15]
  - There is no prescribed order of voices/instruments
    ° Use cataloger's judgment
    ° Choose order listed or score order when feasible

° Record the number of instruments, voices, and ensembles following these guidelines:

  - Record the number of instruments or voices of the same type needed for performance in ‡n following the name of the instrument or voice to which it applies
  - Record the number of ensembles of the same type needed for performance in ‡e following the name of the ensemble to which it applies
  - Record the total number of solo instruments or voices needed for performance in ‡r
  - Record the total number of ensembles needed for performance in ‡t
  - Record the total number of performers needed for performance in ‡s at the end of the field

  – For a manifestation containing several works (e.g., an anthology or an audio recording), generally provide a 382 field for each different combination of mediums
    ° If this is not feasible, omit the 382 or provide a partial 382 (first indicator 1).

° If considered important for identification and access, provide an additional 382 that does not apply these guidelines.

382 fields for operas (from a discussion on MOUG-L, 6/18/2015):
"[LC doesn’t] have a written policy, but for the most part the LC Music Division cataloging specialists skip the 382 for operas." (Valerie Weinberg)

However, it was acknowledged that using a partial medium of performance that includes the voice parts of the major roles or soloists, the orchestra, the chorus, and the conductor, without accounting for every singer, could be useful for users searching for parts or roles for a particular voice or range.

It was noted that one cannot always consider a recorded manifestation to be authoritative enough to make a work-based judgment unless the notes were authoritative or there was a score or thematic index to back it up.

**Indicators**

1st

_ = no information provided
0 = medium of performance
1 = partial medium of performance

2nd

always blank in authority records
0 = not intended for access (bibliographic records only)
1 = intended for access (bibliographic records only)

**Subfields**

Multiple mediums from the same source vocabulary may also be recorded in separate occurrences of the field if
each medium is controlled by an authority record control number or standard number in subfield ‡0

‡a Medium of performance: a term that indicates the instrumental, vocal, and/or other medium of performance.
  ° multiple mediums from the same source vocabulary may be recorded in the same field in separate occurrences of subfield ‡a.
  ° terms from different source vocabularies are recorded in separate occurrences of the field.
  Use the term “percussion” unless cataloger judgment dictates the need for greater detail.

‡b Soloist: term for a soloist (a featured instrument or voice accompanied by an ensemble; do not code a solo instrument or voice in ‡b when the accompaniment is for a solo instrument, even when the accompaniment was originally for an ensemble)
  Examples: instrumental | vocal

‡d Doubling instrument: term for the instrument(s)/voice(s) a performer plays in addition to the primary instrument/voice in a musical work/expression
  ° may be recorded in separate occurrences of subfield ‡d
  ° may also be recorded in separate occurrences of the field if each medium is controlled by an authority record control number or standard number in subfield ‡0.
Examples: instrumental

‡e Number of ensembles of the same type named in the preceding subfield
  ° Use after ‡a (Medium of performance) or ‡p (Alternative medium of performance)

‡n Number of performers of the same medium named in the preceding subfield.
  ° may be omitted if the number equals 1
  ° give the name of the instrument or voice in the singular.
  ° do not enclose the number in parentheses:
    violin ‡n 2 ‡a viola ‡n 1 ‡a cello ‡n 1
  Do not use ‡n if the medium includes an uncertain, unknown, or variable number of performers.
  See current practice for more than one performer on one instrument (tagged in ‡v).
  Do not include the number of ensembles in ‡n for an ensemble.
Examples: instrumental | vocal

‡p Alternative medium of performance: term for an alternative instrument, vocal, and/or other medium of performance, given as an alternative to its primary medium of performance in preceding subfield ‡a, ‡b, or ‡d.
  Record alternative instruments in one of two ways:
  1. Use a single 382 field:
    ° record alternative instruments in ‡p following the appropriate ‡a, ‡b, or ‡d
    ° include a number in ‡n when applicable following each ‡p.
  2. Use two 382 fields:
    ° 1st 382 field: record initial initial medium of performance.
Medium of performance (MARC 382)

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

° 2nd 382 field: record alternate mediums, recording alternative instruments in ‡p.
Examples: instrumental | vocal

‡r
Total number of individuals performing alongside ensembles.
° The total number of solo individual performers as indicated in all instances of subfield ‡b needed to perform in the musical work/expression alongside one or more ensembles
° However, use subfield ‡s, not ‡r, for individual performers when no accompanying ensembles are involved.
Code ‡r before ‡t and ‡s.
Examples: instrumental | vocal

‡s
Total number of performers needed to perform the musical work.
‡s follows the last ‡a, ‡b, ‡d, ‡n, or ‡p
° Do not use ‡s when:
  ° the medium statement is partial (1st indicator 1)
  ° one or more ensemble terms are present in the medium statement
  ° when the medium is known, but the exact number of performers is unknown or variable
Examples: instrumental | vocal

‡t
Total number of ensembles needed to perform the musical work.
When known, record the number of ensembles in ‡t following the last ‡e or ‡r, but before ‡s
Examples: instrumental | vocal

‡v
Free-text note for information that is not otherwise in the subfields of the field when further detail is desired.
° may contain a description of the relationship between an alternative medium of performance and its primary medium of performance, or other textual information
Place ‡v immediately following the subfield to which it applies:
  1. following ‡a, ‡b, ‡d, or ‡p when describing the nature of a specific medium component
  2. following ‡n or ‡e when describing the numbering of a specific medium component
  3. following all other subfields but preceding ‡2 when describing the performing forces as a whole
° use method 3 when in doubt
From Hermine Vermeij on PCCLIST, 1/21/2014:
Situations in which ‡v would be useful, when the medium isn't clear from the title, the preferred title, or the 382 field, if present:
° giving voice type details for vocal works (SATB, SSA, etc.)
° explaining complicated doubling or instrumentation that can't easily be expressed using controlled vocabulary
Examples: instrumental | solo vocal | other vocal

‡2
MARC code that identifies the source of the term in subfield ‡a when it is from a controlled list.
° use ‡2 lcmpt for Library of Congress Medium of
**Performance Thesaurus for Music** [16] (LCMPT)

