

Western Washington University

From the Selected Works of Casey A. Mullin

January 19, 2018

Best Practices for Using LCMPT: A Manual for Use with MARC Field 382, Version 1.3

Casey Mullin, *Western Washington University*



Available at: <https://works.bepress.com/casey-mullin/2/>

Best Practices for Using LCMPT
(A Manual for Use with MARC Field 382)
Version 1.3 (January 19, 2018)¹

Prepared by the Vocabularies Subcommittee, Cataloging and Metadata Committee, Music Library Association²

Overview of LCMPT

The *Library of Congress Medium of Performance Thesaurus for Music* (LCMPT) has been developed jointly by the Music Library Association Cataloging and Metadata Committee (formerly the Bibliographic Control Committee) and the Library of Congress Policy and Standards Division. When work began on the music portion of the *Library of Congress Genre/Form Terms for Library and Archival Materials* (LCGFT), it was decided early on that medium of performance terms (i.e., the voices, instruments, and other entities needed to perform a piece of music) would be out of scope; therefore, development began on LCMPT as a separate vocabulary to house those terms.

LCMPT consists of over 800 medium of performance terms, including most of the medium terms currently in LCSH, as well as some new terms. The terminology in LCMPT is designed to be used in both authority records and bibliographic records (as a complement to terms from LCGFT, and as an eventual replacement for LCSH subject headings that include medium and genre/form terms). Terms can be used in subfield \$m of authorized and variant access points (as per the instructions at RDA 6.15 and 6.28.1.9.1 and their associated LC-PCC Policy Statements and MLA Best Practices) and within separate medium of performance statements.

LCMPT is amenable for use in Linked Data applications³, but this document focuses on its implementation within the MARC environment, specifically in MARC field 382. LCMPT is suitable for both notated music and performed music resources.

LCMPT terms are generally singular and not capitalized.

These best practices are intended to serve as a supplement to the draft *Medium of Performance Terms Manual*⁴ released by the Library of Congress Policy and Standards Division.

Structure of LCMPT

LCMPT is a true thesaurus, in that every term has at least one broader term except for the three top

¹ Revision history: originally released as “Provisional” (retroactively designated Version 1.0) on April 7, 2014. Version 1.1 released on February 22, 2016. Version 1.2 released on February 14, 2017. Previous versions of this document are available at: http://www.musiclibraryassoc.org/mpage/cmc_mlabestpractices.

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³ For more information, see <http://id.loc.gov/authorities/performanceMediums.html>

⁴ Available at <https://www.loc.gov/aba/publications/FreeLCMPT/freelcmpt.html>.

terms: *ensemble* (generally more than one performer), *performer* (generally one performer), and *visuals* (currently has no narrower terms). Below is an overview of the first three levels of hierarchy:

ensemble

audience

continuo

instrumental ensemble

- accordion band
- balalaika orchestra
- band
- bowed string ensemble
- concertina ensemble
- dulcimer ensemble
- electronics
- gamelan
- gonrang
- harmonica ensemble
- jazz combo
- jug band
- keyboard ensemble
- khr̥ang sāi
- mahōrī
- orchestra
- percussion ensemble
- pipe band
- pīphāt
- plucked instrument ensemble
- plung orchestra
- string band
- string orchestra
- talempong
- toy orchestra
- washboard band
- wind ensemble
- zither ensemble

mixed media

pin peat

vocal ensemble

chorus

solo vocal ensemble

performer

actor

audience

celebrant

conductor

dancer

tap dancer

instrument

aerophone

continuo

electronic instrument

friction instrument

idiophone

keyboard instrument

melody instrument

mechanical instrument

membranophone

percussion instrument

plucked instrument

string instrument

toy instrument

mime

mixed media

signer

voice

singer

speaker

vocal percussion

visuals

Guidelines

Choice of term

- Generally choose the most specific term appropriate. (Note: LCMPT allows for more granularity in some areas than did LCSH.)

