Pattern Headings: Musical Compositions   H 1160

PATTERN: **Operas**

TYPES OF HEADINGS COVERED BY THE PATTERN: Headings representing musical forms and types of compositions, medium of performance, style, function, music for special seasons or occasions, musical settings of special texts, etc., and headings including the subdivisions **–Hymns**; **–Music**; **–Musical settings**; and **–Songs and music**.   *Examples:* **Sonatas (Oboe)**; **Trios (Piano, flute, violin)**; **Rock music**; **Easter music**; **Magnificat (Music)**; **Catholic Church–Hymns**; **African Americans–Music**; **French poetry–Musical settings**; **Baseball–Songs and music**.   This category does not include the general heading **Music**.

CONFLICTS: Any subdivision listed here can be used as a free-floating subdivision under any heading belonging to the category if it is appropriate and no conflict exists in the subject authority file.   Headings employing variant phrases or subdivisions equivalent to subdivisions on the lists given here may be found in the subject authority file.

LC practice:
If an exceptional variant form is to be retained, make a UF reference from the equivalent free-floating subdivision form following the procedures in H 195 if the reference does not yet exist.   Otherwise, submit a proposal to change the variant form along with all bibliographic records requiring correction following the procedures in H 193.

1. General rule.   The free-floating subdivisions listed here may be used as appropriate under headings for collections of music, individual musical works, and literature and other materials about music, according to the instructions provided.

2. Arranged works.   For additional instructions about arranged works, see also H 1917.5, sec. 7.

> *a. Instrumental music.*   Use **, Arranged** as a free-floating qualifier with headings for arranged instrumental music to indicate that the medium of performance specified represents an arrangement and not the original instrumentation.   *Examples:*

```
650 $0 $a Piano music, Arranged.
650 $0 $a Variations (Violin and piano), Arranged.
```

> *b. Vocal music.*   When use of **, Arranged** is permitted for vocal music, the heading incorporating it must be established.

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2. Arranged works.   *(Continued)*

   c. Exception: arranged excerpts.   For arranged excerpts, use the subdivision **–Excerpts, Arranged** with the basic heading.   *Example:*

```
650 #0 $a Suites (Violin and piano) $v Excerpts, Arranged.
```

3. Geographic subdivisions.   Use geographic subdivisions to bring out the origin of the music or the nationality of the composers in collections of musical works, and for topical materials. Use them only when geographic focus is stated or implied in the title or series statement of the item being cataloged.   Use a geographic subdivision under the most specific heading that is applicable to all or most of the works in the collection.   Assign other headings that may also be appropriate without geographic subdivision.

Do not use geographic subdivisions for collections of works by one composer.

4. Chronological subdivisions.   Use the chronological subdivisions listed below to bring out the period represented in collections of musical works, and for topical materials.   Use them only when chronological focus is stated or implied in the title or series statement of the item being cataloged.   Use a chronological subdivision under the most specific heading that is applicable to all or most of the works in the collection.   Assign other headings that may also be appropriate without chronological subdivision.   For general guidance on chronological headings and subdivisions, see H 620.   For guidance on the order of subdivisions when chronological subdivisions are used in conjunction with other types, see H 1075.

$y To 500	*$y* 18th century
$y 500-1400	*$y* 19th century
$y 15th century	*$y* 20th century
$y 16th century	*$y* 21st century
$y 17th century	

Do not use these chronological subdivisions:

- for jazz and popular music (see H 1916.5)

- in headings for folk or non-Western music (see H 1917)

- for collections of works by one composer

4. Chronological subdivisions.   *(Continued)*

Do not use these chronological subdivisions:

- for individual musical works

- following the subdivisions **–Hymns**; **–Music**; **–Musical settings**; and **–Songs and music**

5. Topical and form subdivisions for literature about music.

> *a. Previous practice for headings: two different terms for similar concepts.*   For some forms and types of compositions, separate terms, usually the singular and plural, have been established for literature and other materials about the form or type and for the compositions themselves.   Separate singular and plural terms are no longer established. Check the subject authority file for headings of this type before adding subdivisions for works about musical compositions.   For instructions on the formulation of new form/genre headings for musical compositions, see H 1917.5.
>
> *Examples of older headings:*

Headings for musical compositions	*Headings for works about the compositions*
Operas	Opera
Sonatas	Sonata
Symphonies	Symphony

> In some cases the two terms are entirely different.   *Example:*

Heading for musical compositions	*Heading for works about the compositions*
Choruses	Choral music
Sacred music	Church music

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5. *Topical and form subdivisions for literature about music.*   *(Continued)*