For guidelines on the application of LCMPT, see **Provisional Best Practices for Using LCMPT** [17]

LCMPT terms are now used in the **medium of performance** [2] in authorized access points

° However, the exception g) at 6.28.1.9.1 still applies to instruments: omit range for an instrument:
clarinet *not* bass clarinet
But include it for a vocal range:
soprano voice *not* soprano

The names of some instruments and voices vary from past practice in the 382 field and from RDA:

**Past practice or RDA**

<table>
<thead>
<tr>
<th>LCMPT</th>
<th>Past practice or RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>soprano</td>
<td>soprano</td>
</tr>
<tr>
<td>mezzo-soprano</td>
<td>mezzo-soprano</td>
</tr>
<tr>
<td>alto</td>
<td>alto</td>
</tr>
<tr>
<td>baritone [for the brass instrument]</td>
<td>baritone [for the voice type]</td>
</tr>
<tr>
<td>bass</td>
<td>bass</td>
</tr>
<tr>
<td>voice [for unspecified singing range]</td>
<td>singer</td>
</tr>
<tr>
<td>narrator</td>
<td>narrator</td>
</tr>
<tr>
<td>mixed voices</td>
<td>mixed voices</td>
</tr>
<tr>
<td>women's voices</td>
<td>women's voices</td>
</tr>
<tr>
<td>men's voices</td>
<td>men's voices</td>
</tr>
</tbody>
</table>

**Examples**

**Instrumental examples**

The following examples represent practice allowed by the revision of the **DCM Z1** document concerning the 382 field; further refinement may be forthcoming:

382 0_. piano ‡n 2 ‡tv piano, 4 hands ‡s 2 ‡2 lcmpt
382 0_. prepared piano
382 0_. alto flute
382 0_. piano ‡n 1 ‡s 1
382 0_. ‡b clarinet ‡a string orchestra
382 0_. oboe ‡p saxophone ‡v alternative for oboe

**Unspecified medium of performance for instruments**

382 0_. performer ‡2 lcmpt
° the definition of performer is "an unspecified participant in a musical work," which could apply to an unspecified instrument or unspecified vocalist.

382 0_. instrument ‡n 6 ‡s 6 ‡2 lcmpt
° use "instrument" for an unspecified instrument; this may be indicated by the misleading word "voices" in an authorised access point for a 16th- or 17th-century work;

  e.g., Fantasia, ‡m voices (6)
° "voice" in this case should not be confused with an unspecified singing range, for which the term "singer" is used

382 0_. instrument ‡n 4 ‡s 4 ‡2 lcmpt
382 0_. instrument ‡n 1 ‡a piano ‡n 1 ‡s 2 ‡2 lcmpt
382 0_. piano ‡n 1 ‡a instrument ‡n 2 ‡s 3 ‡2 lcmpt
380 0_. melody instrument ‡n 1 ‡a guitar ‡n 1 ‡s 2 ‡2 lcmpt
380 0_. bowed string instrument ‡n 12 ‡2 lcmpt
380 0_. instrument ‡v bass clef ‡n 1 ‡2 lcmpt
° use ‡v to indicate "bass clef," because "bass instrument," which is used in a preferred title, is not found in LCMPT

**Number of instrumental performers in ‡n and ‡s**

382 0_. violin ‡n 2 ‡a continuo ‡2 lcmpt
° since "continuo" can consist of multiple instruments, ‡n and ‡s were omitted.

An alternative practice for continuo, when multiple instruments are playing the continuo and each instrument is known, is to include two 382 fields:

382 0_. oboe ‡n 1 ‡a continuo ‡2 lcmpt
° no ‡s, since continuo is a flexibly-sized group
Medium of performance (MARC 382)
Published on Yale University Library (https://web.library.yale.edu)

382 0 _ oboe $n 1 $a bassoon $n 1 $a harpsichord $n 1 $s 3 $z 2 lcmt
  ° $t is included

382 0 _ synthesizer $n 1 $a saxophone $n 1 $a speaker $n 1 $s 3 $z 2 lcmt
382 0 _ piano $n 2 $a percussion $n 2 $s 4 $z 2 lcmt
382 0 _ vibraphone $n 2 $a marimba $n 2 $s 4 $z 2 lcmt
382 0 _ synthesizer $n 3 $a organ $n 1 $s 4 $z 2 lcmt
380 0 _ instrument $n 5 $s 5 $z 2 lcmt

382 0 _ piano $n 1 $a violin $n 2 $a viola $n 1 $a cello $n 1 $s 6 $z 2 lcmt
382 0 _ clarinet $n 1 $a alto saxophone $n 1 $a horn $n 1 $a viola $n 1 $a cello $n 1 $s 6 $z 2 lcmt
382 0 _ clarinet $n 1 $a horn $n 1 $a viola $n 2 $a viola $n 1 $a cello $n 1 $s 6 $z 2 lcmt
382 0 _ clarinet $n 1 $a horn $n 1 $a viola $n 1 $a cello $n 1 $s 6 $z 2 lcmt
382 0 _ clarinet $n 1 $a horn $n 1 $a viola $n 1 $a cello $n 1 $s 6 $z 2 lcmt
382 0 _ clarinet $n 1 $a horn $n 1 $a violin $n 1 $a cello $n 1 $s 6 $z 2 lcmt
382 0 _ clarinet $n 1 $a horn $n 1 $a violin $n 1 $a cello $n 1 $s 6 $z 2 lcmt
382 0 _ clarinet $n 1 $a horn $n 1 $a violin $n 1 $a cello $n 1 $s 6 $z 2 lcmt
382 0 _ clarinet $n 1 $a horn $n 1 $a violin $n 1 $a cello $n 1 $s 6 $z 2 lcmt