Medium of performance: alto saxophone, tenor saxophone, and baritone saxophone:

382 01 \$a alto saxophone \$n 1 \$a tenor saxophone \$n 1 \$a baritone saxophone \$n 1 \$s 3 \$2 lcmpt

NOT

382 01 \$a saxophone \$n 3 \$s 3 \$2 lcmpt

Medium of performance: alto voice and piano:

382 01 \$a alto voice \$n 1 \$a piano \$n 1 \$s 2 \$2 lcmpt

NOT

382 01 \$a low voice \$n 1 \$a piano \$n 1 \$s 2 \$2 lcmpt

Medium of performance: 4 melody instruments:

382 01 \$a melody instrument \$n 4 \$s 4 \$2 lcmpt

NOT

382 01 \$a instrument \$n 4 \$s 4 \$2 lcmpt

MARC coding (382)

Additional instructions on coding the 382 can be found in the MARC Formats ([Authority Format](#) and [Bibliographic Format](#)) and the *Descriptive Cataloging Manual, Z1. Name and Series Authority Records*.

First indicator (Display constant controller)

- # - No information provided
- 0 - Medium of performance
- 1 - Partial medium of performance

- Generally code 0 unless giving only a partial medium statement.

Second indicator (Access Control) (*Bibliographic Format only*)

- # - No information provided
- 0 - Not intended for access
- 1 - Intended for access

- Code 1 when using LCMPT terms in bibliographic records; code *[blank]* when using LCMPT terms in authority records.⁵

⁵ The examples in this document are formatted as bibliographic record fields; that is, they have second indicator set to 1.

Subfields

- \$a - Medium of performance (R)
- \$b - Soloist (R)
- \$d - Doubling instrument (R)
- \$e - Number of ensembles of the same type (R)
- \$n - Number of performers of the same medium (R)
- \$p - Alternative medium of performance (R)
- \$r - Total number of individuals performing alongside ensembles (NR)
- \$s - Total number of performers (NR)
- \$t - Total number of ensembles (NR)
- \$v - Note (R)
- \$0 - Authority record control number or standard number (R)
- \$2 - Source of term (NR)
- \$3 - Materials specified (NR) (*bibliographic format only*)
- \$6 - Linkage (NR)
- \$8 - Field link and sequence number (R)

Use of subfields⁶

- LCMPT terms can be coded in \$a (Medium of performance), \$b (Soloist), \$d (Doubling instrument), and \$p (Alternative medium of performance).
- Use the terms as they appear in the 162 of the LCMPT authority record; do not pluralize terms even if there is more than one of the medium represented, and do not capitalize the first word of the term unless it is capitalized in the authority record.

Medium of performance: 4 violins

382 01 \$a violin \$n 4 \$s 4 \$2 lcmpt

Medium of performance: English horn and piano

382 01 \$a English horn \$n 1 \$a piano \$n 1 \$s 2 \$2 lcmpt

- 382 \$b is defined in MARC as "featured instrument or voice accompanied by an ensemble." Therefore, do not designate an instrument or voice in \$b when the accompaniment is a single instrument (e.g., songs with piano, concertos with accompaniment reduced for piano). Use \$b routinely when the accompanying ensemble is expressed using an ensemble term. For works of chamber music whose medium statement is expressed as individual instruments/voices,

⁶ As of this writing, 382 subfields \$e, \$r and \$t are defined in the MARC Authorities Format, but are not yet approved for use in LC/NACO authority records; see the *Descriptive Cataloging Manual, Section Z1* for more information (via *Cataloger's Desktop* or <https://www.loc.gov/catdir/cpsoc/dcmz1.pdf>). Aside from that restriction and the second indicator difference mentioned above, these best practices guidelines apply equally to 382 fields in bibliographic and authority records.

designate an instrument/voice in \$b only when the soloist role is clearly indicated on the resource or in reference sources.

Medium of performance: solo flute with band

382 01 \$b flute \$n 1 \$a band \$e 1 \$r 1 \$t 1 \$2 lcmpt

Medium of performance: solo soprano and mixed choir

382 01 \$b soprano voice \$n 1 \$a mixed chorus \$e 1 \$r 1 \$t 1 \$2 lcmpt

Medium of performance: solo viola with string quartet and piano

382 01 \$b viola \$n 1 \$a violin \$n 2 \$a viola \$n 1 \$a cello \$n 1 \$a piano \$n 1 \$s 6 \$2 lcmpt

BUT

Medium of performance: solo piano with orchestra (the orchestra reduced for a 2nd piano)

382 01 \$a piano \$n 2 \$s 2 \$2 lcmpt

- Generally record alternative media in \$p following the appropriate \$a, \$b, or \$d (or \$a/\$n, \$b/\$n, or \$d/\$n combination).

