

**MUSIC LIBRARY ASSOCIATION WORKSHOP ON LIBRARY OF CONGRESS SUBJECT HEADINGS
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Session III

**HEADINGS AND SUBDIVISIONS FOR MUSICAL WORKS: PATTERNS TO EXPRESS
MEDIUM OF PERFORMANCE**

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INTRODUCTION

Good afternoon.

This session is about headings that are assigned to musical compositions. Such headings are assigned to collections and to individual works. They are assigned to notated music and to performances. I will discuss concepts represented by the headings and the vocabulary that conveys the concepts. LCSH includes terminology for 5 basic categories of elements from which these headings are assembled. The categories overlap, but it is useful to begin by thinking of them separately (**example 1**):

- 1) The vocabulary for medium of performance. This includes musical instruments and families of instruments, and terms for vocal music
- 2) Vocabulary for forms, types and styles of music
- 3) Vocabulary for sung texts
- 4) Vocabulary for the physical format or version musicians perform from
- 5) Auxiliary terms that modify the basic concept, such as “juvenile,” or “arranged”

You will recognize the first 4 of these basic concepts as among those listed in the general instruction sheet about music in H 1916.3 of the *Subject Cataloging Manual*. In this session I will concentrate on these 5 concepts as covered in H 1917.5, and then I'll turn to H 1160 and H 1161 for comments on selected free-floating subdivisions. I will often refer to an instruction sheet by the historical term we still use at LC, “memo.” It's a nice, short word.

Headings for musical works are based largely on formulas, or, as I will call them in this session, “patterns,” that govern the various elements that are assembled into completed headings. The patterns are laid out, mostly in H 1917.5, to provide guidance for formulating headings for which authority records may not exist. Initially, authority records were made for all headings assigned to musical compositions. Over time, two things became apparent:

- 1) owing to the numerous combinations of terms for medium of performance that could appear in headings, the potential number of headings is very high – in the tens of thousands;

and

2) since headings for musical works were being formulated according to certain principles, new headings could be formulated without creating more authority records because headings already in the file could be used as examples of how the principles were applied.

As a result, authority records, which would have been the sources for individual headings containing strings of terms for medium of performance, ceased to be established except in a few cases.

The policy not to create authority records for most medium of performance headings was established before online catalogs, before we merged our so-called "PREMARC" file with our current file, and before records from other libraries began to be imported into the Library of Congress catalog. In view of these major changes in our catalog environment, I want to emphasize that just because a particular heading can be found in LC's catalog does not mean that it is correct, either for music or in any other discipline. Some access points in our OPAC have the legend "[from old catalog]" attached to them to indicate they are found on old records and have not been reviewed in the light of current rules. At the same time access points without that legend may be correct, they may be correct according to obsolete rules, or they may be incorrect on all counts.

A feature of most authority records for medium of performance headings to keep in mind is that except for the few situations where used-for references are explicitly mandated, for most of the headings there are no cross references for alternative forms of the authorized term. This is unusual in LCSH for headings, though not for authority records containing headings followed by subdivisions. If you consider how many headings with several instruments or other terms for medium of performance there might be with the terms in their correct order, consider how many cross references there would have to be for each element of the heading in incorrect order: hundreds of thousands. So for practical reasons, authority records for music headings do not provide cross references. The bottom line is, Don't take anything for granted. Be thoroughly informed about the rules in effect now, so that you can recognize what, if anything, may be wrong with a heading that looks pretty much like one you need.

Most of the rules in the *Subject Cataloging Manual* for assigning form/genre headings to musical works are in H 1917.5. A form/genre heading can be a single term, such as **Symphonies**, or **Quartets**, or it can be a combination of terms. Some of these combinations, as you know, can be quite long, especially those with a parenthetical qualifier for the instruments or voices that together constitute the work's medium of performance. Not all form/genre headings are authorized to have the medium of performance added to them, so that you need to be familiar with the form/genre headings that are authorized for additions of that kind and those that aren't.

In general, each of the individual sections of H 1917.5 is devoted to a separate pattern, or to a group of related patterns, that determines how you answer such questions as "What is the order of solo instruments," "How do you specify the number of instruments," "What are the terms for type of chorus," and "Where in the heading do you indicate the number of voice parts in a chorus?" Among the memos used in conjunction with H 1917.5, the two for free-floating subdivisions are particularly important: H 1160 contains the free-floating subdivisions for musical compositions, notably for our purposes today, the form subdivisions for the physical format of notated music. H 1161 contains the free-floating subdivisions added to headings for

musical instruments and families of instruments, including subdivisions for instructional works. Remember that “free-floating” means the subdivision may be used under designated categories of types of headings, and that the resulting strings do not have to be established by means of subject authority records.

I mentioned earlier 5 concepts that musical form/genre headings exemplify. Where headings for musical works are concerned, a certain attribute of the work you are cataloging, or that you want to find in an OPAC search, may occur in the heading, or it may properly belong in a subdivision. As you know, subdivisions, too, may contain a work’s medium of performance. Recall subdivisions such as **–Vocal scores with organ**, or **–2-piano scores**. If you are not sure about how the patterns work for certain conditions, and if you don’t have a copy of the *Subject Cataloging Manual* immediately at hand, remember that one basic option to consider is whether the attribute may belong in the heading, or in a subdivision.

We will proceed by working our way through H 1917.5 first. We will spend some time on H 1160, and we will spend a little time on instructional materials in that memo and in H 1161. There is also a short take-home test, with the answers, for you to do after this workshop is over.

H 1917.5 MUSIC FORM/GENRE HEADINGS: MEDIUM OF PERFORMANCE

H 1917.5 begins with a table of contents, one of the very few SCM memos long enough to need one. The text starts on p. 5 with the vocabulary of instrumental music. Sec. 1 covers names of instruments, families of instruments, and ensembles. These are all categories of terms where every individual term requires an authority record. If you are cataloging a work for which the individual instruments or type of ensemble cannot be found in the authority file, you have to pause and get that done first. A very high number of terms needed for headings related to Western art music are already there. For popular music, it is rather terms for styles that you will need, like **Bikutsi**, or **Garage rock music**, because it is not LCSH practice to bring out the medium of performance in the majority of headings assigned to popular music. There are always new terms that need to be established for styles. Regarding non-Western music, there are several hundred instruments and quite a few musical genres and subtypes already established. But your work may well lead to adding terms to LCSH in both these categories. The addition of terminology to LCSH is coming from many libraries these days, and it has been quite a few years since LCSH was limited to holdings at the Library of Congress. This isn’t the occasion to tell you how to accomplish adding new vocabulary to LCSH, though. Please look on the SACO home page to find that out. The URL is at the end of the Examples section of your workbook.

As you see in sec. 1 of H 1917.5, there are actually two authority records involved in establishing the name of an individual instrument, family, or type of ensemble: The first (**example 2**) is the name of the entity: **Violin**, or **Brass instruments**, or **Gamelan**. The second is a record for music of the entity: **Violin music**, or **Brass instrument music**, or **Gamelan music**. Why two records? The first heading is, obviously, the authorized form of the name of the entity. But the second record, clearly a useful heading in its own right, does two additional things: first, in a 360 field, which in the MARC 21 format is called a Complex See Also Reference – Subject, in a 360 field you find the plural form of an instrument’s name, or information that there is no plural. Second, the mere presence of the record for music of the entity authorizes the entity to be used as a medium of performance in all headings formed

according to patterns. In other words, this authority record makes the term available for use in all the form/genre headings that don't need an authority record. It frees you to use the name of that instrument, family, or ensemble in any way a pattern allows you to use it. Although the work you are cataloging or the search you are doing may not, for example, actually be violin music, you can use the term "violin" in a great variety of headings for musical works that include a solo violin.