382 0 _ clarinet $n 1 $a horn $n 1 $a bassoon $n 1 $a violin $n 1 $a cello $n 1 $a double bass $n 1 $s 7 $z 2 lcmt
382 0 _ flute $n 1 $a oboe $n 1 $a clarinet $n 1 $a bassoon $n 1 $a horn $n 1 $a trumpet $n 1 $a trombone $n 1 $s 7 $z 2 lcmt
382 0 _ flute $n 1 $a oboe $n 1 $a English horn $n 1 $a clarinet $n 1 $a horn $n 2 $a bass clarinet $n 1 $a bassoon $n 1 $s 8 $z 2 lcmt
382 0 _ piccolo $n 1 $a flute $n 1 $a oboe $n 1 $a English horn $n 1 $a clarinet $n 1 $a bass clarinet $n 1 $a bassoon $n 1 $a contrabassoon $n 1 $z 2 lcmt
382 0 _ piano $n 1 $a flute $n 1 $a bass clarinet $n 1 $a viola $n 1 $a cello $n 1 $a guitar $n 1 $a vibraphone $n 1 $a percussion $n 1 $s 8 $z 2 lcmt
382 0 _ flute $n 1 $a clarinet $n 1 $a bassoon $n 1 $a horn $n 1 $a violin $n 2 $a viola $n 1 $a cello $n 1 $a double bass $n 1 $s 9 $z 2 lcmt
382 0 _ flute $n 2 $a oboe $n 2 $a clarinet $n 2 $a bassoon $n 2 $a horn $n 2 $s 10 $z 2 lcmt
382 0 _ trumpet $n 3 $a horn $n 2 $a trombone $n 2 $a tuba $n 1 $a timpani $n 1 $a percussion $n 1 $s 10 $z 2 lcmt

° in the AAP, the timpani and percussion are subsumed under the term "percussion"
382 0 _ flute $n 1 $a oboe $n 1 $a clarinet $n 1 $a bassoon $n 1 $a horn $n 1 $a trumpet $n 1 $a violin $n 1 $a viola $n 1 $a cello $n 1 $a double bass $n 1 $s 10 $z 2 lcmt
382 0 _ flute $n 1 $a oboe $n 1 $a clarinet $n 1 $a bassoon $n 1 $a horn $n 2 $a trumpet $n 1 $a timpani $n 1 $a viola $n 1 $a horn $n 2 $a viola $n 1 $a cello $n 1 $a double bass $n 1 $s 13 $z 2 lcmt
382 0 _ trumpet $n 3 $a horn $n 4 $a trombone $n 2 $a bass trombone $n 1 $a tuba $n 1 $a timpani $n 1 $a percussion $n 2 $s 14 $z 2 lcmt
382 0 _ piccolo $n 1 $a flute $n 1 $a oboe $n 1 $a clarinet $n 1 $a bassoon $n 1 $a horn $n 1 $a trumpet $n 1 $a trombone $n 1 $a percussion $n 2 $a violin $n 2 $a viola $n 1 $a cello $n 1 $a double bass $n 1 $s 15 $z 2 lcmt
382 0 _ piano $n 1 $a flute $n 1 $a clarinet $n 1 $a oboe $n 2 $a horn $n 2 $a trombone $n 2 $a bassoon $n 2 $a trumpet $n 2 $s 15 $z 2 lcmt

° for 2 flutes, 2 clarinets, 2 oboes, 2 horns, 2 trombones, 2 bassoons, 2 trumpets, prepared piano
° note that score order places bassoons after trombones and trumpets after trombones
382 0 _ piano $n 1 $a flute $n 1 $a oboe $n 1 $a clarinet $n 1 $a bassoon $n 1 $a horn $n 1 $a trumpet $n 1 $a trombone $n 1 $a pedal harp $n 1 $a percussion $n 2 $a violin $n 2 $a viola $n 1 $a cello $n 1 $a double bass $n 1 $s 16 $z 2 lcmt
382 0 _ piccolo $n 1 $a flute $n 2 $a oboe $n 2 $a English horn $n 1 $a clarinet $n 3 $a horn $n 4 $a bassoon $n 2 $a contrabassoon $n 1 $s 16 $z 2 lcmt
380 0 _ piano $n 1 $a saxophone $n 5 $a trumpet $n 4 $a flügelhorn $n 4 $a trombone $n 4 $a guitar $n 1 $a vibraphone $n 1 $a double bass $n 1 $s 18 $z 2 lcmt
382 0 _ piano $n 1 $a flute $n 4 $a oboe $n 2 $a bassoon $n 2 $a alto clarinet $n 1 $a clarinet $n 4 $a bass clarinet $n 1 $a soprano saxophone $n 1 $a alto saxophone $n 1 $a tenor saxophone $n 1 $a baritone saxophone $n 1 $a trumpet $n 2 $a horn $n 2 $a trombone $n 2 $a tuba $n 1 $a double bass $n 1 $a percussion $n 1 $s 28 $z 2 lcmt

Electronics
The number of "electronics" is not generally indicated because it is considered an ensemble.
382 0 _ electronics $z 2 lcmt
380 0 _ live electronics $z 2 lcmt
382 0 _ piano $n 1 $a percussion $n 1 $a live electronics $n 1 $s 3 $z 2 lcmt

° However, use $n may be used when the number of persons or ensembles operating/realizing or required to operate/realize the electronic component(s) is obvious or can be determined.
## Solo instrument(s) with ensemble (‡b)

