

Bliss Classification Revision

Penultimate draft schedule for Class WV/WX - Music

Explanatory notes

1. This radical revision is based closely upon the classification used in the British Catalogue of Music and we acknowledge gratefully our considerable debt to Mr E. J. Coates, Editor of the British Technology Index, who compiled the scheme whilst he was at the British National Bibliography, and to the BNB for permission to adapt its system.

We wish to thank also two colleagues at the Polytechnic of North London - Mr Brian Redfern, author of a number of books on music and music librarianship, and to Mr Derek Langridge, author of *Your Jazz Collection*, whose classification of Afro-American music has been added, with some amendments, to the BCM scheme.

2. The greater part of the schedule concerns music in the European tradition (which occupies the whole of WV/WX except WWZ/Z and WXX/Z) and the material in this field is divided into two separate but completely parallel classes - works about music and scores of music.

3. Works about music (WV/WW)

The citation order here is : Music literature

1. Composer
2. Instrument (including voice)
3. Musical form (giving, e.g. Sonata, Fugue)
4. Musical element (e.g. Tonality)
5. Musical character (e.g. Military music, Dance music)
6. Musical technique (e.g. Performing)
7. Musical theory

4. Works of music, Scores (WX)

The citation order here is: Music scores

1. Instrument for which written
2/6 as 3/7 of Music literature (and in the same order)

In practice, Music technique and Music theory have virtually no place in scores except for the very occasional score designed to exemplify a concept from these two facets.

5. Filing order is designed to reflect an inverted schedule. i.e. the primary facet filing last, the second facet filing next to last, and so on. This is maintained with complete consistency in WX (scores), but in WV/WW, in order to minimise changes for libraries using the existing BC1 scheme, the primary facet (Composers) remains at WV9. This means that the general does not always follow

the special; e.g. a study of Beethoven's symphonies (WV9 BJ MM) will precede a study of symphonies in general (WVM M).

6. It follows from (5) above that compound classes (those involving more than one elementary concept) are in the vast majority of cases notated by building class numbers retroactively - i.e. the element appearing late in the schedule is cited first; e.g. WWB G is Performance (under Techniques of music) and WWF O is Opera (under Vocal music). A work on Operatic performance would be WWF OBG; that is to say, the letter(s) following the root (WW or WX as the case may be) are added straight on to the earlier-cited element, as 'BG' is added on to 'WWF O' in the above example.

This can usually be done automatically without special instructions; e.g. at WWL Works about instrumental music, it does not say that all the earlier facets (Theory, Techniques, Character, etc.) may be added - this is simply assumed; so Instrumental music for films would be WWL CK (taking 'CK' for Film music from WWC K in the character facet).

All exceptions to this basic pattern are stated and exemplified in the schedules.

7. European and non-European music

- 7.1 Most of the literature in BC libraries concerns music in the European tradition and a work on, say, musical form will be treated as a general work on that subject, although it implicitly assumes the European tradition. For libraries wishing to make the distinction between 'general' in the true sense and 'general' in relation to the European tradition may use WV (i.e. WV 1/9, A/Z) for the former and WW only for European material strictly. In such cases the detail enumerated at WW may be added to WV - e.g. WVC R Religious music in general (dealing with European and non-European material).

The theoretically accurate schedule called for in a truly international classification of music would be, in outline:

- WV 1/9 Music in general - common subdivisions
- WVA/Z Music in general - Theory, Techniques, Character, etc.
- WWA/X European tradition
- WWY Afro-American tradition
- WWZ Non-European tradition

Whether scores are collocated with the system ('tradition') or kept together is essentially a matter of library policy here.

- 7.2 Alternatively, many libraries will prefer to continue to use the division of WW for truly general works and for 'general' works, which in fact assume or imply the European tradition. A major reason for this would be to avoid separating works on topics (e.g. Dance music) in the European tradition from works on the same topic dealing mainly but not entirely with the European tradition.

It is likely, however, that libraries using the alternative - i.e. using WW for all materials except specifically non-European ones (which would go at WWZ) will prefer to retain the common subdivisions and the Composer facet of Music literature at WV1/9, A/Z.

- 7.3 Since all material on a non-European system should be kept together, the class WWZ has been reserved for these systems and all subdivisions of them would be by normal retrospective number-building. However, existing BC1 provided the whole of VVA/VVZ* for local division and many BC libraries will prefer to retain non-European material there. In this case number-building is not retroactive but forward (e.g. WVQ E Indian music - Forms) and the general may follow the special (Musical form in general coming at WWE). It is assumed here that, for localities with music in the European tradition, place is cited after the musical concept - e.g. Opera - in Germany WWF OAK.
- 7.4 Afro-American music is clearly separated from the music of the European tradition and located at WWY, for reasons explained there. Most of the literature in this field is on Jazz and some libraries will follow the practice described in Derek Langridge's classification in which Jazz is treated as the 'preferred category' and precedes the literature on Afro-American music in general and non-Jazz forms in particular. The alternative is allowed for (see note at WWX X).
- 7.5 Folk music and 'Art' music is a distinction some think sufficiently fundamental to warrant making a primary principle of division after system (i.e. European, non-European ...). Therefore, an alternative is provided at WWK (for European folk music) and elsewhere (see notes at WWC D)

However, it is doubtful whether it is worth making the distinction under some 'national' system - e.g. in Indian music. If any BC users have definite views on this, please tell us.