Subsections (2), (3), and (4) of sec. 1.a provide some caveats about names of instruments. Specifically, never include the name of a pitch as part of the instrument's name – no E-flat clarinet, just "clarinet;" no C trumpet, just "trumpet." However, you can sometimes include the instrument's range. So terms such as **Alto trombone** and **Bass clarinet** are authorized. But LCSH severely prohibits the use of terms like that in medium of performance headings. They are only allowed when the entire medium of performance consists of that instrument alone, or two of that instrument, or that instrument and one other instrument. This policy is based on the practical consideration of what could happen when there are more instruments than two in an ensemble. Headings that include medium of performance are already complicated enough to formulate and search. The restrictive policy reduces the potential complexity somewhat, if, in headings that include 3 or more instruments, the instrument's generic name is used whenever possible. So, in headings that specify more than two instruments, "alto trombone" becomes "trombone," "bass clarinet" becomes "clarinet," and "tenor violin" becomes – ??? Well, here it will continue to be "tenor violin" because "violin" is not a suitable alternative for this instrument. How can you tell? Look at the authority record for music of the instrument. If you must use the generic term when the instrument is called for in works for 3 or more players, there will be a 360 see also reference note telling you that. There is no such note in the **Tenor violin music** authority record telling you to modify this term in any situation.

Moving to sec. 1.a(4), here is the guideline covering what to do when non-musical objects are used as musical instruments. Contemporary composers have employed a variety of such objects. Two authority records are necessary before the object can be used in a pattern heading as a medium of performance: one record for music of the object (**example 3**), as in **Leaf music** or **Glass music**, and the second record for the object as a musical instrument. The two records are linked as "related terms," in the language of thesaurus structure. Most often the LCSH term requires the plural for the object: **Leaves as musical instruments**. Sometimes, however, the singular must be used, as in the heading **Glass as a musical instrument**. Obviously, natural language has to govern such things.

The choice between singular and plural weaves through pairs of terms in a variety of ways in music form/genre headings. In the pair of headings we just covered, the term for an entity and the term for music of the entity, suppose the term for an instrument is established in the plural because more than one of them is played at the same time by a single performer. Four examples are given in sec. 1.b. As you see, the heading for music of the instrument can be singular or plural, depending on common usage or literary warrant. Note **Panpipes**, though, a collective noun, in the discussion of plurals.

The pairs of headings associated with families of instruments and instrumental ensembles offer fewer ambiguities: the term for the family is plural, and the term for music of the family or ensemble always incorporates the singular form of the name. You can see that in the two examples in sec. 1.b(2) on page 8.

Moving to sec. 1.c, the paragraph on doubling advises you to collapse the number of instruments a player may double on into a single term for the generic name of those instruments. We don't have a written rule for what to do when the doubling is on instruments too disparate to belong to one family, but our practice is to pick the predominant instrument and frame the heading for that.

The policy for the situation that is covered here obliquely alludes to a question that comes up in formulating subject headings for medium of performance: do headings represent the number of players or the number of instruments? The answer is, sometimes one, sometimes the other. Usually, an instrument is named in the singular, and it can be assumed that one person plays it. One instrument – one player. If an instrument's name is followed by a parenthetical qualifier with a number in it, the number stands for both the number of players and the number of instruments. But headings based on generic terms that embody a number, such as **Trios**, **Quintets**, **Sextets**, and so forth refer only to the number of players, whether the instruments they play in a given work are the same or different. For those instruments where more than one is usually played at the same time by a single player, the heading for music of the instrument refers to the number of players. Headings of this kind include **Timpani music** and **Conga music**, where one player performs on any number of timpani or conga drums; **Drum set music**, where one player always plays several instruments; and **Handbell music**, where one player rings any number of handbells. The number of instruments a single performer plays is rarely specified in a heading. We will take this question up again in the discussions of percussion and electronics.

Sec. 2 addresses the order of solo instruments in headings. Let me pause for a moment to talk about the considerations that come into play regarding the 7 categories of families of instruments and functions that are listed.

One influence on the order of instruments in this list is score order. There is no definitive template for score order, but as the rest of the categories continue in this list, the wind instruments, followed by plucked instruments, then percussion, then strings, the order is more or less the same as those families are found in a typical orchestral score. Note, though, that plucked instruments began to be used in chamber music before percussion instruments did, so perhaps there is a certain logic in their appearing ahead of percussion in this list. Next, the list provides a place for unspecified instruments, and, at the end, continuo, which, musically speaking, goes last. Obviously, this scheme follows the custom in Western music beginning roughly with the common practice period. But we adhere to it for music from other traditions as well.

Within each of the 7 categories the order in which specific instruments are listed in headings is not – except for the strings – in so-called score order. They are listed alphabetically, as you can see from the examples on page 9. For musicians this may seem on the surface to be a little odd. But consider the alternatives. Alphabetical order introduces an element of predictability for catalog users who may not be familiar with the ranges of all the instruments or all the possible conventions of score order. It helps us through searches for chamber music for 3 or more players by enabling us to look for the generic name for most instruments: no bass flutes or E-flat alto saxophones, and it never requires us to anticipate the order in which a composer has specified solo instruments in the percussion family, or electronics, in the score. This is something even catalogers can't do when cataloging sound recordings.

But why the exception for strings, which are able to be listed in form/genre headings in score order? The decision goes back too far for anyone at LC now to remember. Could it be that, for this family, there are only 4 in the standard grouping?

Though there is chamber music for more than 9 solo players, 9 is the maximum number of solo instruments that can be listed in a heading. If the work calls for one of each, there may be up to nine terms. Nine is also the maximum number of players that can be specified. More than one of a particular instrument may be required, so you have to count either by number of instruments or by number of players when calculating that maximum. Continuo, however, which is sometimes played by 2 or more instruments, is counted as one for LCSH purposes.

The examples on page 9 represent headings with a variety of combinations of solo instruments from several families. Notice that more than one percussion instrument can be specified in a heading as long as the heading also includes instruments from other families. For those of you who use this memo regularly, specifying two percussion instruments may have given you pause. You are familiar with the fact that you can't use "a and b" headings for two different percussion instruments, as in "Marimba and xylophone music." But the presence of two percussion instruments played by separate performers in a chamber work where there are also instruments from other families doesn't inevitably require you to collapse the percussion instruments into the term "percussion." The score, or information on a sound recording, are the sources that inform you whether specifying individual instruments is justified. Individual percussion instruments may be listed among other solo instruments as a medium of performance when, according to the evidence in the title of the work, or in the score, it is appropriate to bring them out.

Before going any further, I'd like to alert you to the fact that when solo instruments serve as accompaniment, the rules for what to call them in headings are different. We will get to the reasons why this is so, and the patterns for expressing accompaniment in headings a little further along.

Once the basic rule for order of solo instruments has been stated, more specific conditions are addressed beginning in sec. 3, regarding two different instruments in headings. If only two elements for medium of performance are required in a heading, you have already learned in an earlier session today that covered H 250 that an authority record is required; a heading established as "a and b" virtually always requires a UF with the terms in reverse order, "b and a." Subsec. b. of this rule introduces the term "duets," which must be used for combinations incorporating one unspecified instrument. Subsec. 3.c covers chordal instruments, including the concept of subordinate instrument. A chordal instrument is a keyboard or plucked instrument on which chords are easily played. That one instrument is subordinate to the other is assumed here, though this condition is not necessarily true of all duets that include a chordal instrument. Not many authority records for a plucked instrument and piano – both chordal instruments – have been made, but in all of them the piano is given second. So whether or not every work we have for combinations like that clearly uses the piano in a subordinate role doesn't really matter, because once established, the order of the two instruments has to be the same in all headings for that combination. This is our convention. So if a heading for a new combination of piano and a specific plucked instrument were needed, the work cataloged would determine for all time what the authorized order for these two instruments will be.

If you were to look at all the headings that have been established so far for works calling for 2 plucked instruments, what you would find is that all the combinations have been established with the instruments in alphabetical order. So if you need a heading for a new combination, you are probably on safer ground using the precedent of alphabetical order than you would be in trying to judge whether one of the plucked instruments is subordinate to the other in the work you are cataloging.

The next option for 2 instruments in H 1917.5 is when they are both the same. I'll remind you of a requirement you have already heard about today, that headings for two of the same instrument must have an authority record. It is needed because the authorized formulation of such headings necessitates at least one cross reference, from the name of the instrument followed by the term "duets." The authorized pattern, as in **(example 4)**, "Flute music, curves, Flutes, curves, numeral 2," is hardly an idiomatic formulation in musical parlance, so it requires a cross reference from the more common formulation "flute duets."