<table>
<thead>
<tr>
<th>MARC 382</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0_‡b marimba ¤n 1 ‡a percussion ¤n 4 ¤s 5 ¤‡ lcmpt</td>
<td>for solo marimba with percussion quartet</td>
</tr>
<tr>
<td>0_‡b marimba ¤n 1 ‡a orchestra ¤e 1 ¤r 1 ¤t 1 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b saxophone ¤n 1 ¤a oboe ¤n 1 ¤a clarinet ¤n 1 ¤a horn ¤n 1 ¤a bassoon ¤n 1 ¤s 6 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b saxophone ¤n 1 ¤a string orchestra ¤e 1 ¤r 1 ¤t 1 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b marimba ¤a percussion ensemble ¤s 7 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b viola ¤n 1 ¤a instrumental ensemble ¤e 1 ¤r 1 ¤t 1 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b percussion ¤n 1 ¤a instrumental ensemble ¤e 1 ¤r 1 ¤t 1 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b percussion ¤n 1 ¤a orchestra ¤e 1 ¤r 1 ¤t 1 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b theremin ¤n 1 ¤a guitar ¤n 1 ¤a harmonic canon ¤n 1 ¤a chromelodeon ¤n 1 ¤a percussion ¤n 3 ¤s 7 ¤‡ lcmpt</td>
<td>° for solo theremin, guitar 1, harmonic canon 1, chromelodeon [that is, chromelodeon] 1, diamond marimba, bass marimba, zoomozophone, and juststrokerods</td>
</tr>
<tr>
<td>0_‡b viola ¤n 1 ¤a viola ¤n 2 ¤a cello ¤n 2 ¤a double bass ¤n 1 ¤s 7 ¤‡ lcmpt</td>
<td>° for string septet; 2 violins (one solo), 2 violas, 2 cellos, double bass</td>
</tr>
<tr>
<td>0_‡b piano ¤n 1 ¤b saxophone ¤n 4 ¤b pedal harp ¤n 1 ¤b percussion ¤n 4 ¤a string orchestra ¤e 1 ¤r 10 ¤t 1 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b trumpet ¤n 3 ¤b oboe ¤n 2 ¤a timpani ¤n 1 ¤a string orchestra ¤e 1 ¤r 2 lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b accordion ¤n 1 ¤a piano ¤n 1 ¤a flute ¤n 1 ¤d piccolo ¤n 1 ¤a oboe ¤n 1 ¤a clarinet ¤n 1 ¤a bassoon ¤n 1 ¤a horn ¤n 1 ¤a trumpet ¤n 1 ¤a trombone ¤n 1 ¤a percussion ¤n 1 ¤a violin ¤n 1 ¤a viola ¤n 1 ¤a cello ¤n 1 ¤a double bass ¤n 1 ¤s 15 ¤‡ lcmpt</td>
<td></td>
</tr>
</tbody>
</table>

Keep in mind that there may be a difference in the terms that are appropriate as an attribute of the work and those that are appropriate for an access point.

In the authorized access point, "instrumental ensemble" is used. There are two 382 fields, one in which "instrumental ensemble" is used and another in which each instrument in the instrumental ensemble is listed:

<table>
<thead>
<tr>
<th>MARC 382</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0_‡b trumpet ¤n 1 ¤a instrumental ensemble ¤e 1 ¤r 1 ¤t 1 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b trumpet ¤n 1 ¤a clarinet ¤n 1 ¤a bassoon ¤n 1 ¤a horn ¤n 1 ¤a violin ¤n 1 ¤a viola ¤n 1 ¤a cello ¤n 1 ¤a double bass ¤n 1 ¤s 8 ¤‡ lcmpt</td>
<td></td>
</tr>
</tbody>
</table>

In this example, the instruments in the flute ensemble/choir are listed in the 1st 382 field. In the 2nd and 3rd 382 fields, the name of the accompanying ensemble (called "flute orchestra" on the resource) is used:

<table>
<thead>
<tr>
<th>MARC 382</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0_‡b flute ¤n 1 ¤a piccolo ¤n 3 ¤a flute ¤n 5 ¤a alto flute ¤n 2 ¤s 11 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b flute ¤n 1 ¤a flute ensemble ¤e 1 ¤r 1 ¤t 1 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b flute ¤n 1 ¤a flute choir ¤e 1 ¤r 1 ¤t 1 ¤‡ lcmpt</td>
<td></td>
</tr>
</tbody>
</table>

More examples of this:

<table>
<thead>
<tr>
<th>MARC 382</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0_‡b percussion ¤n 1 ¤a instrumental ensemble ¤e 1 ¤r 1 ¤t 1 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b percussion ¤n 1 ¤a flute ¤n 1 ¤a clarinet ¤n 1 ¤a violin ¤n 1 ¤a cello ¤n 1 ¤a piano ¤n 1 ¤s 6 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b bassoon ¤n 1 ¤a woodwind ensemble ¤e 1 ¤r 1 ¤t 1 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b bassoon ¤n 1 ¤a flute ¤n 2 ¤a clarinet ¤n 1 ¤a cello ¤n 2 ¤s 7 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b trumpet ¤n 1 ¤a instrumental ensemble ¤e 1 ¤r 1 ¤t 1 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡b trumpet ¤n 1 ¤a clarinet ¤n 1 ¤a bassoon ¤n 1 ¤a horn ¤n 1 ¤a violin ¤n 1 ¤a viola ¤n 1 ¤a cello ¤n 1 ¤a double bass ¤n 1 ¤s 8 ¤‡ lcmpt</td>
<td></td>
</tr>
</tbody>
</table>

### Doubling (‡d)

<table>
<thead>
<tr>
<th>MARC 382</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0_‡d harpsichord ¤n 1 ¤s 2 ¤‡ lcmpt</td>
<td>for flute/alto flute, oboe, clarinet, horn, trumpet, trombone, piano, viola, viola</td>
</tr>
<tr>
<td>0_‡d celesta ¤n 1 ¤a pedal harp ¤n 1 ¤a vibraphone ¤n 1 ¤d marimba ¤n 1 ¤s 4 ¤‡ lcmpt</td>
<td></td>
</tr>
<tr>
<td>0_‡d English horn ¤n 1 ¤a clarinet ¤n 1 ¤d bass clarinet ¤n 1 ¤a viola ¤n 1 ¤a cello ¤n 1 ¤a double bass ¤n 1 ¤s 6 ¤‡ lcmpt</td>
<td></td>
</tr>
</tbody>
</table>
° for flute/alto flute, oboe/English horn, clarinet/bass clarinet, viola, violoncello, double bass
382 0_ piano 1 1 a keyboard instrument 1 1 a flute 1 1 d piccolo 1 1 a clarinet 1 1 a clarinet 1 1 a piano 1 1 a double bass 1 1 a piano 1 1 2 2 lcmpt
° for piano, kora, flute (doubling piccolo), clarinet, cello, keyboards, percussion