** For reasons of notational space required by the Technology Class U-V, the original location of this class at VV-VX has been moved to WV-WX. For further alternatives in the approach to arrangement by place and period, please see the notes on the Sidney Sussex College, Cambridge amendments at the end of the schedule.*

Please note that all notation at this stage is provisional and will in all likelihood be changed for the published schedule.

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WV/WW MUSICAL LITERATURE : Works about music

- WV Music (general)
- WV1/2 Common subdivisions (form)
- WV3/6 Common subdivisions (subject) as in BNB - e.g.
- WV6 Study of music, musical education
- WV615 Psychology (Educational)
- WV62 Teaching
- WV625 Tests
- WV627 Keyboard tests
- WV628 Examinations
- WV63 Schools: Primary, Secondary
- WV65 Advanced study, Professional
- WV66 Musicology (all study of music other than that directed to proficiency in performance or composition = music theory)
- WV666 Students (special categories) : Disabled, gifted
- WV67 Concerts
- WV675 Festivals
- WV6J Relations: Comparison, Expounding, Influencing
- WV7 History = Time (divide by Schedule 4)
- WV8 By locality (divide by Schedule 2) *alternative to WVA/Z*
- WV9 Biography of composers (A/Z using BCM codes)
* This is the primary facet in Works about music, except in the case of non-European music and Jazz, q.v.
* For an alternative see WX-WY
- WVA/Z History by locality (divide by Schedule 2)
*alternative to WWZ for Non-European music)
- WWA THEORY OF MUSIC
- Divide like whole classification - e.g.
- WWA AHP Aesthetics
- WWA B Physics
- WWA I Psychology
- WWB COMPOSING AND PRODUCING = Techniques of music
- If elements from the facet are combined, it should be done downwards (not, as is usual, in reverse of schedule order);
e.g. Recordings of opera performance
- WWF O Opera
- WWF OBG Performance
- WWF OBG BS Recordings

[COMPOSING AND PRODUCING]

WWB B	Composition
C	Orchestration
D	Arrangement, transcription
E	Computer composition
F	Notation
FH	Accidentals
G	Performance
H	Audition
J	Rehearsal
K	Interpretation
L	Sight reading
M	Conducting
N	Ear training, aural training
O	Accompaniment
P	Publication, printing
R	Recording
S	Recorded music
SV	Cylinder records
SW	Vertical cut records
SX	78s, LPs, 45s
T	Monophonic records
TS	Stereophonic records
TT	Magnetic tape
TU	Compact disc
TV	Minidisc
TX	Computer file
TY	Others A/Z
U	Broadcasting
V	Mechanical music = Automatic
W	Mechanical organs
WV	Barrel organs
WW	Fair organs
X	Player piano
XF	Orchestrion
XM	Musical clocks
Y	Musical boxes
YJ	Juke box
YL	Aeolian harp
	Electric, electronic music <i>see</i> Special Physical media

WWC	MUSICAL CHARACTER
B	Art music (as compared with Folk music)
C	Classical
D	Humorous
E	Folk music
	* For libraries wishing to distinguish Folk music as a category quite distinct from Art music an alternative is WWX (for European tradition) and the subdivision 'X' under each non-European music. See also WWY Z Popular music based on Afro-American forms.
EE	Pop, popular [by type, e.g. punk, New Romantic, Britpop, electro, trance, garage, house, R&B]
EG	Country
EJ	Street
EK	Klezmer
EL	Gipsy
F	Childhood
FF	Cradle songs, lullabies
FH	Nursery rhymes
FL	Love
FO	Occupational
FQ	Seafarers, shanties
FS	Plantation music
FT	Cowboy
FY	Accompanying activities
G	Accompanying games, sports
GH	Hunting
H	Dance
HR	Rock and roll, rock
I	Ballet
J	Accompanying drama
JH	Overtures
JJ	Entr'acte
JM	Masques
JN	Incidental music
JP	Pageants
JR	Mime
K	Film music
L	Narrative music
M	Programme music
MF	About the sea
MP	About the country, Pastoral
MY	Others A/Z
N	Ceremonial
NE	Wedding
NF	Funeral