Now let's consider music for 3 or more performers. Sec. 4 takes that up from the perspective of two or more of the same instrument. The situation it covers first is two or more instruments that are the same in mixed groups. Here, a "mixed group" means at least 3 players and at least 2 different instruments.

When more than one of a particular instrument is required in a mixed group, no authority records are needed for the various numbers of parts for the instrument that may be called for. You may use the instrument's name in the plural, and you may then add the number for how many are required in a parenthetical qualifier. The authorization to do both of these things goes back to that authority record for music of the instrument. An authority record such as **Flute music** permits you to invoke the pattern described here, first, to use the plural form of the instrument's name if there is a plural, and second the pattern to add the numeral.

Headings for chamber music or concerto-like works for 3 or more of the same instrument are formed according to the same pattern, and no authority records are needed. See **(example 5)**. Remember that the first element in each of these headings requires an authority record:

Suites (Guitars (3))

String quartets (Violoncellos (4))

Woodwind quintets (Saxophones (5))

For unspecified instruments, covered in sec. 4.b(3), the pattern for formulating medium of performance headings works in the same fashion as when an instrument is specified. However, all the combinations from duets to nonets have been established because there are UFs added as lead-in vocabulary to help you find your way to the proper terms.

We now come to keyboard instruments and percussion. Headings that incorporate these terms, or terms for instruments in these families, work differently from headings for strings, winds, and plucked instruments. I have been skipping over the guidelines for number of hands in those groups in order to take that aspect of headings up for all instruments at once, which I will do later.

Sec. 4.b(2)(b) discusses the number of keyboard instruments. The formulation of headings for two of the same instrument is the same as for other instruments: that is, the heading for music of the instrument is modified by the parenthetical numeral "(2)," and an

authority record must be made for all such headings. However, headings for works for 3 or more keyboard instruments have vocabulary that goes in an entirely different direction: that vocabulary incorporates the term “ensemble” (**example 6**). Works for 3 or more pianos are given the heading **Piano ensembles**; works for 3 or more harpsichords have the heading **Harpsichord ensembles**. And so forth. If the keyboard instruments differ, or if they are not specified, the appropriate heading is **Keyboard instrument ensembles**. Note that the same heading is used whether the instruments are featured or whether they are the accompaniment. This practice is rare, but it recurs – that is, it is a pattern, for a few more instruments we will come across later on.

Percussion

Now let’s consider percussion instruments, sec. 4.b(4). The word “percussion” is tricky in LCSH. In musical language it is used as an abstract term for the entire family of percussion instruments, it is used for the musicians, the so-called “percussion section,” who play those instruments in an orchestra or other ensemble, and it is used for the particular selection of percussion instruments the composer wrote for in a given musical work. In other words, depending on the context, the word “percussion” may stand for a group of instruments or a group of players. Just what the context might be for a medium of performance subject heading cannot be expressed in the heading itself. As a result, because one percussion player frequently plays more than one instrument, were you to include a numeral in a heading that contains the word “percussion,” it wouldn’t be clear whether the numeral referred to the number of players or the number of instruments. So numerals are not allowed to modify this word. The result is that, while a heading for a work with percussion can sometimes express how many performers are involved, it will never express the number of percussion instruments.

Let’s examine in more detail how LCSH deals with the term “percussion.” We use it in 4 situations:

1) For solo works in which one performer plays two or more different percussion instruments. For this situation, the heading is **Percussion music**.

2) For duets in which one solo percussionist plays two or more different instruments and the other performer plays another instrument from another family. LCSH treats this situation in the same way as headings with the pattern “a and b” (**example 7**):

Flute and percussion music

Sonatas (Percussion and violin)

Duets (Percussion and unspecified instrument)

3) For chamber music for larger groups that include something the score or recording calls “percussion” along with other instruments. At this point, even the limited ability of LCSH to be specific begins to fail, because in a heading for a mixed group of instruments, the word “percussion” cannot have a numeral added to it. Consequently, the solitary word “percussion,” must, by default, stand for one *or more* solo percussionists playing two or more percussion instruments.

4) The final option occurs when percussion instruments are the entire instrumental medium of performance and 2 or more percussionists play two or more different percussion instruments. Here the basic heading is **Percussion ensembles**. Try to visualize a stage with 2

or more percussion players and a flock of percussion instruments. Or with 2 players, one on, say, marimba and one on xylophone. These visualizations represent the range of situations covered by the heading **Percussion ensembles**. Some headings that particularize the term “percussion ensemble” are (example 8):

Percussion ensembles

Percussion ensemble with orchestra

Songs (Low voice) with percussion ensemble

As the SCM points out, you can sometimes infer the number of percussion players from these headings, but not the number of percussion instruments. See (example 9):

Quartets (Trombone, percussion) can only mean there are 3 percussionists

Quartets (Pianos (2), percussion) can only mean there are 2 percussionists

Turn to page 17, where there are more examples. The first, by John Cage, is for 2 performers, a singer and a percussionist. When there is only one percussionist in a duet the term “percussion” is applicable, hence the heading **Songs with percussion**. The second example, *Images*, by Siegfried Fink, has the alternative of either a singer accompanied by 4 percussionists, or a flute and 4 percussionists. Once there are sung parts, in LCSH the instruments become accompaniment to the vocal parts. So the heading for the sung version is **Songs (High voice) with percussion ensemble** (4 percussion players have to be referred to as “percussion ensemble”). But where there are only instruments in a chamber work, or as featured soloists in concerto-like works, all the instruments are equal, and Fink’s work as performed with flute gets the heading **Quintets (Flute, percussion)**.

Number of Hands

Now let’s get back to the number of hands if other than 2. It used to be that an exceptional number of hands was needed in LCSH only for keyboard or keyboard-like instruments: piano, 1 hand; xylophone, 4 hands; 2 pianos, 6 hands. But LCSH eventually had to accommodate combinations like viola, 3 hands; lute, 4 hands; and 2 pianos played by one performer. The order of elements when qualification for the number of hands is given in headings is: first, number of instruments (if more than one), then the number of hands, and finally the number of performers. An authority record is necessary to establish an exceptional number of hands for a particular instrument as well as a record for an exceptional number of performers on it. The authorization for this pattern, too, is familiar by now: the heading for music of the instrument. So (example 10), P.D.Q. Bach’s *Sonata for Viola, 3 hands* needs the authority record **Viola music (3 hands)** to authorize the pattern heading **Sonatas (Viola, 3 hands)**. Ravel’s *Piano Concerto for the Left Hand* needs the authority record **Piano music (1 hand)** to authorize the pattern heading **Concertos (Piano, 1 hand)**. The pattern extends even to use in subdivisions, for example, the heading **Piano music (4 hands)** had to be established before the free-floating subdivision **–Vocal scores with piano (4 hands)** could be included in the list of free-floating subdivisions in H 1160.

Instrumental Ensembles

Now H 1917.5 turns to another topic, instrumental ensembles, sec. 5. There are two basic types: smaller ones with one player to a part, and large ensembles, with more than one player to a part. Both types can be comprised of a variety of instruments or of the same instrument. In LCSH, an ensemble named for a family of instruments, for example, the heading **String orchestra**, is regarded as an ensemble of different instruments. Only if an ensemble bears the name of a specific instrument does it qualify as an ensemble of the same instrument, as in **Violoncello ensembles (example 11)**.

Sec. 5.a covers these types. For large ensembles, discussed in sec. 5.a(1), the principles for authorizing the term for the group of players are the same as for individual instruments: the term for the basic entity must be established, and a heading for music of the entity has to be established. Only then are you free to use the entity as a medium of performance in pattern headings, which do not need individual authority records.

Examples beginning on page 18 of this memo show how authorized headings, in the left column, headed “Ensemble type as heading,” can be used to formulate headings containing the ensemble type as a medium of performance, shown in the column on the right.

Sec. 5.a(2)(a), page 19, contains a chart that exemplifies the terminology for ensembles with one player to a part. The terms shown in the left-hand column of this subsec. all refer to medium of performance, not to groups of players.

But, even if there’s only one player to a part in an ensemble, just how many players in all does the word “ensemble” stand for? Well, the number varies. We’ve already noted that it only takes two solo percussionists for their group to be called a percussion ensemble in LCSH. If you look at the authority record for that heading, the 680 field for the public general note begins, “Here are entered musical works not in a specific form or of a specific type for two or more percussionists, each playing one or more percussion instruments” We have also noted that the heading **Piano ensembles** refers to “three or more solo pianos.” The authority records for types of ensemble always specify how many players constitute that particular ensemble type.