° for flute/piccolo, clarinet, bassoon, trumpet, timpani, percussion, 3 violins, and double bass; one performer plays both the timpani and percussion parts

° for alto flute/piccolo, clarinet in A, bass clarinet/chimes, horn/chimes, bass trombone/chimes, percussion, harp, violin, viola, cello, bass

Two or more of the same instrument, only one of which doubles another instrument

Two or more of the same instrument, only one of which doubles another instrument

Alternate instruments (‡p)

382 0_ horn 1 1 a piano 1 1 1 a piccolo 1 1 1 a clarinet 1 1 1 a bassoon 1 1 1 a trumpet 1 1 1 a piano 1 1 1 a cello 1 1 2 2 lcmpt
° for 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets (A and B flat) (2nd doubling bass clarinet), 2 horns in F, and 2 bassoons (2nd doubling contrabassoon)

However, making the numerals in ‡n subfields of ‡a and ‡d pairs seems to be more amenable to machine processing. This situation will be addressed in the next revision of the Provisional Best Practices for Using LCMPT [18].
° for horn or violin or flute and piano

382 0_ piano †n 1 †p pedal harp †n 1 †a flute †n 1 †a violin †n 1 †a cello †n 1 †s 4 ‡2 lcmpt
° for flute, violin, cello, and piano or harp

382 0_ flute †n 1 †a clarinet †n 1 †a viola †n 1 †a cello †n 1 †p bassoon †n 1 †s 4 ‡2 lcmpt
° for flute, clarinet, viola, and cello or bassoon

382 0_ trombone †n 1 †p horn †n 1 †a violin †n 2 †a viola †n 1 †a cello †n 1 †s 5 ‡2 lcmpt
° for trombone or horn and string quartet

380 0_ harpsichord †n 1 †v prepared piano in the 1st and 3rd movements ‡2 lcmpt
° for solo violin and cello with orchestra

Total number of solo instruments (‡r)
382 0_ †b violin †n 1 †b cello †n 1 ‡a orchestra †e 1 †r 2 †t 1 ‡2 lcmpt
° for solo violin and cello with orchestra

Total number of instrumental ensembles (‡t)
382 0_ †a orchestra †e 1 †t 1 ‡2 lcmpt
° for orchestra

Explanatory note (‡v) for instruments
382 0_ piano †n 1 †v prepared piano in the 1st and 3rd movements ‡2 lcmpt
382 0_ piano †n 2 †v synthesizer †n 1 †v keyboards, 1 player †a orchestra †e 1 †v 2 lcmpt
382 0_ piano †n 2 †v 4 hands †v performers also vocalize †s 2 ‡2 lcmpt
382 0_ trombone †n 1 †s 1 †v with F-attachment tuning slide removed ‡2 lcmpt
382 0_ alto saxophone †n 1 †a pedal harp †n 1 †v scordatura †s 2 ‡2 lcmpt
382 0_ violin †n 5 †a viola †n 3 †a cello †n 3 †a double bass †n 1 †v amplified †s 12 ‡2 lcmpt
382 0_ trumpet †n 5 †a trombone †n 4 †a horn †n 2 †a tuba †n 1 †s 12 †v two brass instrument groups, piccolo trumpet in D, group 2 ‡2 lcmpt
382 0_ cornet †n 1 †a trumpet †n 2 †a horn †n 4 †a trombone †n 3 †a tuba †n 1 †s 11 †v two brass instrument groups ‡2 lcmpt
382 0_ guitar †n 4 †a double bass †v ad libitum †n 1 †s 4 ‡2 lcmpt
382 0_ flute †n 1 †a violin †n 2 †a viola †n 1 †a cello †n 2 †a double bass †v ad libitum †n 1 †s 6 ‡2 lcmpt
382 0_ unspecified instrument †n 4 †s 4 †v unlimited number of performers beyond 4 ‡2 lcmpt

Pitch for an instrument, when other than typical
382 0_ flute †n 1 †d piccolo †n 1 †d alto flute †n 1 †d English horn †n 1 †a clarinet †v in A and B?
†n 1 †a horn †n 1 †a bassoon †n 1 †s 5 ‡2 lcmpt
382 0_ clarinet †n 1 †v in A †d clarinet †n 1 †v in E? †a cello †n 1 †a piano †n 1 †s 3 ‡2 lcmpt
382 0_ flute †d piccolo †v piccolo part is optional †d speaker †n 1 †a oboe †d speaker †n 1 †a clarinet †v clarinet in A doubles on soprano E? clarinet †d speaker †n 1 †a horn †d speaker †n 1 †a bassoon †d speaker †n 1 †s 5 ‡2 lcmpt
382 0_ flute †n 1 †a clarinet †n 1 †d bass clarinet †n 1 †d harmonica †v harmonica in A-flat †n 1 †a violin †n 1 †d harmonica †v harmonica in F-sharp †n 1 †a cello †n 1 †d harmonica †v harmonica in B †n 1 †a piano †n 1 †a vibraphone †n 1 †s 6 ‡2 lcmpt

More than one performer on one instrument
LCMPT does not have terms for more than one performer on one instrument. For keyboard instruments (including percussion keyboard instruments), current practice is to use †n to indicate the total number of performers required for that instrument and †v to indicate how hands are required:

382 0_ piano †n 2 †v piano 4 hands ‡2 lcmpt
° for 2 performers, 1 piano, 4 hands total
382 0_ piano †n 2 †v piano 3 hands ‡2 lcmpt
° for 2 performers, 1 piano, 1 performer using both hands, 1 performer using only 1 hand
382 0_ piano †n 4 †v 2 pianos, 4 hands ‡2 lcmpt
° for 4 performers, 2 pianos, 4 hands each piano
382 0_ marimba †n 4 †v 2 marimbas, 8 hands †s 4 ‡2 lcmpt
° for 4 performers, 2 marimbas, 4 hands each marimba
382 0_ piano †n 6 †v 3 pianos, 12 hands ‡2 lcmpt
° for 6 performers, 3 pianos, 4 hands each piano
Multiple 382 fields for different mediums of performance
n 2014000149
382 0_ ‡v orchestral version: ‡a orchestra ‡2 lcmpt
382 0_ ‡v chamber version: ‡a flute ‡n 1 ‡a clarinet ‡n 1 ‡a pedal harp ‡n 1 ‡a percussion ‡n 2 ‡a violin ‡n 1 ‡a viola ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt

382 0_ mixed chorus ‡n 1 ‡a organ ‡n 1 ‡b soprano ‡n 1 ‡b contralto ‡n 1 ‡b baritone ‡n 1 ‡v flute and oboe or violins in obligato ad libitum ‡2 lcmpt
382 0_ organ ‡n 1 ‡a mixed chorus ‡n 1 ‡a audience ‡n 1 ‡a instrument ‡n 3 ‡v string or wind instruments ‡2 lcmpt
382 0_ mixed chorus ‡a orchestra ‡b soprano ‡n 1 ‡b alto ‡n 1 ‡p string orchestra ‡v alternative for orchestra ‡p piano ‡n 1 ‡v alternative for orchestra ‡p organ ‡n 1 ‡v alternative for orchestra ‡2 lcmpt

Multiple 382 fields to reflect differing instrumentation in each movement or part
n 2014054923
382 0_ ‡v 1st movement ‡2 lcmpt
382 0_ ‡v 2nd movement ‡2 lcmpt
382 0_ ‡v 3rd movement ‡2 lcmpt

n 2014078001
382 0_ ‡v 1st movement ‡2 lcmpt
382 0_ ‡v 2nd movement ‡2 lcmpt
382 0_ ‡v 3rd movement ‡2 lcmpt

nr 00026013
382 0_ ‡a recorder ‡n 2 ‡p violin ‡n 2 ‡a continuo ‡n 1 ‡2 lcmpt
382 0_ ‡a recorder ‡n 1 ‡p violin ‡n 1 ‡a violin ‡n 1 ‡a continuo ‡n 1 ‡2 lcmpt
382 0_ ‡a violin ‡n 1 ‡a continuo ‡n 1 ‡2 lcmpt

n 2014001809
382 0_ ‡v Movements 1, 5, 6: ‡a tenor saxophone ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt
382 0_ ‡v Movement 2: ‡a flute ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt
382 0_ ‡v Movement 3: ‡a alto saxophone ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt
382 0_ ‡v Movement 4: ‡a bass clarinet ‡n 1 ‡a hand claps ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt
382 0_ ‡v Movement 7: ‡a soprano saxophone ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt
382 0_ ‡v Movement 8: ‡a soprano saxophone ‡n 1 ‡d bass flute ‡n 1 ‡d clarinet ‡n 1 ‡d flute ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt

nr2002022366
382 0_ ‡a piano ‡a recorder ‡n 2 ‡a flute ‡n 2 ‡a clarinet ‡n 2 ‡a saxophone ‡a violin ‡a guitar ‡a percussion ‡a viola ‡v 1st movement ‡2 lcmpt
382 0_ ‡v 2nd movement ‡2 lcmpt
382 0_ ‡v 3rd movement ‡2 lcmpt

n 2015017771
382 0_ ‡v 1st, 5th, and 7th parts
382 0_ men's chorus ‡e 1 ‡2 lcmpt
382 0_ prepared piano ‡2 lcmpt
382 0_ instrumental ensemble ‡n 1 ‡2 lcmpt

n 2015040601
382 0_ ‡v 1st, 5th, 11th, 14th movements ‡2 lcmpt
382 0_ ‡v 2nd, 4th, 13th, 17th movements ‡2 lcmpt
382 0_ ‡v 7th movement ‡2 lcmpt
382 0_ ‡v 3rd, 9th-10th, 16th movements ‡2 lcmpt
382 0_ ‡v 6th, 12th, 15th, 18th movements ‡2 lcmpt
382 0_ ‡v 8th movement ‡2 lcmpt
Vocal examples

The following examples are being revised to conform to LCMPT.
The term "singer" is the LCMPT form for a performer who uses his or her voice to produce musical tone.
The LCMPT term "voice" is used for an unspecified vocalized part, including speaking voice and vocal percussion.

The term "singer" is the LCMPT form for a performer who uses his or her voice to produce musical tone.
The LCMPT term "voice" is used for an unspecified vocalized part, including speaking voice and vocal percussion.

382 0_ singer ‡n 1 ‡a piano ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ singer ‡n 1 ‡a organ ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ singer ‡n 2 ‡a piano ‡n 1 ‡s 3 ‡2 lcmpt
382 0_ singer ‡n 1 ‡a guitar ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ singer ‡n 8 ‡s 8 ‡2 lcmpt

Examples of numbers in ‡n and ‡s for voices

Solo voice(s) (including narrator), without chorus:
382 0_ soprano voice ‡n 1 ‡a continuo ‡2 lcmpt
382 0_ soprano voice ‡n 2 ‡a continuo ‡2 lcmpt
382 0_ baritone voice ‡n 1 ‡a piano ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ tenor voice ‡n 1 ‡a piano ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ alto voice ‡n 1 ‡a piano ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ high voice ‡n 1 ‡a piano ‡n 1 ‡s 2 ‡2 lcmpt

Explanatory note (‡v) for solo voice
382 0_ ‡b soprano voice ‡n 1 ‡v wordless
   ° use for a vocalise