	[Funeral music]
WWC O	Military
P	Political
PM	Court
PN	National, patriotic
R	Religious
RF	Christian
RG	Spirituals
RH	Afro-American
RJ	Church music
RK	Cathedral music
S	Christmas
T	Holy Week
TP	Passion
U	Easter
UF	Whitsuntide
UH	Harvest
UL	All Saints
UR	Revivalist, mission music
V	Particular denominations
VB	Roman Catholic
VC	Orthodox Eastern
VCW	Protestant
VD	Anglican
VE	Continental Protestant
VF	Presbyterian
VFC	Church of Scotland
VG	Congregational
VH	Baptist
VJ	Methodist
W	Jewish
WF	Feast of Tabernacles
WH	Particular groups, communities A/Z
WJ	Sephardim

WWD ELEMENTS OF MUSIC

C	Rudiments
D	Time
DG	Metronome
DH	Accent, stresss
E	Rhythm
EF	Syncopation
F	Pitch

	[Pitch]
WWD FH	Absolute
FJ	Relative
FL	Interval
G	Tonality
GF	Overtones, intervals
H	Scales
J	Diatonic, octave, 7 tone
K	Major
L	Minor
M	Chromatic
N	12 tone
O	Whole tone
PD	Pentatonic
PF	Microtonal music
PM	Atonal music
Q	National, historic (Chinese, Indian, etc)
R	Modes
S	Timbre
T	Melody
TF	Embellishments
V	Harmony
VF	Consonance, dissonance
VH	Chords, triads
VJ	Figured bass, continued bass, thorough bass, continuo
VL	Inversion, Resolutions, Suspensions, Progressions, Cadence, Modulations
W	Polyphonic music
X	Counterpoint
XF	Double
XG	Triple
XH	Florid, Figured

WWE FORMS OF MUSIC

* *See also* Forms of instrumental music

WWE F	Theme & variations
G	Binary form
H	Ternary
J	First movement = Sonata form
K	Rounds = Rondo
L	Canon
M	Fugue

<i>WWE P</i>	<i>SCHOOLS</i>
<i>WWE Q</i>	<i>Classical</i>
<i>WWE R</i>	<i>Romantic</i>
<i>WWE S</i>	<i>Modernist, avant-garde</i>

WWF/WWX MUSIC FOR PARTICULAR MEDIA (Works on)

* These classes are almost exactly parallel with those for scores at WX (which see for notes on number-building)

WWF	VOCAL MUSIC
WWF A/E	Divide as for WWA/E
	Words
	Paraphrases of literary content
	(Types of vocal music)
WWF O	Opera
WWF R	Operetta
S	Opera comique, opera buffa
T	Musical plays, musicals
U	Musical plays for children
WWG	Choral music
C	Religious choral music
D	Oratorios
E	Cantatas
F	Liturgical music, service music
FF	Roman rite
H	Offices
HL	Antiphons
HM	Responses
HN	Matins
HP	Vespers
HQ	Magnificat
HR	Compline
J	Special services
K	Anglican services
KM	Preces and responses
L	Morning Prayer
LP	Canticles
LQ	Te Deum
LR	Benedicte
LS	Benedictus
LT	Jubilate
LU	Litany

	[Anglican services Morning Prayer Litany]
WWG M	Evening Prayer
MP	Canticles
MQ	Magnificat
MR	Nunc Dimittis
N	Communion Service
NJ	Kyrie
NK	Greater Doxology (Gloria in excelsis Deo)
NL	Credo
NM	Sanctus
NN	Agnus Dei
WWG O	Services of other denominations (add letters for particular denomination given at WWC V)
WWG P	Jewish services
WWG Q	Motets, anthems, hymns, etc.
QM	Motets
QP	Anthems
R	Hymns
S	Carols
T	Psalms
U	Plainsong
UH	Gregorian chant
UI	Gregorian tones
UJ	Anglican chant
UL	Lord's Prayer
UP	Amens
UY	Secular choral music
V	Madrigals
W	Glees
X	Cantatas
WWG Y	Choral works with accompaniment other than keyboard (The accompanying instrument is to be specified by adding letters for the respective instruments and combinations as given at WWM/Z, e.g. WWG YM Orchestral accompaniment)
WWG Z	Unaccompanied choral works

[Unaccompanied choral works]

WWH	Choral works. Special voices
B	Female or children's voices
D	Soprano
F	Mezzo-soprano
H	Alto
J	Changing voices
L	High voices
M	Middle voices
N	Low voices
P	Male voices
Q	Alto
R	Tenor
S	Baritone
T	Bass
V	Falsetto
W	Whistle
X	Speaker, speech
WWJ	Unison choral works (For particular voices, forms, etc. divide like WWA/H above. Separate elements must be combined in the reverse order from that in which they appear in the table, e.g. Conducting unaccompanied unison songs WWJ GZR M)
WWJ MA	Single voices in combination (Divide like WWA/E - e.g. WWJ NAB M - conducting) (Amplified for Form or Accompanying instrument(s) like WWF/G above)
NC	Nonets
NCM	Octets
NCP	Septets
NCS	Sextets
ND	Quintets
NE	Quartets
NF	Trios
NG	Duets
WWJ NH	Single voices in combination. Special voices (The particular voices are designated as at WWH - e.g. WWJ NHB Female. A particular voice can be amplified for Size of combination by adding C/G following WWJ N above; e.g. WWG NHB F - Female voices - Trios. Further amplification can then be made for Form and Accompanying instrument(s) by adding terms from above, e.g. WWJ NHB FGS Female voices - Trios - Carols.)

