Best Practices for Using LCMPT
(A Manual for Use with MARC Field 382)
Version 1.41 (March 31, 2020)[1]

Prepared by the Vocabularies Subcommittee, Cataloging and Metadata Committee, Music Library Association[2]

Contents

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[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; Version 1.3 released on January 19, 2018; Version 1.4 released July 8, 2019; Version 1.41 released March 31, 2020. Previous versions of this document are available at: http://cmc.blog.musiclibraryassoc.org/mla-best-practices/.

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Overview of LCMPT

The *Library of Congress Medium of Performance Thesaurus for Music* (LCMPT) has been developed jointly by the Music Library Association Bibliographic Control Committee (now the Cataloging and Metadata Committee) and the Library of Congress Policy and Standards Division (now the Policy, Training, and Cooperative Programs 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.[3] 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[4] and their associated LC-PCC Policy Statements and MLA Best Practices) and within separate medium of performance statements. 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*.[5]

LCMPT is amenable for use in Linked Data applications,[6] but this document focuses on its implementation within the MARC environment, specifically in MARC field 382. LCMPT is suitable for both notated music (e.g., scores, parts, etc.) and performed music resources (e.g. sound recordings, video recordings, etc.).

These best practices are intended to serve as a supplement to the draft *Medium of Performance Terms Manual*[7] released by the Library of Congress Policy and Standards Division.

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[3] LCMPT is searchable via Classification Web, and freely available at http://id.loc.gov/authorities/performanceMediums and http://loc.gov/aba/publications/FreeLCMPT/MEDIUM.pdf.

[4] RDA 6.15: Medium of Performance; 6.28.1.9: Additional Elements in Authorized Access Points Representing Musical Works (roughly corresponding to RDA Beta toolkit: medium of performance of musical content and medium of performance musical content of representative expression)

[5] *Best Practices for Using LCGFT for Music Resources*, http://cmc.blog.musiclibraryassoc.org/documents/best-practices-for-using-lcgft-for-music-resources/.

[6] For more information, see http://id.loc.gov/authorities/performanceMediums.html.

[7] Available at https://www.loc.gov/aba/publications/FreeLCMPT/freelcmpt.html.

Structure of LCMPT

LCMPT is a true thesaurus, in that every term has at least one broader term except for the three top 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
  - khrŭang 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
  - mechanical instrument
  - melody instrument
  - membranophone
  - percussion
  - 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

- 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.[8]

    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

MARC coding (382)

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

First indicator (Display constant controller)
    # - No information provided

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[8] See the *LCMPT for Music Manual*, Appendix B: Capitalization:
https://www.loc.gov/aba/publications/FreeLCMPT/Appendix%20B.pdf.

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.[9]

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)
- $1 - Real World Object URI (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 subfields

- LCMPT terms can be recorded in $a (Medium of performance), $b (Soloist), $d (Doubling instrument), and $p (Alternative medium of performance).

$b - Soloist

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

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

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 standard 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

Medium of performance: solo violin with orchestra (the orchestra reduced for piano)
382 01 $a violin $n 1 $a piano $n 1 $s 2 $2 lcmpt

$p - Alternative media

- 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

  Medium of performance: violin with continuo or piano
  382 01 $a violin $n 1 $a continuo $p piano $n 1 $2 lcmpt

- If there are multiple alternatives, record each in successive subfields $p (or $p/$n).
  Medium of performance: flute (or oboe or violin) and piano
  382 01 $a flute $n 1 $p oboe $n 1 $p violin $n 1 $a piano $n 1 $s 2 $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 piano $n 1 $s 2 $2 lcmpt
  382 01 $a soprano voice $n 1 $a violin $n 1 $a piano $n 1 $s 3 $2 lcmpt

- When one or more players of a particular instrument can have alternative media and other players cannot, indicate the alternative and non-alternative instruments separately, inputting $n following each term.