We have seen that in ensembles of like instruments – all pianos, all percussion – the number of players covered by the term “ensemble” can be quite small. More typically, the term “ensemble” applies to 10 or more solo instruments or performers. In general, this is pretty easy to remember in the light of the pattern that governs headings for chamber music or concerto-like works, where there can be up to 9 soloists in the medium-of-performance statement. If there are more than 9 soloists the group becomes an “ensemble” in LCSH terminology. So it follows (**example 11 again**), that the heading **Instrumental ensembles** represents 10 or more solo instruments from several families; **Wind ensembles** have 10 or more mixed solo brasses and woodwinds; **Brass ensembles** have 10 or more mixed solo brasses; **Violoncello ensembles** have 10 or more solo cellos. And so forth.

There are a few more exceptions, listed in sec. 5.b(3) on page 21, in which fewer than 10 instruments are described as an ensemble. The exceptions in this short list of 7 types have some features in common: three or more of the instrument constitute an ensemble and they are all ensembles of like instruments. Aside from the standard keyboard instruments, which we have already covered, notice that the others also have keyboards or keyboard-like features.

The final consideration under this topic, use of the term “ensemble” in medium of

performance headings, is when it stands for a group of solo players that serves as accompaniment. If we had to specify not only the solo performers that are featured, but also solo performers in the accompaniment, headings with medium of performance in them would become impossibly complicated. So LCSH doesn't go down that road. Instead, we cut things off at the pass and severely limit the available terminology by calling an "ensemble" just about every combination of two or more solo instruments that serves as accompaniment. In doing this, LCSH prohibits all the accustomed terms that are used for featured soloists. For example (**see example 12**), a piano trio, meaning violin, cello, and piano, a term that is perfectly allowable as the heading **Piano trios** otherwise, becomes an "instrumental ensemble" when it serves as accompaniment. The heading **Woodwind quartets**, typically used in headings with the specific woodwind instruments named in a parenthetical qualifier, becomes "woodwind ensemble" when the group functions as accompaniment. In LCSH, in order to make a distinction between featured solo performers and their accompaniment if the accompaniment is also for solo performers, you are not permitted to be more specific about the instrumentation of the accompaniment than to indicate the family of instruments. You collapse the number of performers and the specific instruments into a term for a type of ensemble. And you cannot improvise the terms for those accompanying ensembles; you have to be sure there is an authority record for the one you need. This practice, by the way, is not documented in authority records. To do the right thing when formulating headings, you have to be familiar with the *Subject Cataloging Manual*.

Sec. 5.b(7), page 22, refers to jazz, which as a heading is an anomaly. LCSH has no stand-alone heading, "Jazz ensembles," but only the heading **Jazz**. However, the term "jazz ensemble" can be used if there are other elements in the heading. Think of it this way: the term "jazz ensemble" can be used in an auxiliary way as a medium of performance, but it cannot be used as a heading, as though it were a type of ensemble. Instead, we have the heading **Jazz**, which stands for a style of music.

Sec. 5.c describes what belongs in authority records for types of ensembles. But there is a particular distinction in such records for how terms for ensembles can be used in headings. Recall that one of the important pieces of information in authority records for music of individual instruments is given in the 360 reference, which contains the plural form of the term if there is a plural. There is no such information in the 360 references for ensembles of any type because plurals of those terms are never used when the terms appear as a medium of performance in headings. If a work is for double string orchestra, for example, or for antiphonal brass choirs, the use of the term for the ensemble as a medium of performance never appears in the plural. See (**example 13**). In a choral work accompanied by separate brass ensembles, the accompaniment is simply "brass ensemble." A work subtitled "for double string orchestra" is assigned either the heading **String orchestra music** or, if the work is in a form for which there is an established form/genre heading, it could be assigned a heading such as **Concertos (String orchestra)** or **Variations (String orchestra)**.

Sec. 5.d. on page 24 covers headings where full orchestra is assumed to be the medium of performance. When full orchestra is assumed it is not specified in the heading. This is the first time this instruction sheet addresses omission of an element of the medium of performance from headings on the premise that it may be assumed. Later we will see that assumptions about the type of chorus are also made for certain headings for choral music.

Here, symphonies and symphonic poems are assumed to be for full orchestra.

Concertos are assumed to be accompanied by full orchestra. Whenever that is not the case, then the heading must contain the exceptional medium of performance to make clear that the assumption does not prevail in that particular instance. The guiding principle for all headings where such assumptions are made is that unless the assumption applies, you must specify the medium of performance.

Here are some more examples (**example 14**): Chorale preludes are assumed to be for organ, so when the heading **Chorale preludes** is used, if it applies to an organ work, the heading has no medium of performance qualifier. But if a work with that title is not for organ, add a parenthetical qualifier for the actual medium of performance. So a band piece with the title *Chorale Prelude* has to be given the heading **Chorale preludes (Band)**. Another example: a symphonic poem for orchestra has the unadorned heading **Symphonic poems**. But a symphonic poem for a percussion group has the heading **Symphonic poems (Percussion ensemble)**.

Because this is a gathering of musicians I don't have to belabor the point that it is possible to have a concerto for an entire ensemble. This situation is covered in sec. 5.d on page 25. However, there is a small glitch that does bear calling attention to. A work is given a subject heading beginning with the word "concerto" only if the composer has called it that, or "concertino." If the composer has not, LCSH requires the assignment of an innocuous heading that begins with the term for the featured instrument, (**example 15**) such as **Piano with orchestra**, or **Trumpet with chamber orchestra**. But this practice pertains only to works where there is clearly an accompanying ensemble, large or small. A hidden assumption is that the term "concerto" in LCSH signifies a rather large-scale work. If the work titled "concerto" or "concertino" is a piece of chamber music, you will find that LC practice has changed over the years. Look at the example at the bottom of the page, which you will all recognize as Falla's *Harpsichord Concerto*. From the perspective of LCSH at the time this piece was first cataloged, it is chamber music, so it has a heading beginning with the term **Sextets**. There is an advantage to a heading like this, because the entire instrumentation can be shown in the heading. However, a more recent cataloger might have given that work the subject heading **Harpsichord with instrumental ensemble**, or might have assigned both headings.

Sec. 6, page 26, talks about connecting words. You have seen many examples by now showing use of the conjunction "and" in headings, most often to connect two solo instruments, as in **Sonatas (Oboe and continuo)** or **Percussion and electronic music**. However, when there are 3 or more solo instruments or similar elements to mention in the heading, don't use "and" between the last two; just use a comma (**example 16**). Commas separate 3 or more elements in a list. That way no extraneous words appear in the alphabetical arrangement of elements. However, there's more to it. Commas are also used when there are only two elements for the instrumental medium of performance but the number of instruments referred to is 3 or more. Examples of using commas in this way are the headings **Septets (Electronics, percussion)**, a work for 7 soloists, and **Trumpets (5), percussion with string orchestra**, a work featuring 6 soloists.

The preposition "with" connects to the accompaniment. Let me describe yet one more time the pattern for listing the featured solo instruments in concerto-like works: the featured solo instruments are given, then the connecting term "with." "With" introduces the term for the accompaniment, which is the final element in the main part of the heading. The featured instruments appear in the same order as they would were they solo instruments in chamber

music. The basic order for solo instruments is given in sec. 2 back near the beginning of this instruction sheet.

As a kind of bridge between the sections of this memo that pertain primarily to instrumental music and the sections that pertain primarily to vocal music, sec. 7, page 27, discusses the qualifier “**Arranged**.” This qualifier is free-floating in headings for instrumental music, where it can be added at the end of the heading as the last possible element before subdivisions, should any be appropriate. In other words, having framed a heading for the form or genre, and having specified the instrumental medium of performance, you add at the very end – “and, by the way, this is an arrangement.” The term “**Arranged**” in subject headings for musical works is used for a purpose exactly opposite from its use in uniform titles for musical works. As a general rule, subject headings describe what works are arranged **FOR**; uniform titles tell you what works are arranged **FROM**.