[Single voices in combination. Special voices]

WWK Vocal solos. For particular voices forms, etc. divide like WWA/H
e.g. WWK BG Solos - Performances
WWK HDB G Solos - Soprano - Performances
WWK HPG Z Solos - Male singer - Unaccompanied

WWL Instrumental music

WWL BT Instruments as physical objects

BU Design

BV Instrument making

BW Tools

BX Preservation, care

Forms of instrumental music

[This extends the set of forms already provided at WWE by further forms associated only with instrumental music].

WWL EP Sonatas, Symphonies

* This replaces Sonata form WWE J in the context of instrumental music

WWL EPM Sonatinas

EQ Concertos

EQL Concertinos

EQM Cadenzas

ER Suites

ES Marches

ET Dance forms

ETJ Allemand

ETL Bolero

ETM Bourree

ETN Cachucha

ETP Chaconne

ETQ Courante

ETS Czardas

ETT Ecosaise

ETV Fandango

ETX Galliard

ETY Galop

EU Gavotte

EUN Hornpipe

EUP Jig

EUQ Mazurka

EV Minuet

EVN Musette

EVT Passacaglia

EVU Passepied

EVV Pavane

	[Pavane]
EW	Polka
EWN	Reel
EWP	Rigaudon
EWQ	Rumba
EWR	Saltarello
EWS	Sarabande
EWT	Seguidilla
EWU	Sevillano
EWV	Siciliano
EWW	Tango
EWX	Tarantella
EX	Waltz
EY	Miscellaneous forms
EYM	Etude
EYN	Nocturne
EYP	Prelude
WWM	ORCHESTRAL MUSIC
WWM 55	Orchestras
WWM A/L	Divide like WWA/L except that the special forms at WWL EP/Y are added without the 'L' - e.g. WWM ET Dances (note WWM LET)
WWM M	Music for large orchestra = Symphonic music
WWM P	Works for solo instrument(s) & orchestra (Specify the particular instrument by adding its letter-symbol drawn from WWN/W e.g. A work on music for solo violin and orchestra is WWM PR)
WWM Q	Music for small orchestra
WWM S	Light orchestral music Jazz <i>see</i> WWY
WWN	CHAMBER MUSIC (Mixed ensembles only. Works on ensembles limited to a particular family of instruments, as Strings, or to several of a particular instrument, are placed under the appropriate letter in section WWN Z/WWW
WWN M	Nonets
N	Octets
P	Septets
Q	Sextets

R	Quintets
S	Quartets
T	Trios
WWN U	Wind, string & keyboard ensembles
WWN UP	Woodwind, string & keyboard ensembles
WWN UX	Brass, string & keyboard ensembles
V	Wind & string ensembles
W	Wind & keyboard ensembles
X	String & keyboard ensembles
Y	Other ensembles
WWN Z	Individual instruments and instrumental groups
ZR	Groups designated by physical medium producing sound
ZS	Musique concrete
ZT	Prepared music
ZU	Kurt Sachs categories
ZUN	Ideophones
ZUP	Membranophones
ZUR	Aerophones
ZUT	Chordophones
ZV	Electrical music
WWN ZY	Individual instruments and instrumental groups arranged according to mode of performance * Any instrument or instrumental group may be qualified by the divisions WWA/E and by the extensions of these at WXM K and WXN ZN/ZPM
WWN ZZ	Keyboard instruments
WWO	Organ
WWO S	Accordion
T	Concertina
U	Harmonium
V	American organ
WWP	Piano
WWP S	Harpsichord
WWP T	Spinet
WWP U	Clavichord
WWP V	Virginals
WWP W	Glockenspiel (keyed)
WWP X	Celeste

[Celeste]

WWP ZS

STRING INSTRUMENTS

WWP ZZ

Plucked

WWQ

Harp

WWQ S

Guitar

WWQ SS

Spanish

WWQ ST

Plectrum

WWQ SU

Ukelele

WWQ T

Zither

WWQ U

Vilhuela

WWQ V

Lute, 'Ud

WWQ W

Mandolin

X

Balalaika

WWQ Z

Bowed

WWR

Violin

WWR V

Viola

WWR W

Viola d'amore

WWS B

Cello, violoncello

WWS D

Double bass

WWS F

Viols

WWS G

Soprano

WWS H

Alto

WWS J

Tenor

WWS K

Bass

WWS L

Division viol

WWS M

Double bass viol

WWS W

WIND INSTRUMENTS

X

Military band

Z

Woodwinds

WWT

Flute

WWT W

Piccolo

WWT X

Recorder

XS

Descant

XT

Treble

XV

Tenor

XW

Bass

WWT Y

Pipes

WWT YS

Bamboo

[Pipes
Bamboo]