Narrator/Speaker:
382 0_ drum set ‡n 1 ‡d speaker ‡n 1 ‡s 1 ‡2 lcmpt
382 0_ ‡b speaker ‡n 1 ‡a guitar ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ speaker ‡n 1 ‡a organ ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ speaker ‡n 1 ‡a piano ‡n 1 ‡a cello ‡n 1 ‡s 3 ‡2 lcmpt
382 0_ speaker ‡n 1 ‡a saxophone ‡n 1 ‡a speaker ‡n 1 ‡s 3 ‡2 lcmpt
382 0_ speaker ‡n 1 ‡a tenor voice ‡n 1 ‡b baritone voice ‡n 1 ‡b speaker ‡n 1 ‡a mixed chorus ‡v SATB ‡e 1 ‡a orchestra ‡e 1 ‡t 3 ‡t 2 ‡2 lcmpt
382 0_ speaker ‡n 1 ‡a tenor voice ‡n 1 ‡a mixed chorus ‡e 1 ‡a big band ‡e 1 ‡t 2 ‡t 2 ‡2 lcmpt
382 0_ speaker ‡n 1 ‡a mixed chorus ‡e 1 ‡a alto flute ‡n 2 ‡a harpsichord ‡n 1 ‡a chamber organ ‡n 1 ‡t 2 lcmpt
382 0_ speaker ‡n 3 ‡a orchestra ‡e 1 ‡a computer ‡a mixed media ‡2 lcmpt

Choruses:

As of May 2021, vocal range has been separated from that of gender of the singers in terms for choruses:
mixed chorus: a chorus comprising adult voices singing both higher (soprano and/or alto) and lower ranges (tenor and/or bass)
women's chorus: a chorus comprising adult soprano and/or alto voices identified as women's voices
treble chorus: a chorus comprising soprano and alto voices of unspecified age or gender
men's chorus: a chorus identified as comprising adult male voices
tenor bass chorus: a chorus comprising adult voices of unspecified gender singing lower ranges (tenor, baritone, and/or bass)

Number and ranges of parts not indicated:
382 0_ mixed chorus ‡e 1 ‡t 1 ‡2 lcmpt
382 0_ women's chorus ‡e 1 ‡a piano ‡n 1 ‡t 2 lcmpt

Number of choruses and range of voices indicated:
382 0_ mixed chorus ‡v SATB ‡e 1 ‡t 1 ‡2 lcmpt
382 0_ mixed chorus ‡v SATB ‡e 1 ‡a orchestra ‡e 1 ‡t 2 ‡2 lcmpt
382 0_ women's chorus ‡v SSA ‡e 1 ‡a English horn ‡n 1 ‡a piano ‡n 1 ‡t 2 lcmpt
382 0_ speaker ‡n 1 ‡b soprano voice ‡n 1 ‡b tenor voice ‡n 1 ‡b mixed chorus ‡v SATB ‡e 1 ‡a string orchestra ‡e 1 ‡t 3 ‡t 2 ‡2 lcmpt
### Range of voices indicated:

- **382 0_ mixed chorus**
  - **v SATB**
  - **e 1 \t 1 \t 2 lcmpt**

- **382 0_ mixed chorus**
  - **v SMezATBarB**
  - **e 1 \t 1 \t 2 lcmpt**

- **382 0_ women's chorus**
  - **v SA**
  - **e 1 \t 1 \t 2 lcmpt**

- **382 0_ women's chorus**
  - **v SSMezATBarB**
  - **e 1 \t 1 \t 2 lcmpt**

- **382 0_ women's chorus**
  - **v SATB**
  - **a organ**
  - **n 1 \t 2 lcmpt**

- **382 0_ women's chorus**
  - **v SATB**
  - **a piano**
  - **n 1 \t 2 lcmpt**

- **382 0_ women's chorus**
  - **v SATB**
  - **a organ**
  - **n 1 \t 2 lcmpt**

- **382 0_ women's chorus**
  - **v SATB**
  - **a piano**
  - **n 1 \t 2 lcmpt**

- **382 0_ women's chorus**
  - **v SATB**
  - **a organ**
  - **n 1 \t 2 lcmpt**

### Number of parts and range of voices known:

- **382 0_ treble chorus**
  - **v 3-part**
  - **e 1 \t 1 \t 2 lcmpt**

- **382 0_ mixed chorus**
  - **v 3 parts**
  - **e 1 \t 1 \t 2 lcmpt**

- **382 0_ mixed chorus**
  - **v 4 parts**
  - **e 1 \t 1 \t 2 lcmpt**

- **382 0_ mixed chorus**
  - **n 1 \v 3-5 parts**
  - **e 1 \t 1 \t 2 lcmpt**

- **382 0_ mixed chorus**
  - **n 1 \v 4-8 parts**
  - **e 1 \t 1 \t 2 lcmpt**

- **382 0_ mixed chorus**
  - **n 1 \v 4-12 parts**
  - **e 1 \t 1 \t 2 lcmpt**

- **382 0_ equal voices**
  - **n 1 \v 1-2 voices**
  - **e 1 \t 1 \t 2 lcmpt**

### Solo voice(s) (including narrator), with chorus:

- **382 0_ baritone voice**
  - **n 1 \p singer**
  - **e 1 \a mixed chorus**
  - **v SATB**
  - **e 1 \t 1 \t 1 \t 2 lcmpt**

### Solo voice(s) with ensemble (‡b)

- **382 0_ soprano voice**
  - **n 1 \a instrumental ensemble**
  - **e 1 \t 1 \t 2 lcmpt**

- **382 0_ soprano voice**
  - **n 1 \a piano**
  - **e 1 \a clarinet**
  - **n 1 \a viola**
  - **n 1 \s 4 \t 2 lcmpt**

- **382 0_ soprano voice**
  - **n 1 \a flute**
  - **n 1 \a viola**
  - **n 1 \a pedal harp**
  - **n 1 \s 4 \t 2 lcmpt**

- **382 0_ soprano voice**
  - **n 1 \a singer**
  - **n 1 \a viola da gamba**
  - **n 1 \a continuo**
  - **n 1 \s 2 lcmpt**

- **382 0_ soprano voice**
  - **n 1 \a flute**
  - **n 1 \a percussion**
  - **n 1 \s 3 \t 2 lcmpt**

- **382 0_ soprano voice**
  - **n 1 \a horn**
  - **n 1 \a trombone**
  - **n 1 \a tuba**
  - **n 1 \a singer**
  - **n 1 \s 6 \t 2 lcmpt**

- **382 0_ soprano voice**
  - **n 1 \a horn**
  - **n 1 \a English horn**
  - **n 1 \a clarinet**
  - **n 1 \a piano**
  - **n 1 \n 3 \t 2 lcmpt**