“**Arranged**” as a qualifier in headings for vocal music is subject to numerous restrictions, all stemming from the fact that LCSH offers several options for modifying vocal music headings that are far more specific than the ambiguous term “arranged,” and the other options are generally preferable. Furthermore, those options are free-floating subdivisions, so they aren’t even part of the main heading. Consequently, if “**Arranged**” is to be added as a qualifier to a form/genre heading for vocal music, it requires an authority record. That way it goes through a vetting process that enables it to be scrutinized in the light of the work the heading is being created for before it can be used. For the most part, though, it is simply not allowed.

Lastly, if the work cataloged is arranged excerpts, the term “**Arranged**” cannot be used to qualify a heading. In the idiosyncratic syntax of LCSH, it is relegated to a subdivision, specifically, the subdivision **–Excerpts, Arranged**. You can find this subdivision listed among the free-floating subdivisions in H 1160. The warnings against unimpeded use of the qualifier “**Arranged**” as well as of the subdivision appear there, too.

Vocal Music

Now let’s turn directly to form/genre headings for vocal music, for which guidelines begin at sec. 8, page 29. Sec. 8 is for solo vocal music, and sec. 9 is for choral music. Sec. 8 introduces a distinction made in both these sections, the distinction between form/genre headings that state or imply they are for vocal music and form/genre headings that do not. In fact, headings of the second type don’t imply any medium of performance at all. But the slant here is toward vocal music, and the distinction made by these two sections is important because elements you can add to the basic headings are quite different between the two types of terms.

Starting with works for solo voice, I’d like to mention once more that many authority records already exist that can help you, either to start you off assembling the headings you may need, or headings appropriate for you to use in their entirety. For example, headings assigned to solo vocal works should have a parenthetical qualifier for vocal range – high voice, medium voice, or low voice – following the main heading, if at all possible. Only after applying this pattern for tessitura do you continue building the heading by adding terms for the instrumental accompaniment. A principal of constructing headings for works with both vocal and instrumental parts is that the instruments are always regarded as accompaniment. In this

capacity they are always added following the connecting word “with.”

The main headings listed in the middle of page 30, which are for one solo singer, have already been established with all the possible qualifiers for vocal range. So have the main headings for 3 through 9 solo singers – there’s that maximum of 9 again. All you need to do when using these headings, whether you need to qualify the ones for solo voice by tessitura or not, is add the accompaniment, or to add the qualifier “**Unaccompanied**,” if appropriate. We will get to the qualifier “**Unaccompanied**” later. As for headings where voice is not stated or implied, on page 31, what you can put in the parenthetical qualifier for medium of performance introduces a pattern that is different from ones we have seen so far.

As a practical matter, the headings relevant here comprise a small group of familiar form headings used for Western music, such as **Marches**; or **Canons, fugues, etc.**; or **Variations**, terms that are authorized to have a medium of performance added in a parenthetical qualifier. There are actually hundreds of form/genre headings for forms, types, and styles of music that do not imply medium of performance to which the patterns for adding medium of performance terminology are never applied. But this section explains what to do when you need as a heading for a vocal work one in this small group of terms that are not inherently vocal. For headings like this, the full complement of elements in the parenthetical qualifier for medium of performance is (**example 17**) first, solo voices, then solo instrument or instruments, then accompaniment. Because these options are rather limited, it is frequently appropriate to add a second heading that provides information the pattern I’ve just described doesn’t allow.

Take the heading **Recorded accompaniments** as an example. This is a form heading for a kind of sound recording. All you can add to it by way of medium of performance in the parenthetical qualifier is the missing solo part or parts. If a recorded accompaniment is part of an instructional work, you would probably add a second heading for that. Or the recorded accompaniment may be a musical work that you want to bring out with a second heading such as **Concertos**, or **Wind quintets**. **Monologues with music** is another example. It says no more than that the work has a speaker and music. The choices are few for what can be added to that heading to show the medium of performance for the music. As you see from the second example in sec. 8.b(1) on page 31, the main heading tells you it’s a sacred work. All that can be added for the medium of performance of the music is “voice,” to indicate a sung part, and “orchestra” for the accompaniment. By adding that second heading, **Sacred songs (Low voice) with orchestra**, you can show that the sung part is for low voice. You could also have added a heading like **Solo cantatas, Sacred (Low voice)**.

If more than one solo voice is to be included in a string of elements representing medium of performance, the rule for adding a numeral works exactly the same as the basic rule for more than one of the same solo instrument: the numeral is added in parentheses following the term it modifies, no authority record is required for the modified term, there may be up to 9 solo voices, and a single term is used – just “voice” – not high, medium, or low. Note in subsec. (3) that if the voices are unaccompanied, you do not indicate that with this particular pattern. Instead, you add a second heading that is explicitly for vocal music, and if the qualifier “**Unaccompanied**” is authorized, you add it there.

Next, choral music. Sec. 9, page 32, operates very much the same as sec. 8 for solo vocal works. Here, the parenthetical qualifier that follows the main term in the heading is for type of chorus. You can see from subsec. (1) under Type of Chorus yet another group of

headings where a medium of performance has been assumed. Here it is the choral medium “mixed voices.” However, all the other options for types of chorus shown in the list on page 32 have already been established for these 5 headings as well as for all permutations of the headings **Choruses**, **Choruses**, **Sacred** and **Choruses**, **Secular**. Compare this situation with instrumental music where, when the works are for orchestra, the medium of performance is omitted from certain headings. You must always include any other medium of performance in a parenthetical qualifier to call attention to the fact that the work is not for orchestra. Similarly, here, when you use these choral music headings for types of chorus other than mixed voices, you must add the type of chorus to show that the work is not for mixed voices.

For some headings, after the type of chorus, the number of choral parts is given next in the parenthetical qualifier. Very few headings for choral works qualify to have the number of chorus parts specified. First, only headings beginning with the most generic of terms, **Choruses**, qualify. Second, only choruses of up to 8 parts can employ this pattern in the heading. If there are more than 8 parts, no specification of chorus parts may be given. Third, the type of accompaniment is a factor. That is explained in the list of 5 conditions in sec. 9.a on page 32. The conditions amount to a definition of works with the lightest possible accompaniment: it can only be for 2 keyboards, for continuo, for one instrument of any type, or the work must be unaccompanied.

Despite the restrictions on specifying the number of chorus parts, this element is no less important than any other in medium of performance headings. Here, as elsewhere, if the work being cataloged meets the criteria for the element’s use, it has to be included in the heading.

Moving to sec. 9.b, choral works requiring one of the form headings that don’t imply there are sung parts follow a formula similar to the formula in sec. 8.b for solo vocal works to indicate the medium of performance: first, a parenthetical qualifier follows the main heading; then, inside the qualifier there may be up to 3 elements: the term “chorus,” a solo instrument, and the type of accompaniment. Notice that the term “chorus” cannot be qualified in any way. It can’t have a numeral after it, which would be confusing because the numeral could represent either the number of chorus parts or the number of choruses; you can’t specify the type of chorus; and you can’t specify the number of chorus parts. Also similar to the practice for solo vocal works, here, too, it may be appropriate to add a second heading that can provide information the first one cannot, such as whether the work is sacred or secular and what kind of chorus it requires.

In considering headings for vocal music, the sections of H 1917.5 that we have looked at so far have emphasized the vocal parts rather than the accompaniment. Sec. 10, page 35, addresses accompaniment specifically. It includes accompaniment for stage works, a genre given very little attention in this instruction sheet. Not every vocal music heading is authorized to have accompaniment added to it. One of the reasons dramatic music receives such scant attention in H 1917.5 is that medium of performance is never added to headings in this category. Sec. 10.a stipulates that no medium of performance is added to headings for larger vocal forms or dramatic works. The term “larger vocal forms” is imprecise, but one safe criterion to identify such works is that they are in several movements or acts.

As for how to express accompaniment in vocal music headings where it is authorized to add it, the principle is the same as that for accompanied instrumental soloists: with very few exceptions, if there are two or more accompanying instruments they are indicated by a term for

type of ensemble. The exceptions that permit you to name specific instruments are only two: when the accompaniment is for a solo instrument, or when it is for two keyboard instruments. (Remember that continuo, even if played by 2 or more performers, is regarded as one instrument). Speaking more broadly, take care to distinguish instrumental accompaniment that may be played by soloists, from solo instrumentalists in chamber music or as featured soloists in concerto-like works. Once the solo instruments function as accompaniment, the vocabulary used to describe them is limited to terms for types of ensemble.