WWU B	Oboe
C	Oboe d'amore
D	Cor anglais
K	Clarinet (B flat)
L	Clarinet in A
M	Bass clarinet
N	Bassett horn
O	Bassoon
P	Double
Q	Saxophone
WWU R	Alto
S	Tenor
T	Sarrusophone
U	Harmonica
V	Bagpipes
X	Musette

WWV	Brass instruments
WWV B	Trumpet
BR	Bass
C	Cornet
D	Bugle
F	Horn, French horn
G	Saxhorn
H	Baritone
M	Trombone
N	Bass
T	Tuba
U	Euphonium
V	Bass tuba
W	Bass saxhorn

WWW
WWW B PERCUSSION INSTRUMENTS
 Divide like WWA/N

WWW C	Bells, carillon
WWW CQ	Church bells
WWW CT	Tubular bells
WWW D	Drums
WWW E	Timpani (kettle drum)
WWW F	Side drum
WWW G	Bass drum

	[Bass drum]
WWW J	Glockenspiel
K	Dulcimer
L	Cymbals
M	Triangle
N	Castanets
P	Gong
Q	Bones
R	Rattle
S	Other percussion instruments A/Z
T	Glasses
V	Music produced by tools and machines
VC	Computers
VS	Sewing machine
VW	Washboard
WWX	FOLK MUSIC IN THE EUROPEAN TRADITION Divide like Art music in WWA/W so far as is necessary e/g/ WWX BR Recording folk music
WWY	AFRO-AMERICAN MUSIC * An essential feature of this is the very large element of improvisation. This makes the music score relatively unimportant and the sharp distinction between scores and works about the music is not made here. * It also calls for an amendment of the citation order to one which follows to a large extent that developed by Derek Langridge in his book 'Your Jazz Collection', Bingley, 1970. * The following schedule is an inverted one and compound classes should be built retroactively, e.g. WWY XBB Jazz composition WWY UCG Revivalist singers
WWY 1/6	Common subdivisions as in WV1/8
WWY 7	History
WWY 8	Place
WWY 9	Biography
WWY B	Composing and producing, Techniques (as for WWB, with the following additions and amendments: BB Composition BBA/Z Individual compositions (for subdivision under specific composers only) BP Performing, improvisation
WWY C	Musical character CB Modes of expression (classic, romantic, impressionist, etc.) CC/Z (as WWC C/Z)
WWY D	Elements (as WWD)

[Elements]

WWY E	Forms (as WWE with the following amendments)
EN	Special jazz forms (e.g. Call and response, riffs, blues as a form, rags as a form)
F/X	Instruments (as for WWF/X with following amendment):
F	Vocal music (divide like WWF/J) e.g. WWY FJ Unison choral works
G	Vocal solos
H	Instrumental music (as WWL)
J	Orchestral music an individual instruments (add to WWY J letters following WW in WWM/WWW) e.g. WWY JUQ Saxophone

WWY U	Styles of Afro-American music
UC	Revivals
UE	Negro
UF	Creole
UG	White
UJ	Traditional
UK	New Orleans (as a style)
UL	Dixieland
UM	Chicago
UN	South-western, Kansas City
UO	Harlem
UQ	Mainstream (including Swing)
UR	Modern (Bop, etc.)
US	Avant-garde
UV	Hybrid styles (e.g. Afro-Cuban)

WWY V	Musicians * Individual performers, arrangers, composers, bands A/Z But individuals specified by instrument or form go with it, e.g. Revivalist singers WWY UCG
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WWY W	Forms of Afro-American music, by place of origin
WWY WC	In USA
WD	Religious
WE	Secular (worksongs, hollers, etc.)
WF	Folk musicians (A/Z)
WG	Blues
WH	Individual musicians
WJ	Ragtime
WK	Individual musicians

WWY X	Jazz *Alternatively, this may be treated as a preferred category and assigned the basic notation WW 1/9, A/V - e.g. Jazz composition WWY BB (instead of WWY XBB)
WWY YC	Caribbean
YE	Latin America and South America
YR	Rest of world
WWY YT	Popular music influenced by Afro--American forms See also Musical character facet WWC
YV	Popular musicians (A/Z)
WWZ	Non-European music (divide by Schedule 2) * Alternative to WVA/Z * Each country may be divided like WW, e.g. WWZ QE Forms of Indian music Scores may be classed at the subdivision 'Z', for those libraries wishing to keep together all non-European material. Alternatively all scores may be kept in WY.

See Sidney Sussex College amendments for an alternative approach to the History of music, composers and scores.