Medium of performance: violin, viola (or clarinet), cello, and bassoon (or double bass)

382 01 \$a violin \$n 1 \$a viola \$n 1 \$p clarinet \$n 1 \$a cello \$n 1 \$a bassoon \$n 1 \$p double bass \$n 1 \$s 4 \$2 lcmpt

- If it is not practicable to record alternative media in the same 382 field (e.g., the alternative results in a different total number of players, or certain media are designated "ad lib."), then record each alternative in a separate 382 field. Do not use \$p in this case.

Medium of performance: soprano and piano with violin ad lib.

382 01 \$a soprano voice \$n 1 \$a violin \$n 1 \$a piano \$n 1 \$s 3 \$2 lcmpt

382 01 \$a soprano voice \$n 1 \$a piano \$n 1 \$s 2 \$2 lcmpt

- Record doubling instruments in \$d following the appropriate \$a, \$b or \$p (or \$a/\$n, \$b/\$n, or \$p/\$n combination).

Medium of performance: clarinet (doubling castanets) and oboe (doubling finger snapping)

382 01 \$a clarinet \$n 1 \$d castanets \$n 1 \$a oboe \$n 1 \$d finger snapping \$n 1 \$s 2 \$2 lcmpt

- When one or more players of a particular instrument double on another instrument and other players do not, indicate the doubling and non-doubling instruments separately, inputting \$n following each term.

Medium of performance: 3 flutes, one of which doubles piccolo
 382 01 \$a flute \$n 1 \$d piccolo \$n 1 \$a flute \$n 2 \$s 3 \$2 lcmpt

- Record a numeral in \$n after each medium from the performer hierarchy, if the number is known. Do not record a value in \$n if the number is unknown or variable.

Medium of performance: 2 trumpets and 2 trombones
 382 01 \$a trumpet \$n 2 \$a trombone \$n 2 \$s 4 \$2 lcmpt

Medium of performance: solo flute, doubling piccolo, alto flute, and bass flute
 382 01 \$a flute \$n 1 \$d piccolo \$n 1 \$d alto flute \$n 1 \$d bass flute \$n 1 \$s 1 \$2 lcmpt

- Record a numeral in \$e after each medium from the ensemble hierarchy.

Medium of performance: solo viola with orchestra
 382 01 \$b viola \$n 1 \$a orchestra \$e 1 \$r 1 \$t 1 \$2 lcmpt

Medium of performance: an ensemble of an indeterminate or unknown number of flutes
 382 01 \$a flute choir \$e 1 \$t 1 \$2 lcmpt

Medium of performance: string quartet and double string orchestra
 382 01 \$b violin \$n 2 \$b viola \$n 1 \$b cello \$n 1 \$a string orchestra \$e 2 \$r 4 \$t 2 \$2 lcmpt

Medium of performance: double chorus (each SATB)
 382 01 \$a mixed chorus \$v SATB \$e 2 \$t 2 \$2 lcmpt

- If known, record a numeral indicating the total number of performers in \$s after the last \$a, \$b, \$d, \$n, or \$p.

Do not record a value in \$s if:

- The medium statement is partial (1st indicator 1)
- One or more ensemble terms are present in the medium statement
- The medium components can be determined, but not the exact number of performers

- If known, record a numeral indicating the total number of ensembles in \$t after the last \$e or \$r.

- If known, record numeral(s) indicating the total number of soloists (i.e., individuals input in \$b) performing alongside ensembles in \$r, followed by the total number of ensembles in \$t. Input these subfields before \$2 but after all other subfields.
- Record a free-text note in \$v when further detail is desired. Place \$v directly after the subfield to which it most closely pertains:
 1. after the associated \$a, \$b, \$d or \$p (if the note describes the nature of a particular medium component);
 2. after \$n or \$e (if the note describes the numbering of a particular medium component);
 3. or directly before \$2, after all other subfields (if the note describes the performing forces as a whole).