The last section of H 1917.5 on page 37 is devoted to the qualifier “**Unaccompanied.**” It is used only in headings for vocal music, so don’t be tempted to use in headings for instrumental works.

But the qualifier “**Unaccompanied**” has to be used with care in vocal music headings because of traditions of performance practice. Many works are written to be performed however you wish – as vocal ensembles, as choruses, as accompanied songs, or as instrumental works, to name just some of the possibilities. If you are cataloging or searching for performances, you are likely to be able to tell which choices among the options were made, although you cannot invariably do that. But if you have music on paper, all the options may still be open. The 12 headings to which the qualifier “**Unaccompanied**” may be added are listed under secs. 11.a(1) and (2) on page 37. It is not a very long list, and most of the terms are quite precise in describing the vocal medium of performance. There are no expressive genre terms among the 12, such as motets or madrigals. Keep these limited choices in mind when cataloging unaccompanied vocal works.

Electronic Music and Computer Music

I’ve left electronic music and computer music for the end of the discussion of H 1917.5. There is no section in this memo that discusses electronic mediums of performance in detail. There are a fair number of authority records for electronic music alone, in duet combinations with traditional instruments or voices, and as an element in more extensive medium of performance headings. **Electronic music** as a heading is different from similarly constructed headings for music of a traditional instrument in several ways.

First, while the other headings can only mean solo music for the instrument named in the heading, **Electronic music** is a generic term that stands for any number of electronic instruments or devices; it does not refer to a specific type of electronic instrument even when there is only one. This decision is reflected in a second difference, the heading with which **Electronic music** is paired is **Electronic musical instruments**. This is a term for a family of instruments or for a type of instrument, not for a specific instrument, as would normally be the case according to LCSH. This exceptional practice probably reflects the fact that electronic music became available in libraries first as recordings. Typically the name of the studio where the works were realized was indicated rather than names of instruments or devices. When scores began to appear for works that were entirely electronic they served to inform the listener during playback, but weren’t intended to be used to realize a new performance. Even the electronic component of a work including traditional instruments was initially not realized anew for each performance; if you could get the tape at all, it was just played back along with the live performers. So it was difficult to name particular electronic instruments in conjunction with individual musical works.

A third difference between headings for works calling for only for traditional instruments and headings for electronic music is that the language in headings for electronic music, alone or in combination with instruments or voices, operates differently from the usual pattern. The language to use is shown in the authority record for the heading **Electronic music**, which serves as the point of departure for all the other headings where electronic music is a medium of performance. **(Example 18)** shows part of that authority record, the 360 reference and two 680 public general notes. Here, you learn not only that there is also a term “electronics” in LCSH, but some specific examples of headings that use the term. In fact, most of the headings with this medium of performance use the term “electronics.”

Always watch 360 references and 680 notes in subject authority records for information about how a concept embodied in a particular heading may show up in other headings.

Another way in which the LCSH system helps you to find the proper LCSH language for electronic music is shown in **(example 19)**, a general cross reference from the unauthorized phrase **Electronics (Musical medium of performance)**. This kind of subject reference is technically known as a “complex see reference”. Here, you see a made-up phrase that leads you to an explanation similar to what is found in the authority record for electronic music: that is, the term “electronics,” when used as a medium of performance for music, is never used in the first position in a heading. However, it can be embedded elsewhere in music headings. You are advised by this reference to look for headings that contain the word “electronics” as a medium of performance, but never to look for this word as a heading in itself. Complex see references in LCSH are often mistaken for authorized headings, but in fact, these authority records simply refer from common terms or spellings that are not authorized to the equivalent authorized terms or headings. They do this by means of a field tagged 260, a field that never appears in an authority record for an authorized heading. These reference authority records also have code b or c in the 008 field, position 09, which is the coded way to indicate that the string in the 1XX field is not an established heading. In some systems, these codes may generate a display constant warning users about the 1XX field.

So, now that we have two means of discovering what the proper language is for electronic music as a medium of performance, how, exactly, does the language actually work out in headings?

When the heading **Electronic music** isn't the appropriate heading for works whose sole medium of performance is electronic and where no specific electronic instrument is designated, there are two alternative formulations:

1) Inside a parenthetical qualifier the term used is “electronics.” There are several headings in the authority file to demonstrate this pattern. Two examples are **Symphonies (Electronics)** and **Canons, fugues, etc. (Electronics)**.

2) The term “electronics” is also used when electronic music is the sole medium of performance of the accompaniment. Two such headings are **Vocal ensembles with electronics** and **Monologues with music (Chorus with electronics)**.

Now let's look at headings where electronic music is not the sole medium of instrumental performance. **(Example 20)** is relevant here.

Back at the beginning of this instruction sheet, in the list in sec. 2 showing the order in which solo instruments are given in headings, electronic instruments are in category (4), percussion, electronic, and other instruments. Examples in that section included the cryptic heading **Septets (Electronics, percussion)**. This heading exemplifies two principles. First, that the elements of medium of performance that belong to category (4) are listed in a single alphabetical order, be they percussion, electronic, or other. If each subset had its own alphabetical arrangement, this couldn't be one category, it would have to be three, categories (4), (5), and (6). The second principle illustrated by this heading, supported by everything I've said so far about electronic instruments, is that the number of performers is not specified. You cannot tell in a heading like this one whether there are 6 people on electronics and one on percussion, or any other of the 5 possibilities there might be for the 7 players.

There are many headings in the authority file for electronics and one other instrument. The order of instruments in those headings follows the standard pattern in which the two elements are connected by the conjunction "and," and the heading ends with the word "music." Typical combinations are **Double bass and electronic music**, **Balloon and electronic music**, **Clarinet and electronic music**. But because the language for the electronic portion of the heading is based on the heading **Electronic music**, and not on the name of an instrument, there are also headings such as, **Electronic and violin music** and **Electronic and harpsichord music**. Formulations like this are not felicitous, but they are correct.

Now let's look at a related heading, **Piano and electronics with orchestra**. This would appear to break a rule, because the heading that authorizes the specification of the featured soloists is **Piano and electronic music**. Where did the term "electronics" come from in the heading for the concerto-like work? In fact, the formulation of the heading for the concerto-like work uses permissible language, so it doesn't break a rule. Look at (**example 18**), the authority record for **Electronic music**, and the reference in the 360 field. It alerts you that you will need to use the term "electronics" in other headings as a substitute for the term "electronic music." So the term "electronics" in the heading **Piano and electronics with orchestra** is an authorized formulation.

The heading **Musique concrète** is a narrower term under **Electronic music**, and like **Electronic music** no number of performers or pieces of playback equipment can be attached to it. The form of this term never changes, whether it appears as the only medium of performance, in combination with other instruments, or as accompaniment.

In LCSH, **Computer music** is not paired with a term for the name of an instrument. What to do about that is a linguistic challenge in a controlled vocabulary like LCSH, which covers all disciplines. In LCSH the heading **Computers** is a general term not limited to computers for making music. Despite this constraint, we have been able to authorize use of the singular, "computer," as a musical medium of performance, terminology that many consider important to describe certain musical works. But when the term "computer" is used in this way, there is always other terminology in the heading to convey that the heading is for music. There is no precedent for specifying the number of computers in a medium of performance heading, though authorization to use the term in the plural is provided in the 360 field of the heading **Computer music**.

One more heading to call to your attention is **Mixed media (Music)**. This heading is

assigned to musical works that include non-musical elements such as movement, projected images, audience participation, etc., or effects related to electronic music. There is already a parenthetical qualifier that serves in this instance to distinguish mixed media for music from mixed media in other fields, such as, in LCSH, painting and textiles (in technical jargon, the term in the qualifier disambiguates the homograph “mixed media”). So no elements can be added to specify medium of performance. Consequently, if at all possible, try to use this heading as a second heading, after assigning a more precise heading that specifies as much as you can of the medium of performance.