Medium of performance: 3 clarinets, 1st clarinet part can be played on violin instead
382 01 $a clarinet $n 1 $p violin $n 1 $a clarinet $n 2 $s 3 $2 lcmpt

$d - Doubling

- 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

- If an instrument doubles on multiple instruments, record each in successive subfields $d (or $d/$n).
  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

- 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

- When alternative doubling instruments are specified, input $p after $d (or $d/$n); a text note $v may be added for clarity.
  Medium of performance: clarinet (doubling alto clarinet or basset horn)
  382 01 $a clarinet $n 1 $d alto clarinet $n 1 $p basset horn $v alternative to alto clarinet $n 1 $s 1 $2 lcmpt

Numbers: $n $e $r $s $t

- 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

For hymns, sacred harp, or similar works where voice types are readily ascertainable but the number of voices per part is not specified, omit $n and $s. Optionally, add a field for an ensemble.

4-part hymn, where vocal ranges are ascertainable. Medium of performance: SATB, unknown number of voices per part

> 382 01 $a soprano voice $a alto voice $a tenor voice $a bass voice $2 lcmpt
>
> 382 01 $a mixed chorus $v SATB $e 1 $t 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:
  1. The medium statement is partial (1st indicator 1), or
  2. One or more ensemble terms are present in the medium statement, or
  3. 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 the numeral(s) indicating the total number of individuals performing alongside ensembles in $r, followed by the total number of ensembles in $t. Input these subfields before $2 but after all other subfields.

> Medium of performance: tenor solo, bass solo, mixed chorus, piano accompaniment
> 382 01 ‡b tenor voice ‡n 1 ‡b bass voice ‡n 1 ‡a mixed chorus ‡v SSAATTBB ‡e 1 ‡a piano ‡n 1 ‡r 3 ‡t 1 ‡2 lcmpt

$v - Note
- 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);

or

3. 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 following standard abbreviations:
S - Soprano
Mez - Mezzo-soprano
A - Alto
T - Tenor
Bar - Baritone
B - Bass

Medium of performance: double chorus (each SSTT)
382 01 $a mixed chorus $v SSTT $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[10] 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 singers 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 $v 4 solo trombones and at least 8 additional trombones $2 lcmpt

$2 - Vocabulary source code
- Record *$2 lcmpt* at the end of each 382 field, unless a term does not come from LCMPT.

$3 - Materials specified
- Optionally, use $3 to supply an eye-readable note to specify works, expressions, or components when desirable and feasible. Generally prefer specific identification such as opus, title, or composer/performer over the order within the manifestation (i.e., 1st work, 2nd work, etc.).

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[10] LCMPT "clarinet," when associated with Western art music, includes soprano clarinets pitched in A, B♭, or C; generally B♭ is implied if a key is not stated. In general, do not specify an implied key; consult a reference source when necessary.

Manifestation lists contents of work by a single composer: opus 11 for clarinet, cello, and piano; opus 18 for string quartet; and opus 106 for piano
382 01 $3 op. 11 $a clarinet $n 1 $a cello $n 1 $a piano $n 1 $s 3 $2 lcmpt
382 01 $3 op. 18 $a violin $n 1 $a viola $n 2 $a cello $n 1 $s 2 $2 lcmpt
382 01 $3 op. 106 $a piano $n 1 $s 1 $2 lcmpt

A 78-rpm recording of songs for soprano and piano on one side and guitar music on the other
382 01 $3 Side A $a soprano voice $n 1 $a piano $n 1 $s 2 $2 lcmpt
382 01 $3 Side B $a guitar $n 1 $s 1 $2 lcmpt

- Subfield $8 identifies linked fields and may also propose a sequence for the linked fields.[11]

Order of voices/instruments
- There is no prescribed order of voices/instruments in the 382. Prefer recording soloists before accompanying ensembles. If entering terms manually, choose the order listed or score order when feasible, for readability. In general, use cataloger's judgment.