In cases of doubt, use the last method listed above.

When indicating chorus scoring, prefer the standard abbreviations S, Mez, A, T, Bar and B. For other uses, except where prescribed elsewhere in these best practices guidelines, there is no standard syntax or terminology for such free-text notes.

Medium of performance: double chorus (each SATB)

382 01 \$a mixed chorus \$v SATB \$e 2 \$t 2 \$2 lcmpt

Medium of performance: double chorus (SATB, AATB)

382 01 \$a mixed chorus \$v SATB \$e 1 \$a mixed chorus \$v AATB \$e 1 \$t 2 \$2 lcmpt

Medium of performance: clarinet in A and piano

381 01 \$a clarinet \$v clarinet in A \$n 1 \$a piano \$n 1 \$s 2 \$2 lcmpt

Medium of performance: 1 or more pianists who also play radios and produce auxiliary sounds by singing or other means

382 01 \$a piano \$v 1 or more pianists \$d radio receiver \$d voice \$2 lcmpt

Medium of performance: 4 or more voices with piano

382 01 \$a singer \$n 4 \$ \$a piano \$n 1 \$s 5 \$2 lcmpt

382 01 \$a singer \$v 4 or more voices \$a piano \$n 1 \$2 lcmpt

Medium of performance: 4 solo trombones and at least 8 additional trombones

382 01 \$b trombone \$n 4 \$a trombone \$n 8 \$s 12 \$2 lcmpt

382 01 \$b trombone \$n 4 \$a trombone \$v 4 solo trombones and at least 8 additional trombones \$2 lcmpt

- Record \$2 lcmpt at the end of each 382 field.
- There is no prescribed order of voices/instruments in the 382, but generally use cataloger's judgment. (Choose the order listed or score order when feasible for readability.)

Partial medium of performance statements

The following situations may warrant a partial medium statement (382 first indicator 1). If recording a partial medium statement, include \$n/\$e after a medium element only if the specific number of players or ensembles is obvious.

- When cataloging a manifestation containing several works (e.g., an anthology or an audio recording), generally record each different combination of media in a separate 382 field. If this is not feasible, omit the 382 or record a partial medium statement.

Audio recording containing nine pieces: four for solo cello, two for violin and cello, two for string quartet, and one for violin, viola, and cello

382 01 \$a cello \$n 1 \$s 1 \$2 lcmpt

382 01 \$a violin \$n 1 \$a cello \$n 1 \$s 2 \$2 lcmpt

382 01 \$a violin \$n 2 \$a viola \$n 1 \$a cello \$n 1 \$s 4 \$2 lcmpt

382 01 \$a violin \$n 1 \$a viola \$n 1 \$a cello \$n 1 \$s 3 \$2 lcmpt

Songbook consisting of 100 songs for tenor and piano, some including other voices or accompanying instruments

382 11 \$a tenor voice \$a piano \$2 lcmpt

Audio recording of popular music featuring a male lead singer and a complex/varying array of accompanying instruments and voices

382 11 \$a male voice \$2 lcmpt

- If the full complement of instruments/voices employed in an audio recording is not known, but certain prominent instruments/voices can be aurally determined by the cataloger, record a partial medium statement. (See also section below: *Operas and other dramatic works*)

Field recording of folk music, where one didjeridu is prominent and other instruments/voices are not specified on the resource

382 11 \$a didjeridu \$n 1 \$2 lcmpt

Ensembles

Most ensemble terms of the type *[instrument] ensemble* in LCMPT have a simple definition: an ensemble consisting of two or more [instruments]. Most of the distinctions that exist in LCSH between ensembles consisting of solo instruments and ensembles consisting of instruments playing with more than one to a part have not been carried over to LCMPT. These terms are designed to be useful to catalogers who are unsure of the exact composition of an ensemble or who conclude it is not feasible to record each individual member of a medium- or large-sized ensemble.

- Generally prefer to record the individual instruments and/or voices in a chamber ensemble; if unknown or not feasible, record a less granular term.