SUBDIVISIONS

H 1160 for Musical Format

Now that we have looked at some works from the perspective of headings, let's look at the subdivisions you would assign to complete the heading. The free-floating subdivisions for musical compositions are listed in H 1160 Pattern Headings: Musical Compositions. The subdivisions in this memo do not apply to the heading **Music**, whose subdivisions have to be individually established. As you know already, form subdivisions for music add information about its physical format, a concept that may also extend to the type of arrangement of the music, such as a vocal score or a 2-piano version. Form subdivisions can almost never be used for sound or video performances because so many of these subdivisions contain the words “score” or “parts,” which describe music on paper. As a broad, though not entirely correct generalization, you can often tell in a catalog search that certain headings have been assigned to sound recordings and not to scores when they lack a subdivision. There are a few form subdivisions that lack the words “scores” or “parts” (**example 21**), and these can be used for recorded performances. This short list lacks vocabulary for say, a recording of a vocal work with piano, where the piano is a reduction of some other accompaniment. In situations like this, form subdivisions fail you, and you have to refer back to the heading to find suitable terminology. Sometimes headings don't help much either. What you will find is that you are going to have to assign a much less specific heading to recorded vocal works that have been arranged, such as **Musicals–Excerpts, Arranged**. There is no precedent for adding “**Arranged**” to the heading **Songs with piano**, or to any of the headings for songs qualified by language.

There is a small group of form subdivisions in (**example 22**) that represent musical works in which the subdivision has to be added to show the works are music at all. The vocabulary of the headings to which these subdivisions are added is not specific to the field of music, so those headings are not relevant to the topic of this workshop session.

Free-floating form subdivisions for musical format provide information in subject cataloging comparable in descriptive cataloging to area 3, called “musical presentation,” of chapter 5 of AACR2. Even though they are regarded as free-floating, there are nevertheless some prohibitions that require you to be on your guard and not assign them indiscriminately.

Sec. 6 of H 1160, beginning on page 5, describes those prohibitions. Free-floating form subdivisions for musical presentation shouldn't be added to form/genre headings for music of particular seasons, occasions, or styles that neither state nor imply medium of performance. Here, again, we find the concept of a heading that does not inherently convey information about

the medium of performance of the work to which it may be assigned. It is relatively easy to understand what is meant by a musical heading for a time of year, secular or sacred, or an occasion. It is not a simple thing to characterize the concept of “style” in a way that can definitively distinguish such terms from headings that are authorized to be assigned subdivisions for musical presentation. Many such terms are immediately obvious, like the three examples on page 5, and others you might quickly think of as I speak. Most genres of popular music are “styles,” so they would be exempt. The heading **Dances** and headings for specific dances are not assigned these subdivisions either. If in doubt, don’t assign a subdivision for musical presentation or format. The prohibition also applies to headings for smaller vocal forms – and you can see some examples of headings in that category at the bottom of page 5 – it applies to headings for specific texts, and to headings with the subdivisions **–Hymns**, **–Music**, **–Musical settings**, and **–Songs and music**.

Turning to page 6, the final list of headings to which prohibitions against adding free-floating form subdivisions for musical presentation apply is a little different. To begin with, the prohibitions are so limited that, in fact, you can assign musical presentation subdivisions to these headings in many instances. Headed by the term **Choruses**, the list consists almost entirely of the most generic of terms for vocal forms, along with two more that are actually settings of specific texts, **Masses** and **Requiems**. There are just a few circumstances where subdivisions for musical presentation cannot be assigned to the terms on this list, and they represent works with very light accompaniment: only one instrument, or continuo, or 2 keyboard instruments. Or no accompaniment at all, in which case the headings are to include the qualifier “**Unaccompanied**.” If you think I am repeating myself, I am. This list contains all the terms for vocal music we just discussed in H 1917.5, sec. 10, for unaccompanied works.

Now I want to touch briefly on the definitions of a few subdivisions.

The subdivision **–Instrumental settings** on List 2 on page 7. Be circumspect about assigning this. Obviously, it is assigned to vocal music, but remember that entirely instrumental arrangements of popular songs are assigned the heading **Popular instrumental music**. Sometimes a heading like **Folk music** would be more appropriate, because it covers both vocal and instrumental music and it doesn’t force you to figure out whether the music was originally vocal, should there be nothing on the item being cataloged to persuade you to use this subdivision. Finally, the subdivision **–Instrumental settings** can’t be followed by additional subdivisions for musical presentation or medium of performance.

The subdivision **–Juvenile** is assigned to music written for performance by children. It is not used for music written for adults about children or childhood or intended for audiences of children. One reason for avoiding the use of the subdivision **–Juvenile** to characterize the intellectual level of music is that there are so many works ostensibly written for audiences of children that are regularly performed on the concert stage for adults, or are purchased by adults for their own enjoyment in recorded formats.

On List 1 (pages 6 and 7) the subdivision **–Scores**, or that term in the subdivision **–Scores and parts**, refers to notation, be it traditional, graphic, letter, or some other kind of symbol. Apart from the many form/genre headings for styles and types of music to which subdivisions for musical presentation cannot be assigned under any circumstances, this particular subdivision isn’t used for music on paper in four situations. First, it isn’t assigned to works where the musicians are given no notation, but perform solely from written directions.

There is generally a relationship between the physical description of music on paper in the descriptive part of the bibliographic record and this subdivision: if the term “score” doesn’t appear in the physical description, it won’t be used as a subdivision. Second and third, it not assigned to music for a solo performer or to songs with piano. Neither music for solo performers nor songs with piano, whatever heading may be used, is ever assigned a subdivision for musical presentation. And finally, the subdivision **–Scores** is not assigned to 4-hand music for keyboard or mallet instruments with Primo and Secundo parts on facing pages.

The subdivision **–Parts**, standing alone, is for instrumental parts of almost any kind: all of the instrumental parts, some of the instrumental parts, one instrumental part from a larger work. Recalling what I just said about the subdivision **–Scores**, the subdivision **–Parts** cannot be used for the music for a solo instrumental work either, because that music isn’t “part” of anything. The only permissible qualifier for this term is the word “solo,” as shown in the entirely different subdivision **–Parts (solo)**. This subdivision is assigned to the part, or parts, for the featured instrumental soloist in concerto-like works. It is not used for chamber music and it is not used for any sung part.

The subdivision **–Scores and parts** is used for instrumental works where the score and parts are issued together. This subdivision is used for chamber music, and for larger ensembles. In the rare situations where the Library of Congress might need to catalog an orchestral set for a viola concerto, say, with a score and the parts for the accompanying ensemble as well as the part for the soloist, according to LC practice we would likely use only one heading, to which we would assign the subdivision **–Scores and parts**.

In subdivisions such as **–Solo with piano**, or **–Solos with organ**, the word “solo” applies only to the part or parts for the featured instrumentalists in concertos and similar works in which the instrumental accompaniment has been reduced for piano or organ. Were the solo part for a singer, the proper subdivision would be **–Vocal scores with piano**, or **–Vocal scores with organ**. Note that the number of sung parts is never given in a subdivision.

So what about chorus parts? They are not shown separately in any subdivision containing the word “parts,” a term that is reserved for instruments. Chorus materials in duplicate are so rare a format for Library of Congress holdings that we provide only one applicable subdivision, **–Chorus scores**. Furthermore, **–Chorus scores** can only be used for the chorus’s music alone, and in score format, of works with instrumental accompaniment. So if there is a reduction of the instrumental accompaniment for a keyboard instrument beneath the parts for chorus, the appropriate form subdivision begins with the words **“Vocal scores with ...”**, and you would choose the subdivision from H 1160 that describes the reduced accompaniment in that particular work. For a truly complete set of the materials for a work, the instrumental as well as the vocal parts, LC practice would likely just stretch the subdivision **–Scores and parts** to cover it.

The subdivision **–Piano scores** is assigned to arrangements for solo piano of compositions originally in a different medium of performance. Sometimes piano scores have interlinear sung or spoken text. This subdivision is *not* to be used for solo piano music, so you can’t use it to circumvent the prohibition against using the subdivision **–Scores** with music originally written for solo piano.