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

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[11] For more information, see MARC Bibliographic Appendix A - Control Subfields:
https://www.loc.gov/marc/bibliographic/ecbdcntf.html

OR
382 11 $a singer $2 lcmpt

Audio recording of rock music featuring various numbers of singers and a varying array of accompanying or solo instruments
[382 omitted]

- 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

Guidance for specific situations

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 or number of performers. 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

String orchestra and bowed string ensemble

Distinguish between these overlapping terms as follows:

1) A "string orchestra" in LCMPT is "an orchestra consisting solely or primarily of string instruments." 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" in LCMPT is "a mixed or unspecified ensemble of bowed string instruments." 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

Band and wind ensemble

In cases of doubt, use the following to distinguish between these two terms:

1) A "band" in LCMPT is a "large ensemble consisting primarily of woodwinds, brass, and percussion." It may include non-wind instruments.
2) A "wind ensemble" in LCMPT is "an ensemble consisting of two or more mixed woodwind and brass instruments." It consists solely of wind instruments.

Many works published for "wind band' or "wind ensemble" may actually be for an ensemble meeting the definition of "band"; catalogers should check the exact instrumentation used.

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 $v (Note).

> Medium of performance: piano, 4 hands (2 performers, 1 piano)
> 382 01 $a piano $n 2 $v piano, 4 hands $s 2 $2 lcmpt
>
> Medium of performance: 2 pianos (2 performers, 1 on each of 2 pianos)
> 382 01 $a piano $n 2 $s 2 $2 lcmpt
>
> Medium of performance: 2 pianos, 5 hands (3 performers, at least 1 on each of 2 pianos)
> 382 01 $a piano $n 3 $v 2 pianos, 5 hands $s 3 $2 lcmpt
>
> Medium of performance: solo piano, left hand, with orchestra
> 382 01 $b piano $v piano, left hand $n 1 $a orchestra $e 1 $r 1 $t 1 $2 lcmpt

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

Entirely unspecified medium

If performing forces are unspecified, catalogers may devise one or more medium of performance statements.

> May be performed by any number of voices or instruments
> 382 01 $a voice $p instrument $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" or its NTs "live electronics," "processed sound," or "pre-recorded audio" 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.

Visuals and Mixed media

Visuals is a top-level term defined as "visual component of a musical performance."

Mixed media is a narrower term to Performer defined as "non-musical elements such as movement, projected images, audience participation, etc., or effects related to electronic music."

MLA Vocabularies Subcommittee acknowledges the potential overlap of these terms and the resulting difficulty selecting between them, as well as varied usage in the authority file. VS will be discussing solutions from the LCMPT side (scope notes, etc.). VS welcomes comments on these LCMPT.[12]

For performed music recorded as a moving image (e.g., a videorecording of a performance), generally describe similarly to sound recordings; that is, do not consider the moving image format in itself to be a visual.

> A filmed staged large-scale choral work with choral director and orchestra conductor visible
> 382 01 $a mixed chorus $v SATB $e 1 $a orchestra $e 1 $t 2 $2 lcmpt

> A filmed performance of a string trio with scrolling projections of the composer's manuscript
> 38201 $a violin $n 1 $a viola $n 1 $a cello $n 1 $a visuals $2 lcmpt

> A video of a performance of a work for (spoken) narration with orchestra, with sign language interpreter provided for that performance
> 38201 $b speaker $n 1 $b signer $n 1 $ a orchestra $e 1 $r 2 $t 1 $2 lcmpt

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.

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[12] Comments can be submitted via the LCMPT best practices suggestion box, http://cmc.blog.musiclibraryassoc.org/frequently-asked-questions/.