Medium of performance: 13 winds (2 flutes, 2 oboes, 2 clarinets, 2 bassoons, bass clarinet, 2 trumpets, trombone, and tuba)

Granular (preferred) 382:

382 01 \$a flute \$n 2 \$a oboe \$n 2 \$a clarinet \$n 2 \$a bassoon \$n 2 \$a bass clarinet \$n 1 \$a trumpet \$n 2 \$a trombone \$n 1 \$a tuba \$n 1 \$s 13 \$2 lcmpt

Less granular 382:

382 01 \$a wind ensemble \$e 1 \$t 1 \$2 lcmpt

- In certain cases it may be desirable to record both the individual instruments/voices AND a less granular ensemble term. Such cases include when a potential user is searching for a type of ensemble, but not necessarily a specific instrumentation. Use cataloger's judgment.

Medium of performance: flute choir (piccolo, 4 flutes, alto flute, and bass flute)

382 01 \$a flute choir \$e 1 \$t 1 \$2 lcmpt

382 01 \$a piccolo \$n 1 \$a flute \$n 4 \$a alto flute \$n 1 \$a bass flute \$n 1 \$s 7 \$2 lcmpt

Medium of performance: big band (5 saxophones, 4 trumpets, 4 trombones, and rhythm section comprising double bass, electric guitar, piano and drum set)

382 01 \$a big band \$e 1 \$t 1 \$2 lcmpt

382 01 \$a alto saxophone \$n 2 \$a tenor saxophone \$n 2 \$a baritone saxophone \$n 1 \$a trumpet \$n 4 \$a trombone \$n 4 \$a electric guitar \$n 1 \$a piano \$n 1 \$a double bass \$n 1 \$a drum set \$n 1 \$s 17 \$2 lcmpt

- The ensemble terms are also designed to be helpful in retrospective application of LCMPT terms, when the subject headings to be converted will not contain the level of granularity possible with LCMPT.

Medium of performance: soprano with string quartet

LCSH heading in legacy data:

650 #0 \$a Songs (High voice) with string ensemble.

Potential 382 resulting from machine derivation from LCSH heading in 650:

382 01 \$b high voice \$n 1 \$a bowed string ensemble \$r 1 \$t 1 \$2 lcmpt

More granular, cataloger-supplied 382:

382 01 \$b soprano voice \$n 1 \$a violin \$n 2 \$a viola \$n 1 \$a cello \$n 1 \$s 5 \$2 lcmpt

Number of hands

There are currently no LCMPT terms that represent more than one performer—or a non-standard number of hands—on conventional instruments (e.g., piano 4 hands, organ 1 hand). Rather, encode the number of performers required in \$n and record details in 382 \$v (Note).

Medium of performance: piano, 4 hands:

382 01 \$a piano \$n 2 \$v piano, 4 hands \$s 2 \$2 lcmpt

Guidance for specific situations

Continuo

Record the term "continuo" in \$a; do not include \$n or \$e after "continuo" and do not include \$s or \$t in that 382 field. If it is desirable to describe the particular instrument(s) employed in a continuo realization, record that data in a separate 382 field. When a continuo group forms part of a larger ensemble (e.g., a Baroque orchestra or string orchestra), generally do not record "continuo" separately, unless its presence is unusual or noteworthy.

A trio sonata for two violins and continuo, with the continuo realized for harpsichord

382 01 \$a violin \$n 2 \$a continuo \$2 lcmpt

382 01 \$a violin \$n 2 \$a harpsichord \$n 1 \$s 3 \$2 lcmpt

A Baroque cantata for soprano, strings and continuo (the figured bass unrealized):

382 01 \$b soprano voice \$n 1 \$a string orchestra \$e 1 \$r 1 \$t 1 \$2 lcmpt

A 20th-century concert aria for baritone, 12-part string ensemble and continuo:

382 01 \$b baritone voice \$n 1 \$a bowed string ensemble \$e 1 \$a continuo \$2 lcmpt

Electronics

Record the general term "electronics" unless a more specific term applies, and in cases of doubt as to whether a more specific term applies.