WX MUSIC: SCORES & PARTS

WX 2 Common subdivisions of form (as appropriate)

WX 25V Bibliography of scores

WXA Educational material (consisting primarily of exercises with little or no explanatory text)

WXA B Score reading

 C Exercises in extemporisation

 D Tutors

 E Exercises (performance)

 F Solfeggi = Tonic solfa (special to vocal music)

 G Vocalisers, vocalises (special to vocal music)

 H Sight-reading exercises

 J Initiative tests

 K Examinations

 L Eurythmics

X Collections (not limited to a particular instrument or voice) illustrating historical periods

Y Collections (limited to a particular instrument or voice)
 May be qualified by Schedule 2 for localities

Z Collections form individual composers

Performance material

 Collections of, or illustrating, musical character, elements, forms, etc.

 Divide like WWA/E, e.g.

 WXC Collections illustrating musical character (divide as WWC)

 WXD Collections illustrating musical elements (divide as WWD)

 WXE Collections illustrating musical form (divide as WWE)

WXF/X MUSIC FOR PARTICULAR MEDIA (vocal & instrumental)

* These classes are almost exactly parallel with those for works about music at WWF/X

* Any particular kind of music can be qualified by previous facets (WXA/WXE) by direct combination of the appropriate division

* If divisions from several facets are added together, terms appearing later in the schedule are cited first, e.g.

 WXH B Female voices

 BHS Carols

 BHS DS Christmas

* Classes below normally refer to individual works of music. Collections are shown by adding AY or AZ (from VXAY/VXAZ)

WXF	VOCAL MUSIC
WXF O	Opera
WXF OR	Operetta
S	Opera comique, opera buffa
T	Musical plays, musicals
U	Musical plays for children
V	Revues
XO	Opera. Full scores
XR	Operetta. Full scores
XS	Opera comique. Full scores
XT	Musical plays. Full scores
XU	Musical plays for children. Full scores
WXG	Choral music. Mixed voices. Vocal scores
	* The whole of this section is for vocal scores with keyboard accompaniment. Full scores of the various types of choral music have the same code letters as given here, with the prefix HYM; e.g. HYM HC Full scores - Oratorios. Unaccompanied vocal scores have the prefix HZ
	* When qualifying vocal works of any kind, use the letter 'G' to represent 'Songs' - i.e. any vocal work other than a specific type taken from WXGC/WXGX. This ensures that the commonest category files first under any given voice or voices.
WXG C	Religious choral music
D	Oratorios
E	Cantatas
F	Liturgical music, service music
FF	Roman rite
G	Ordinary of the Mass
GK	Proper of the Mass
GL	Responses
GM	Graduals
GR	Requiem masses
H	Office
HJ	Antiphons
HK	Responses
HM	Matins
HP	Te Deum
HQ	Vespers
HR	Magnificat
HS	Compline
J	Other services
K	Anglican services
KM	Preces and responses
L	Morning Prayer
LP	Canticles
LQ	Te Deum

	[Te Deum]
LR	Benedicite
LS	Benedictus
LT	Jubilate
LU	Litany
M	Evening Prayer
MP	Canticles
MQ	Magnificat
MR	Nunc Dimittis
N	Communion Service
NJ	Kyrie
NK	Greater Doxology (Gloria in excelsis Deo)
NL	Credo
NM	Sanctus
NN	Agnus Dei
WXG O	Services of other denominations (add letters for particular denomination given at WXC V)
WXG P	Jewish services
WXG Q	Motets, anthems, hymns, etc.
QM	Motets
QP	Anthems
R	Hymns & prayers
RH	Hymns
S	Carols
T	Psalms
U	Plainsong
UL	Lord's Prayer
UP	Amens
UZ	Secular choral music
V	Madrigals
W	Glees
X	Cantatas
WXG Y	Choral works with accompaniment other than keyboard (The accompanying instrument is to be specified by adding letters for the respective instruments and combinations as given at WXM/Z, e.g. WXG YM Orchestral accompaniment)
WXG YM	Choral works with orchestral accompaniment
WXG Z	Unaccompanied choral works

[Unaccompanied choral works]

WXH	Choral works. Special voices
J	Female or children's voices
K	Soprano
L	Mezzo-soprano
M	Alto
N	Changing voices
P	High voices
Q	Middle voices
R	Low voices
S	Male voices
T	Tenor
V	Baritone
W	Bass
X	Falsetto
Y	Whistle
Z	Speaker, speech
WXJ	Unison choral works (For particular voices, forms, etc. divide like WXH above. Separate elements must be combined in the reverse order from that in which they appear in the table, e.g. Hymns for unison high voices WXJ HPG RH)
WXJ N	Single voices in combination
WXJ NB	(Amplified for Form or Accompanying instrument(s) like G/H above)
NC	Nonets
NCM	Octets
NCP	Septets
NCS	Sextets
ND	Quintets
NE	Quartets
NF	Trios
NG	Duets
WXJ NJ/Z	Single voices in combination. Special voices (The particular voices are designated as at WXH - e.g. WXJ NJ Female. A particular voice can be amplified for Size of combination by adding C/G following WXJ N above; e.g. WXJ NJF - Female voices - Trios. Further amplification can then be made for Form and Accompanying instrument(s) by adding terms from above, e.g. WXJ NJF HS Female voices - Trios - Carols.)
WXK	Vocal solos. For particular voices forms, etc. divide like WXA/G e.g. WXK GY Vocal solos with non-keyboard accompaniment WXK GYQ Vocal solos with harp
WXK J/Z	Particular voices - divide like WXH J/Z e.g. WXK K Soprano
WXK HXD H	Dance songs
WXK HXD HR	Rock 'n' roll songs