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

An opera with soloists and supporting leads, chorus, and orchestra
[382 omitted; cataloger's judgment. Full medium of performance may be burdensome to record, difficult to ascertain, or not stated on the resource]

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."
   a. 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 as playing 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:
   a. Give "percussion" (not followed by $n) if percussion forms part of a larger ensemble otherwise expressed as individual instruments/voices.
   b. 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: cello and percussion (1 player); percussionist players 10 flower pots
> 382 01 $a cello $n 1 $a flowerpot $v 10 flowerpots $n 1 $s 2 $2 lcmpt
> 382 01 $a cello $n 1 $a percussion $n 1 $s 2 $2 lcmpt
>
> Medium of performance: soprano with percussion ensemble (where the number of percussionists cannot be ascertained)
> 382 01 $b soprano voice $n 1 $a percussion ensemble $e 1 $r 1 $t 1 $2 lcmpt

Singer vs 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."

Voice characteristics

Optionally record details of voice types in a free-text note if specified on the resource.

> Medium of performance: soprano solo (male), tenor solo, chorus (TTBarB), violin, cello, double bass, alto saxophone, piano, percussion, and narrator
> 382 01 $b soprano voice $v male singer $n 1 $b tenor voice $n 1 $a men's chorus $v chorus TTBarB $e 1 $a violin $n 1 $a cello $n 1 $a double bass $n 1 $a alto saxophone $n 1 $a piano $n 1 $a percussion $n 1 $a speaker $n 1 $r 9 $t 1 $2 lcmpt
>
> A recording titled: Ruby Helder : 'the girl tenor'. Medium of performance: tenor and orchestra
> 382 01 $b tenor voice $v female singer $n 1 $a orchestra $e 1 $r 1 $t 1 $2 lcmpt

Generally do not record gender if vocal range (soprano, alto) is the only information on the resource.

Medium not in LCMPT

If a term does not appear as a preferred term or reference in LCMPT[13], a broader term may be used, with clarification supplied in $v.

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[13] Proposals for additions to LCMPT are open through SACO. Catalogers can propose terms through the SACO Music Funnel regardless of institutional SACO membership. For more information, see: http://cmc.blog.musiclibraryassoc.org/saco-music-funnel/.

382 01 $a button key accordion $v chromatic button-key accordion $n 1 $s 1 $2 lcmpt

Medium of performance: violin and manual typewriter
382 01 $a violin $n 1 $a mechanical instrument $v typewriter $n 1 $s 2 $2 lcmpt

Movements that may be performed separately

If a manifestation explicitly states that a movement or movements within a larger work can be performed separately, and the movements are for different performing forces, optionally record medium statements for each separable movement in addition to a statement for the work as a whole.

A work for violin and cello; "The first movement of this work may be performed separately under the title For cello solo"

382 01 $a violin $n 1 $a cello $n 1 $s 2 $2 lcmpt
382 01 $3 First movement $a cello $n 1 $s 1 $2 lmpt

If a work is performed in its entirety, generally do not record medium statements of individual movements if different from the full performing forces. If only one movement is performed, record the medium for that movement.

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 11 $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

Material accompanying a manifestation

If accompanying or supplementary material has a different medium of performance than the primary resource, optionally record with identifying information in $3.

A book about the history of orchestral music accompanied by a recording of a symphony
$3 CD $a orchestra $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[14]—as well as terms for geographic region, time period, and creator, contributor and audience characteristics[15]—from headings currently coded as LCSH has been developed and deployed:

- Use LCMPT terms in 382
- Use LCGFT terms in 655
- **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*

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 (Clarinet[16], percussion, computer, violin) $v Scores.
655 #7 $a Chamber music. $2 lcgft
655 #7 $a Scores. $2 lcgft

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[14] A possible outcome of automated retrospective application of LCMPT terms when the subject headings to be converted is less granular than is with LCMPT is the application of broader ensemble terms. For example, the most specific rendering of LCMPT from the sole LCSH source "Songs (High voice) with string ensemble," used for a work for soprano and string quartet, is "382 01 $b high voice $n 1 $a bowed string ensemble $r 1 $t 1 $2 lcmpt".

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

[16] SHM H 1917.5 does not permit the use of "bass clarinet" in this pattern heading; the term is available in LCMPT.