Generally do not give \$n or \$e after the terms "electronics," "live electronics" or "processed sound," unless the number of persons or ensembles operating/realizing or required to operate/realize the electronic component(s) is obvious. Do not record these terms as a doubling instrument in \$d unless this fact is obvious.

Operas and other dramatic works

For operas and other dramatic works, it is permissible to omit the 382 altogether if the full medium of performance would be burdensome to record or is difficult to ascertain. If all solo vocal parts are clearly indicated, use judgment in deciding whether to record a complete medium statement in 382. In other cases, record a partial medium statement if certain vocal parts and/or instrumental forces are unusual or noteworthy.

A chamber opera for soprano and piano quintet

382 01 \$b soprano voice \$n 1 \$a violin \$n 2 \$a viola \$n 1 \$a cello \$n 1 \$a piano \$n 1 \$s 6
\$2 lcmpt

An oratorio for SATB solo, SATB chorus and orchestra

382 01 \$b soprano voice \$n 1 \$b alto voice \$n 1 \$b tenor voice \$n 1 \$b bass voice \$n 1
\$a mixed chorus \$v SATB \$e 1 \$a orchestra \$e 1 \$r 4 \$t 2 \$2 lcmpt

A musical featuring a child solo singer

382 11 \$b child's voice \$n 1 \$a orchestra \$e 1 \$2 lcmpt

OR

382 11 \$b child's voice \$2 lcmpt

Percussion

When indicating percussion as part of a medium statement, observe the following guidelines:

1. If a performer plays one specific percussion instrument, record that instrument.
2. Otherwise, generally follow the presentation on the resource in determining whether to indicate the specific instrument(s) or to use the general term "percussion."
 - i. If indicating the specific instrument(s) played by one performer, optionally give an additional 382 field with "percussion \$n 1"
3. If using the general term "percussion," and the number of performers is stated or readily ascertainable, give \$n following "percussion."
4. If two or more performers are indicated in terms of specific percussion instruments, give an additional 382 field with "percussion" followed by \$n indicating the number of performers.
5. If the number of performers cannot be ascertained:
 - i. Give "percussion" (not followed by \$n) if percussion forms part of a larger ensemble otherwise expressed as individual instruments/voices.
 - ii. Give "percussion ensemble" if the ensemble consists only of percussion, or one or more soloists with percussion.

Medium of performance: solo percussionist with band

382 01 \$b percussion \$n 1 \$a band \$e 1 \$r 1 \$t 1 \$2 lcmpt

Medium of performance: flute and glockenspiel
382 01 \$a flute \$n 1 \$a glockenspiel \$n 1 \$s 2 \$2 lcmpt

Medium of performance: string quartet and 2 percussionists (each playing multiple instruments)
382 01 \$a violin \$n 2 \$a viola \$n 1 \$a cello \$n 1 \$a percussion \$n 2 \$s 6 \$2 lcmpt

Medium of performance: percussion duo (marimba/vibraphone and timpani/bass drum)
382 01 \$a marimba \$n 1 \$d vibraphone \$n 1 \$a timpani \$n 1 \$d bass drum \$n 1 \$s 2 \$2 lcmpt
382 01 \$a percussion \$n 2 \$s 2 \$2 lcmpt

Medium of performance: soprano with percussion ensemble
382 01 \$b soprano voice \$n 1 \$a percussion ensemble \$e 1 \$r 1 \$t 1 \$2 lcmpt

Separately-manifested parts

When cataloging a resource containing one or more instrumental or vocal parts which do not constitute all parts of an ensemble, use judgment in determining whether to record a complete medium statement, a statement of only those media present in the resource, or both.

A collection of orchestral excerpts for oboe
382 01 \$a oboe \$n 1 \$2 lcmpt

A separately-published violin part of a concerto for violin and orchestra
382 11 \$b violin \$n 1 \$2 lcmpt
382 01 \$b violin \$n 1 \$a orchestra \$e 1 \$r 1 \$t 1 \$2 lcmpt

Singer and voice

Record "singer" for a performer who uses his or her voice to produce musical tone when the vocal range, gender and age of the performer is unspecified or undetermined. Record "voice" for a part for a solo vocalist when neither singing nor speaking is specified. Record "voice" also for Sprechstimme, square dance calling, rapping, and other types of heightened speech or other vocal sounds. When in doubt as to whether "singer" is appropriate, record "voice."