- **382 0_ soprano voice**
  - **n 1 \a horn**
  - **n 1 \a oboe**
  - **n 1 \a violin**
  - **n 2 \a continuo**
  - **n 1 \s 2 lcmpt**

- **382 0_ soprano voice**
  - **n 1 \a Horn**
  - **n 2 \a flute**
  - **n 2 \a bowed string ensemble**
  - **n 1 \t 2 lcmpt**

This is an example of one 382 field used to name an accompanying ensemble and one 382 field in which each...
instrument in the accompanying ensemble is listed:
382 0_‡b voice †n 1 ‡a instrumental ensemble †e 1 †r 1 †t 1 ‡2 lcmt
382 0_‡b voice †n 1 ‡a piano †n 1 ‡a clarinet †n 1 ‡a viola †n 1 ‡s 4 ‡2 lcmt

This is an example of one 382 field used to list each instrument in an accompanying ensemble and one 382 field in which the name of the accompanying ensemble is used:
382 0_‡b soprano †n 3 ‡b alto †n 3 ‡a mixed chorus †v 1 ‡a instrumental ensemble †e 1 †r 6 †t 2 ‡2 lcmt
382 0_‡b soprano †n 3 ‡b alto †n 3 ‡a mixed chorus †e 1 ‡a piano †n 1 ‡a flute †n 1 ‡d alto flute †n 1 ‡a clarinet †n 1 ‡a trumpet †n 1 ‡a vibraphone †n 1 ‡a cello †n 4 ‡a bass guitar †n 1 ‡2 lcmt

Choral music, without accompaniment or solo voice(s):
382 0_‡b mixed chorus †e 1 †t 1 ‡2 lcmt
382 0_‡b mixed chorus †v SATB †e 1 †t 1 ‡2 lcmt
382 0_‡b women’s chorus †v SSS †e 1 †t 1 ‡2 lcmt
382 0_‡b women’s chorus †v SSSAAA †e 1 †t 1 ‡2 lcmt
382 0_‡b men’s chorus †v TTBB †e 1 †t 1 ‡2 lcmt
382 0_‡b mixed chorus †v cantus, contratenor, tenor, bass †e 1 †t 1 ‡2 lcmt

Choral music, with accompaniment, without solo voice(s):
382 0_‡b mixed chorus †v SATB †e 1 ‡a organ †n 1 ‡2 lcmt
382 0_‡b mixed chorus †v SSATB †e 1 ‡a continuo ‡2 lcmt
382 0_‡b mixed chorus †v SSATB †e 1 ‡a organ †n 1 ‡2 lcmt
382 0_‡b mixed chorus †v SATB †e 2 ‡a continuo ‡2 lcmt
382 0_‡b women’s chorus †v SMZAC †e 1 ‡a organ †n 1 ‡2 lcmt
382 0_‡b mixed chorus †v SATB, SATB †e 3 ‡a continuo ‡2 lcmt
382 0_‡b women’s chorus †v SA †e 1 ‡a piano †n 2 ‡v piano, 4 hands ‡2 lcmt
382 0_‡b women’s chorus †v SMZAC †e 1 ‡a bassoon †n 1 ‡2 lcmt

Alternate voice(s) (‡p)
382 0_‡b soprano †n 1 ‡p singer †n 1 ‡a continuo ‡2 lcmt
382 0_‡b baritone voice †n 1 ‡p singer †n 1 ‡a mixed chorus †v SATB †e 1 †r 1 †t 1 ‡2 lcmt
° for solo voice for baritone or singing actor
382 0_‡b soprano voice †n 4 ‡p with piano accompaniment ad libitum †v originally for voice and piano
382 0_‡b soprano voice †n 1 ‡a mixed chorus †v SATB †e 1 ‡p soprano voice ‡p alto voice ‡p tenor voice ‡p bass voice †a orchestra †e 1 †r 1 †t 2 ‡2 lcmt
° for soprano solo, SATB chorus (or soloists), and orchestra

Total number of solo voices (‡r)
382 0_‡b soprano voice †n 3 ‡b alto voice †n 2 †b tenor voice †n 1 ‡b baritone voice †n 1 ‡b bass voice †n 1 ‡a orchestra †e 1 †r 8 †t 1 ‡2 lcmt
° for 8 solo voices (SSSAATBarB) and orchestra

Total number of vocal ensembles (‡t)
382 0_‡b mixed chorus †v SATB, SATB †e 2 †t 2 ‡2 lcmt
° for two mixed choruses

Explanatory note (‡v) for vocal ensembles
382 0_‡b mixed chorus †v SATB †e 1 †t 1 ‡2 lcmt
382 0_‡b mixed chorus †v SATB †e 1 ‡a organ †n 1 ‡2 lcmt
382 0_‡b mixed chorus †v SSATB †e 1 ‡a continuo ‡2 lcmt
382 0_‡b women’s chorus †v SSS †e 1 ‡2 lcmt
382 0_‡b soprano †n 1 ‡a alto †n 1 ‡a tenor †n 1 ‡a bass †n 1 ‡a mixed chorus †v SATB †e 1 ‡a flute †n 2 ‡a trumpet †n 2 †a timpani †n 1 ‡a string orchestra †e 1 ‡2 lcmt
382 0_‡b soprano voice †v ad libitum †n 1 ‡b alto voice †v ad libitum †n 1 ‡b bass voice †v ad libitum †n 1 ‡a mixed chorus †e 1 ‡a oboe †n 2 ‡a bowed string ensemble †e 1 ‡a continuo ‡2 lcmt

Other interesting examples:
380 0_‡b organ †n 1 ‡a mixed chorus †e 1 ‡a audience †e 1 ‡2 lcmt
° for mixed choir, congregation, and organ
Source URL: https://web.library.yale.edu/cataloging/music/MARC382

Links
[1] http://web.library.yale.edu/cataloging/music/marc-tagging
[7] http://web.library.yale.edu/cataloging/music/MARC381
[15] http://web.library.yale.edu/cataloging/music/medium#6.15.1.5.2