> b. **The topical subdivision –History and criticism for works about musical compositions.**
>
>> *(1) General rule.* Use the subdivision **–History and criticism** under headings for musical compositions if no more specific subdivision is appropriate for works about them.
>>
>> *(2) Exceptions.*   When separate headings have been established for musical compositions and for works about them, do not use the subdivision **–History and criticism** under either form of the heading.   When extending the main heading by adding a medium of performance in a parenthetical qualifier in order to formulate a suitable heading for literature about the form or type, use the *plural* form of the main term.   Headings of this kind may be subdivided by **–History and criticism**.
>>
>> *Example:*
>>
>>> *Title: Mozart's piano concertos.*
>>>
>>> ```
>>>         650 #0 $a Concertos (Piano) $x History and
>>>                 criticism.
>>> [not 650 #0 $a Concerto (Piano)]
>>> ```
>
> c. **Other topical and form subdivisions.**   When adding subdivisions other than **–History and criticism** to headings for forms, types, etc., of musical works where different terms have been established for the compositions themselves and for literature or other materials about them, add the subdivision to the term for the compositions unless it is clear from the item being cataloged that the subdivision should be added to the term for materials about them.   *Examples:*
>
> ```
>         650 #0 $a Choral music $v Bibliography.
>         650 #0 $a Choruses, Sacred $v Discography.
>
>
>         650 #0 $a Opera $v Bibliography.
>         650 #0 $a Operas $x Analysis, appreciation.
>         650 #0 $a Operas $v Bibliography $v Catalogs.
>         650 #0 $a Operas $v Thematic catalogs.
> ```

6. Form subdivisions for musical presentation and medium of performance.   Use the free-floating subdivisions on Lists 1-3 below under headings assigned to collections of musical works and to individual musical works.   Use the subdivisions under specific form/genre headings, subject to the prohibitions indicated below, and under the following collective headings:

```
150 ## $a Chamber music
150 ## $a Dramatic music
150 ## $a Instrumental music
150 ## $a Sacred vocal music
150 ## $a Vocal music
```

Do not use the subdivisions in List 1 under the following headings and types of headings:

- Headings for music of particular seasons, occasions, or styles, etc. that neither state nor imply medium of performance.   *Examples:*

```
150 ## $a Christmas music
150 ## $a Conjunto music
150 ## $a Country music
```

- Headings for smaller vocal forms and for specific texts.   *Examples:*

```
150 ## $a Anthems
150 ## $a Buddhist [Hindu, etc.] hymns
150 ## $a Hymns
150 ## $a Hymns, English [French, etc.]
150 ## $a Madrigals
150 ## $a Madrigals, English [French, etc.]
150 ## $a Motets
150 ## $a Part songs
150 ## $a Part songs, English [French, etc.]
150 ## $a Part songs, Sacred
150 ## $a Polyphonic chansons
150 ## $a Synagogue music $v Sabbath services
150 ## $a Te Deum laudamus (Music)
150 ## $a Villancicos (Music)
```

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6. Form subdivisions for musical presentation and medium of performance. *(Continued)*

Do not use the subdivisions in List 1 under the following headings and types of headings:

- The form subdivisions **–Hymns**; **–Music**; **–Musical settings**; or **–Songs and music**

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

```
150 ## $a Choruses
150 ## $a Choruses, Sacred
150 ## $a Choruses, Secular
150 ## $a Masses
150 ## $a Requiems
150 ## $a Sacred vocal duets [trios, etc.]
150 ## $a Sacred songs
150 ## $a Sacred vocal ensembles
150 ## $a Songs
150 ## $a Vocal duets [trios, etc.]
150 ## $a Vocal ensembles
150 ## $a Vocalises
```

7. Order of subdivisions. The basic order of subdivisions for musical compositions is: geographic, chronological, topical, form. For further guidance on geographic and chronological subdivisions, see H 870, sec. 3.a. *Examples:*

```
650 #0 $a Gregorian chants $x Accompaniments $x Instruction and study.
650 #0 $a Gregorian chants $z Italy $z Piacenza $y 500-1400
        $x Manuscripts $v Congresses.
650 #0 $a Instrumental music $v Bibliography $v Graded lists.
650 #0 $a Instrumental music $y 18th century $x History and criticism
        $v Periodicals.
650 #0 $a Instrumental music $y 18th century $x Interpretation
        (Phrasing, dynamics, etc.)
650 #0 $a Keyboard instrument music $z France $y 17th century
        $x History and criticism.
650 #0 $a Piano music $z Brazil $y 20th century $v Bibliography.
650 #0 $a Sacred vocal music $z Austria $z Lambach (Upper Austria)
        $y 18th century $x Manuscripts $v Thematic catalogs.
650 #0 $a Sacred vocal music $z Brazil $z Minas Gerais $y 19th century
        $v Bibliography.
650 #0 $a Symphonies $z Italy, Northern $y 19th century $v Scores.
650 #0 $a Symphonies $v Excerpts, Arranged $v Scores and parts.
```