The subdivision **–Piano scores (4 hands)** is also a term that is assigned only to

arrangements, and only to headings where you want to emphasize the work's form, such as **Symphonies**, or **Operas**. Original music for piano, 4 hands has a heading such as **Piano music (4 hands)**, or **Sonatas (Piano, 4 hands)**. The standard layout of music for two performers at one keyboard is Secundo and Primo parts on opposite pages, and you already know that no free-floating subdivision for musical presentation can be assigned in that situation. Where you want to emphasize piano music in the heading for an arranged work, you can assign the heading **Piano music (4 hands), Arranged**.

The subdivisions **–Excerpts** and **–Excerpts, Arranged** can be followed by another subdivision to specify musical presentation, such as **(example 23) –Scores and parts** or **–Vocal scores with pianos (2)**.

Instructional Materials: H 1160 and H 1161

I'd like to turn now to subdivisions for instructional materials. Some appear in H 1160 among the pattern headings for musical compositions, because they are added to forms and types of musical works. However, most of the subdivisions for instructional materials appear in H 1161. H 1161 contains the free-floating subdivisions that can be added to headings for individual musical instruments and families of instruments. Unfortunately, there are many examples in the LC database of these form subdivisions added to types of ensembles, in headings such as **Bands (Music)–Instruction and study**. This practice is not authorized.

H 1161 does not cover the heading **Musical instruments**, whose subdivisions must be individually established. Recall that H 1160, for forms and types of musical compositions, doesn't cover the heading **Music**, to which free-floating subdivisions also do not apply.

The only subdivisions in H 1161 we will look at today are the ones for instructional materials concerning how to play instruments. Because materials of that kind consist principally of music, they have a medium of performance and therefore they belong to the general topic of my presentation today. The relevant subdivisions in H 1160 and H 1161 are listed in **(example 24)**.

Taking H 1160 first, the subdivision **–Instructive editions** is assigned to musical works that are heavily annotated, usually by an editor, with textual instructions for practice and interpretation. These are not the typical "performer" editions with expression marks, phrasing, or pedaling added by famous performers or pedagogues. Editions like those, mainly from the mid-19th to the mid-20th century, were popular before the "Urtext" phase of modern editions of earlier music emerged, and before historically informed performance became of wide interest among performers. There are far fewer works that qualify in LCSH terms as instructive editions of the kind this subdivision should be assigned to. To identify them, look for in particular the presence and extent of an editor's textual commentary, which may be interspersed throughout the music.

The subdivision **–Simplified editions** is assigned to works edited to reduce their difficulty, so that less advanced performers than the music was written for can play them. Music that is easy to play to begin with is not assigned this subdivision. Music of that kind may instead be suitably assigned the form subdivision **–Juvenile**. Or, like the subdivision **–Studies and**

exercises, which I will discuss in a minute, it may have no subdivision for degree of difficulty at all because despite its elementary technical requirements, it is performed by professional musicians on stage.

If you detect an element of cataloger judgement here, you're right. LCSH subdivision records, created only in the past few years, are largely skeleton records that don't yet provide the full syndetic structure or detailed notes that can be found in authority records for headings. There are as yet no published definitions for LCSH subdivisions in the field of music, so that an understanding of them has to be inferred from how they have been used. We are looking forward to adding definitions in all records for free-floating subdivision in the field of music, and hope it will not be too long before we can turn our attention to this important task.

The subdivision **–Teaching pieces** is assigned when it is clear, usually from title or other textual information on the item, that a work was composed specifically for pedagogical purposes. The Library of Congress doesn't catalog very much of this kind of material, and there is no proscription against assigning this subdivision to any particular form/genre headings.

Both the subdivisions **–Teaching pieces** and **–Instructive editions** are defined in the "Glossary and General Guidelines" in the printed edition of class M of the Library of Congress Classification, and those same definitions will eventually be incorporated in the subdivision authority records for those terms.

Turning to the subdivisions in H 1161, we now move from the vocabulary of form/genre headings for musical compositions to the vocabulary of topical headings for musical instruments and families of instruments. All headings for musical instruments and families of instruments are topical because they are assigned to works about the instrument or family. Our main context in this session is form/genre headings for musical compositions, that is, headings for what the materials are. But where H 1161 is concerned we have to give consideration to the meaning of the entire string, the musical instrument or family given in the main heading, together with its free-floating subdivision. The complete heading is relevant to today's workshop session only when the resulting combination represents a musical work.

Still, I will tell you at the outset of discussing some of the subdivisions in the list from H 1161 in **(example 24)**, I would be on shaky ground if I insisted that every instructional work you come across that can be described by one of those subdivisions is music. Think of a work on tonguing of brass instruments, for example, that has no music in it to speak of but is mainly a text with diagrams of the anatomy of the mouth. The heading would be **Brass instruments–Tonguing**. Then consider a work that contains musical exercises designed to provide practice in developing skill in tonguing. The heading would be **Brass instruments–Tonguing**. They are both instructional works, but only the latter is music. You cannot assign a heading that will distinguish between these two types. When it comes to instructional works, some headings can be assigned both to literature and to music.

MARC 21 coding can also appear arbitrary. When the Cataloging Policy and Support Office began to implement the mandate from the library community to distinguish in LCSH between what library materials are and what they are about – form/genre headings as distinct from topical headings – we began that monumental project with free-floating subdivisions. It became clear right away that some terms could arguably be either form terms or topical terms. The subdivision **–Instruction and study** is a fine example. We actually had a meeting about it. Weighing the evidence, we concluded that it tipped in favor of calling this subdivision topical for

purposes of MARC 21 subfield coding. In applying the provisions of H 1161 to instructional works that are music, you will be assigning headings that are topical and adding to them subdivisions that may be form subdivisions or topical subdivisions. Of course, users don't care about arcane issues like this. In the end, it's all just words!

Notice the subdivisions that begin with **–Methods**. What is the difference between a “method” and the subdivision **–Instruction and study**? Think of methods as a subset of instructional materials in which the approach is more systematic in terms of progressing from the easier to the more difficult or from a more basic topic to more advanced topics. The subdivisions **–Group instruction** and **–Self-instruction** can only be used after the subdivision **–Methods**.

Instruction in particular styles of playing also can be brought out, but only in parenthetical qualifiers added to the subdivision **–Methods**. The qualifiers for style are shown in the list in H 1161 in the manner of what in LCSH is known as “multiples.” Multiples are authority records that represent a pattern. Multiples tell you that you can choose a term the same as or comparable to one from the 2 or 3 examples that are shown in the “multiples” authority record. When you implement the pattern by assigning a heading to a particular item, you choose one of the several possible terms. Of course, you cannot choose a term that has not been authorized. Authorization is provided by an authority record for the style. Established headings for the examples in the multiples you see here qualifying the subdivision **–Methods** are the headings **Jazz**, **Rock music**, and **Bluegrass music**. There are a number of other styles already established that are implied in this multiple, such as **Flamenco music** and **Country music**. Check the authority file for styles you need to use in a qualifier. If there is no suitable authority record, you must propose a new heading for that style of music.

Take a look at the endnote in this instruction sheet, H 1161, on page 2. It advises you that when you add a qualifier for style of music to the subdivisions **–Methods** or **–Studies and exercises**, you also have to provide a subject access point that puts the term in the qualifier in the first position. You do this in a second heading for the style of music, subdivided by **–Instruction and study**. When the subdivision **–Instruction and study** is added to a form/genre heading for musical compositions, the distinction I made a moment ago between methods and general instructional works added to headings for musical instruments is not relevant. Headings for musical works cannot have the subdivision **–Methods**.

Let's look at one more subdivision, **–Studies and exercises**. There is no ambiguity about whether or not the subdivision **–Studies and exercises** represents actual music or a textual work. But there is an entirely different aspect of studies to keep in mind, and that is the tradition of concert studies. Many composers have written studies that are not so much intended to coach musicians in improving their technique as they are to enable musicians to display their virtuosity on the stage. If your library uses the Library of Congress Classification, you are already familiar with the fact that we classify concert studies in subclass M, with other music for the instrument, rather than in subclass MT, with instructional materials. Insofar as deciding which heading to assign to such works is concerned, your knowledge of performance repertory as well as the title information on the item you are cataloging will contribute to your decision whether to assign a heading such as **Piano music** or a heading such as **Piano–Studies and exercises**.

This concludes my talk. Thank you very much.