WXL INSTRUMENTAL MUSIC

(General collections for a variety of instruments or individual works for unspecified instrument)

WXL A/E	Divide like WX A/E and expand WXL E (Instrumental forms) by the following:
WWL FP	Sonatas, Symphonies
	* This replaces Sonata form WWE J in the context of instrumental music
WWL FPM	Sonatas
FQ	Concertos
FQL	Concertinos
FQM	Cadenzas
FR	Suites
FS	Marches
FT	Dance forms
FTJ	Allemands
FTL	Boleros
FTM	Bourrees
FTN	Cachuchas
FTP	Chaconnes
FTQ	Courantes
FTS	Czardas
FTT	Ecossaises
FT	Fandangos
FTX	Galliards
FTY	Galops
FU	Gavottes
FUN	Hornpipes
FUP	Jigs
FUQ	Mazurkas
FV	Minuets
FVN	Musettes
FVT	Passacaglias
FVU	Passepieds
FVV	Pavanes
FW	Polkas
FWN	Reels
FWP	Rigaudons
FWQ	Rumbas
FWR	Saltarelli
FWS	Sarabandes
FWT	Seguidillas
FWU	Sevillanos
FWV	Sicilianos
FWW	Tangos
FWX	Tarantellas
FX	Waltzes

WXM	Orchestral music
WXM 7	Orchestral music collections
WXM A/F	Divide like WXL A/F
WXM K	Arrangements * These divisions are primarily for the particular instrumental media WXN/Y. Although further division (indicating the medium for which a work arranged was originally written) is possible, it is not generally recommended, the simple indication that it is an arrangement being sufficient
WXM KA/KE	Collections and special forms (divide like WXA/E)
WXM KFZ	Transcriptions, etc. of works originally composed for equivalent automatic instruments, e.g. WXO KFZ CW Organ work originally for mechanical organ
WXM KG/KK	Arrangements from local works (divide like WXG/K)
WXM KL	Reductions (usually for two instruments) from scores for orchestra and some instrument
WXM KM/KY	Arrangements from particular combinations or instruments (divide like WXM/Y)
WXM M	Music for large orchestra = Symphony orchestra
WXM P	For solo instrument and orchestra (divide like WXM/Y) e.g. WXM PR Scores for solo violin and orchestra
WXM Q	Music for small orchestra
WXM S	Music for light orchestra = Theatre orchestra
WXM V	Music for toy instruments
WXN	Chamber music (Mixed ensembles only. Ensembles limited to a particular family or instruments, as Strings, or to individual instruments, are placed under the appropriate head in WXN ZS.WXZ below) (For duets see note below at WXN Z) (Combinations which include two kinds of instruments only are cited in this order: Keyboard, Strings, Wind, Percussion. Wind - Percussion and Strings - Percussion are, however, to be classes under Wind and String, respectively).
WXN M	Nonets
N	Octets
P	Septets
Q	Sextets
R	Quintets
S	Quartets
T	Trios

[Trios]

WXN U	Wind, String & Keyboard ensembles
UP	Woodwind, string & keyboard ensembles
UX	Brass, string & keyboard ensembles
V	Wind & string ensembles
W	Wind & keyboard ensembles
X	String & keyboard ensembles
Y	Other ensembles
WXN Z	Individual instruments or instrumental groups (any group or individual instrument may be amplified as under WXN A/K) plus the following:
WXN ZL	Accompaniment by a combination or instrument other than Piano or Organ; e.g. RL Violin accompanied by non-keyboard instrument
WXN ZN	Ensembles NN/NT in WXN M/NT above represent the total number of instruments in an ensemble. If one of these classes is further qualified by a second instrument it represents that total less the specified instrument; e.g. WXR Violin WXR T 3 violins WXR TQS 2 violins and guitar Ensembles of 3 or more kinds of instrument are classified at WXN
WXN ZP	Solos with piano or other keyboard instrument
WXN ZPL	Solos with second instrument other than keyboard
WXN ZPM	Unaccompanied solos
	Groups designated by physical medium producing sound
WXN ZS	Musique concrete
WXN ZT	Prepared music
WXN ZV	Electrical music
WXN ZY	Individual instruments & instrumental groups arranged according to basic mode of performance
WXN ZZ	Keyboards instruments
WXO	Organ
WXO AU	Organ - Duets
WXO S	Accordion
T	Concertina
U	Harmonium
UAU	Harmonium - Duets
V	American organ
VAU	American organ - Duets