8. *Lists of free-floating subdivisions.*

List 1 - Written or Printed Format of Music; Performed Version

$v 2-harpsichord scores
$v 2-organ scores
$v 2-piano scores
$v 3-piano scores
$v Chorus scores with organ
$v Chorus scores with piano
$v Chorus scores without accompaniment
$v Fake books
$v Lead sheets
$v Organ scores
$v Parts
$v Parts (solo)[1]
$v Piano scores
$v Piano scores (4 hands)
$v Scores
$v Scores and parts
$v Scores and parts (solo)[1]
$v Solo with harpsichord[1]
$v Solo with harpsichord and piano[1]
$v Solo with keyboard instrument[1]
$v Solo with organ[1]
$v Solo with piano[1]
$v Solo with piano (4 hands)[1]
$v Solo with pianos (2)[1]
$v Solos with organ[1]
$v Solos with piano[1]
$v Solos with pianos (2)[1]
$v Vocal scores with accordion
$v Vocal scores with continuo
$v Vocal scores with guitar
$v Vocal scores with harp
$v Vocal scores with harpsichord
$v Vocal scores with keyboard instrument
$v Vocal scores with organ
$v Vocal scores with organ and piano

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8. Lists of free-floating subdivisions.

List 1 - Written or Printed Format of Music; Performed Version   *(Continued)*

$v Vocal scores with piano
$v Vocal scores with piano (4 hands)
$v Vocal scores with pianos (2)
$v Vocal scores without accompaniment

List 2 - Other Subdivisions for Musical Works

> *Note: Most form subdivisions coded $v in this list may also be used as topical subdivisions coded $x when assigned to works **about** the form (see H 1075, sec. 1.d.).*

$v Cadenzas
$v Excerpts[2]
$v Excerpts, Arranged[2]
$v Film adaptations
$v Instructive editions
$v Instrumental settings
$v Juvenile[3]
$v Librettos
$v Scenarios
$v Simplified editions
$v Stage guides
$v Teaching pieces
$v Television adaptations
$v Texts[4]

List 3 - Subdivisions for Literature and Other Materials about Music

> *Note: Most form subdivisions coded $v in this list may also be used as topical subdivisions coded $x when assigned to works **about** the form (see H 1075, sec. 1.d.).*

$x Analysis, appreciation
$v Audiocassette catalogs
$v Audiotape catalogs
$v Bibliography
$v Bibliography $v Graded lists

8. *Lists of free–floating subdivisions.*

List 3 - Subdivisions for Literature and Other Materials about Music   *(Continued)*

$x Characters
$v Discography
$x Discography *$x* Methodology
$x First performances   *(May Subd Geog)*
$x History and criticism[4]
$x Instruction and study   *(May Subd Geog)*
$x Instruction and study *$v* Juvenile
$x Interpretation (Phrasing, dynamics, etc.)
$x Literary themes, motives
$x Performances   *(May Subd Geog)*
$x Philosophy and aesthetics
$x Production and direction[4]   *(May Subd Geog)*
$x Religious aspects[4,5,6]
$v Stories, plots, etc.
$v Thematic catalogs

NOTES

[1]Valid for instrumental music only.

[2]Use only under headings for form or type of composition.   Do not use the subdivision **–Excerpts** if the music has also been arranged for a medium of performance different from the original; instead, use the subdivision **–Excerpts, Arranged**.   May be further subdivided by other musical presentation subdivisions.

[3]Not valid if the subdivision **–Juvenile sound recordings** (cf. H 1690) is used.

[4]Not valid under headings for which there is a separate topical heading in the singular, e.g. **Opera; Oratorio**, for resources about those musical works.

[5]Not valid under headings for forms, e.g., **Sonatas**; headings with medium of performance, e.g., **Violin music**; **Concertos (Flute)**; or headings where religious function is implied, e.g., **Te Deum laudamus (Music)**; **Wedding music**.

[6]May be subdivided topically by a religion or Christian denomination. Editorially establish each heading of the type that is so subdivided, e.g., **Popular music–Religious aspects–Islam**; **Popular music–Religious aspects–United Methodist Church**. For instructions on the use of the subdivision, see H 1998.