String orchestra and bowed string ensemble

Distinguish between these overlapping terms as follows:

1) A string orchestra is "an orchestra consisting solely or primarily of string instruments." That is, it may include certain non-bowed-string instruments such as piano, percussion, harp, etc. Medium to large ensembles with a core complement of violins, violas, cellos and double basses generally fall into this category, especially when associated with Western art music. Note that whether individual parts call for one or more than one player is not a factor in making this determination.

A prelude and fugue for 18-part string orchestra

382 01 \$a string orchestra \$e 1 \$t 1 \$2 lcmpt

2) A bowed string ensemble is "a mixed or unspecified ensemble of bowed string instruments." That is, it consists solely of bowed string instruments. Ensembles that may be similar to a string orchestra, but differ in marked ways (e.g., consisting of one or more types of bowed string instruments, but not all of the standard string orchestra component instruments; smaller ensembles that are not orchestral in nature, but which cannot feasibly be described in terms of individual instruments) may be better described using this term.

A work for a consort of viols

382 01 \$a bowed string ensemble \$v viol consort \$e 1 \$t 1 \$2 lcmpt

Use with LCSH and LCGFT

Until LCGFT terms are fully implemented, and a method for retrospectively generating genre and medium of performance terms—as well as terms for geographic region, time period, and creator, contributor and audience characteristics⁷—from headings currently coded as LCSH has been developed and deployed:

- Use LCMPT terms in 382
- Use LCGFT terms in 655⁸
- **Continue to use LCSH headings** (Genre/form, medium of performance and mixed headings) in 650 fields according to the guidelines in the *Subject Headings Manual*

⁷ Terms for creator, contributor and audience characteristics reside in the new thesaurus *Library of Congress Demographic Group Terms* (LCDGT). Methods for assigning terms for geographic and temporal facets are in development.

⁸ Guidelines for the application of LCGFT terms for music resources are described in the parallel MLA document *Best Practices for Using LCGFT for Music Resources*, available at: https://c.ymcdn.com/sites/www.musiclibraryassoc.org/resource/resmgr/BCC_Resources/BPsForUsingLCGFT_Music.pdf.

382 01 \$b bassoon \$n 1 \$a orchestra \$e 1 \$r 1 \$t 1 \$2 lcmpt
650 #0 \$a Concertos (Bassoon)
655 #7 \$a Concertos. \$2 lcgft

382 01 \$a bassoon \$n 1 \$a piano \$n 1 \$s 2 \$2 lcmpt
650 #0 \$a Concertos (Bassoon) \$v Solo with piano.
655 #7 \$a Concertos. \$2 lcgft
655 #7 \$a Arrangements (Music) \$2 lcgft
655 #7 \$a Scores. \$2 lcgft
655 #7 \$a Parts (Music) \$2 lcgft

382 01 \$a violin \$n 2 \$a viola \$n 1 \$a cello \$n 1 \$s 4 \$2 lcmpt
650 #0 \$a String quartets.
655 #7 \$a Chamber music. \$2 lcgft

382 01 \$a cello \$n 1 \$a piano \$n 1 \$s 2 \$2 lcmpt
650 #0 \$a Sonatas (Cello and piano) \$v Scores and parts.
655 #7 \$a Sonatas. \$2 lcgft
655 #7 \$a Chamber music. \$2 lcgft
655 #7 \$a Scores. \$2 lcgft
655 #7 \$a Parts (Music) \$2 lcgft

382 01 \$a bass clarinet \$n 1 \$a violin \$n 1 \$a percussion \$n 1 \$a computer \$n 1 \$s 4 \$2
lcmpt
650 #0 \$a Quartets (Clarinet⁹, percussion, computer, violin) \$v Scores.
655 #7 \$a Chamber music. \$2 lcgft
655 #7 \$a Scores. \$2 lcgft

⁹ Currently, SHM H 1917.5 does not permit the use of “bass clarinet” in this pattern heading, though the term is available in LCMPT.