[American organ]

WXP	Piano
WXP NU	Duets. two instruments
WXP NV	Duets. One instrument, four hands
WXP NVQ	One instrument, six hands
P	Solos
PP	Solos for left hand
S	Harpsichord (divide as WXP NU/PP)
T	Spinet
U	Virginals
V	Clavichord
W	Glockenspiel (keyed)
X	Celeste

WXP ZS STRING INSTRUMENTS

WXP ZZ	Plucked
WXQ	Harp
WXQ S	Guitar
WXQ SS	Spanish
WXQ ST	Plectrum
WXQ SU	Ukelele
WXQ T	Zither
WXQ U	Vilhuela
WXQ V	Lute, 'Ud
WXQ W	Mandolin
X	Balalaika
WXQ Z	Bowed
WXR	Violin
WXR V	Viola
WXR W	Viola d'amore
WXS B	Cello, violoncello
WXS D	Double bass
WXS F	Viols
WXS G	Soprano
WXS H	Alto
WXS J	Tenor
WXS K	Bass
WXS L	Division viol
WXS M	Double bass viol

WXS W	WIND INSTRUMENTS
X	Military band
Z	Woodwinds
WXT	Flute
WXT W	Piccolo
WXT X	Recorder
XS	Descant
XT	Treble
XV	Tenor
XW	Bass
WXT Y	Pipes
WXT YS	Bamboo
WXU B	Oboe
C	Oboe d'amore
D	Cor anglais
K	Clarinet (B flat)
L	Clarinet in A
M	Bass clarinet
N	Bassett horn
O	Bassoon
P	Double
Q	Saxophone
WXU R	Alto
S	Tenor
T	Sarrusophone
U	Harmonica
V	Bagpipes
X	Musette
WXV	Brass instruments
WXV B	Trumpet
BR	Bass
C	Cornet
D	Bugle
F	Horn, French horn
G	Saxhorn
H	Baritone
M	Trombone
N	Bass
T	Tuba
U	Euphonium
V	Bass tuba
W	Bass saxhorn

WXW	PERCUSSION INSTRUMENTS
WXW B	Divide like WXA/M
WXW C	Bells, carillon
WXW CQ	Church bells
WXW CT	Tubular bells
WXW D	Drums
WXW E	Timpani (kettle drum)
WXW F	Side drum
WXW G	Bass drum [Bass drum]
WXW J	Glockenspiel
K	Dulcimer
L	Cymbals
M	Triangle
N	Castanets
P	Gong
Q	Bones
R	Rattle
S	Other percussion instruments A/Z
T	Glasses
V	Music produced by tools and machines
VC	Computers
VS	Sewing machine
VW	Washboard

Sidney Sussex College amendments

Study of and research in music
Add from common subdivision 6, as follows:

- WV6 A Study of music
(Add to 6A letters A/Z following J in JA/JZ)
- 6AE Psychology (Education)
 - 6FB Measurement and testing (performance)
 - 6AFL Examinations
 - 6AF LTK Keyboard tests
 - 6AJ Teaching methods
 - 6AL Schools
 - 6AT C Professional education
- 6C Research
- 6FX Musical analysis
 - 6GX D Semiotic analysis
 - 6X Critical editing
- 6PT Historical method
- 6PV Primary sources
 - 6PW Historiography
 - 6PX Interpretation

History of music (alternative to WV7-WVA)
If this option is taken, scores are placed at WZ.

- WX by time
(Periods)
- B 450-1450 (Medieval)
 - BX Renaissance
 - BZ 15th century
 - C 1450-2000 (Modern)
 - CY Early modern (1500-1800)
 - E 16th century
 - FX Baroque (1600-1800)
 - G 17th century
 - K 18th century
 - KQ Classic period (1750-1850)
 - L 19th century
 - R 20th century
 - S 21st century

History of forms from WW to go with form, not in history, e.g. history of opera - WWF O7

- WY by place
Add to WY letters from auxiliary schedule 2
(NB. Intercalators will be necessary)

Alternatively, ignore place and divide by period only at WX, using the intercalators below:

To add elements of music from WV-WWZ to place and/or time, add to base classmark using following intercalators:

- WW becomes B
- Composers = C
- Other musicians = D

- So: 19th century music WXL
19th century German music WYK AL
19th century German opera WYK ALB FO (where B replaces WW)

Beethoven

WYK ALC BEE (where C indicates composer)

For subdivision of individual composers:

3 collected works

6 individual works

9 personal writings

95 correspondence

96 biography

9 + letters from whole classification for elements of composer's life

A general criticism

letters following WW for elements from WW

In this alternative, scores move from WX to **WZ**

Divide like WV-WX