

128 MUSICAL PERFORMANCES AND SCORES

This field describes the form of a musical work and also details on musical instruments and/or voices.

Subfields & repeatability

FIELD/SUBFIELD		REPEATABILITY
128	Musical performances and scores	r
a	<i>Form of musical work</i>	r
b	<i>Instruments or voices for ensembles</i>	r
c	<i>Instruments or voices for soloists</i>	r
d	<i>Key or mode of musical work</i>	nr

Indicators

Indicator values are not defined.

SUBFIELDS

128a Form of musical work

The subfield contains a two-character (three-character) code indicating the form of a musical work, if there is more than one form.

abs	<i>absolutio</i>
acc	<i>accademia</i>
acl	<i>acclamatio</i> Use also for laudes regiae and similar.
acm	<i>actus musicus</i>
agn	<i>agnus dei</i>
ai	<i>air</i> Use also for ayre; for instrumental air prefer " <i>ain</i> " – <i>air, instrumental</i> .
ain	<i>air, instrumental</i>
aka	<i>akathistos</i>
ala	<i>alba</i>
alb	<i>albumleaf</i> Use also for albumblatt and feuille d'album.
all	<i>alleluia</i>
alm	<i>allemande</i> Use also for almain and alman.
ame	<i>amener</i> Use also for passeggiata.

an	<i>anthem</i> A cappella form or a vocal-instrumental form of a musical work in the Anglican church.
ana	<i>anagramma</i>
ane	<i>ante evangelium</i>
ant	<i>antiphon</i>
app	<i>applauso</i> Use also for Singgedicht.
ar	<i>aria</i> Use for vocal form of musical work, for instrumental forms prefer " <i>arn</i> " – <i>aria, instrumental</i> .
ara	<i>arabesque</i>
ari	<i>ariette</i>
ark	<i>aurresku</i> Use also for baile real, desafio, eskudanza and similar.
arn	<i>aria, instrumental</i>
ars	<i>arioso</i>
aub	<i>aubade</i> Use also for instrumental alba, aube and alborada.
azm	<i>azione musicale</i> Use for 20th century works so designated; use also for azione lirica and similar.
azs	<i>azione sacra</i> Mostly Viennese from 17th century; use also for trattenimento sacro.
azt	<i>azione teatrale</i>
bac	<i>baccanale</i>
bad	<i>badinage</i> Use also for badinerie.
bag	<i>bagatelle</i>
bai	<i>baiao</i>
bal	<i>ballo</i> Use for social gatherings and professional stage choreographies.
bar	<i>barcarole</i>
bat	<i>battaglia</i>
bbp	<i>bebop</i>
bcs	<i>berceuse</i> Use for art form lullaby, Wiegenlied etc.
bd	<i>ballad</i> Use for art form from 19th and 20th century; for folk or popular balladry use " <i>fm</i> " – <i>folk music</i> .
bde	<i>ballade, vocal</i> Musical work from 14th and 15th century.
bdi	<i>ballade, instrumental</i> Musical work form 19th and 20th century.
bea	<i>beat</i>
beg	<i>beguine</i>
ben	<i>benedictus</i>

bfm	<i>barform</i>
bg	<i>bluegrass</i>
bgk	<i>bugaku</i> Use also for gagaku.
bhn	<i>bergreihen</i>
bic	<i>bicinium</i>
bkb	<i>black bottom</i>
bkg	<i>bankelgesang</i> Use also for Moritat.
bkm	<i>black music</i>
bl	<i>blues</i>
blc	<i>cuban bolero</i>
bll	<i>ballata</i> Musical work from 13th to 15th century.
blo	<i>ballad opera</i>
blt	<i>bluette</i>
bol	<i>bolero</i>
bou	<i>bourree</i>
bra	<i>branle</i>
brg	<i>bergamasque danse</i>
brr	<i>barriera</i>
brt	<i>bergerette</i>
bru	<i>brunette</i>
bsd	<i>basse danse</i>
bst	<i>boston</i> Use also for three step dances, eg. American valse.
bt	<i>ballet</i> Use for theatrical exhibitions of danse and pantomimic action, ballet de cour and similar.
btd	<i>boutade</i>
bto	<i>balletto</i> Use for vocal or instrumental forms of the 16th and 17th century.
btq	<i>batuque</i>
bur	<i>burlesque</i>
bwg	<i>boogie-woogie</i>
byc	<i>byzantine canon</i>
ca	<i>capriccio*</i>
cab	<i>cabaletta</i>
cac	<i>caccia</i>
cad	<i>cadenza</i>
cal	<i>calata</i>
can	<i>can-can</i> Use also for chahut.
cav	<i>cavatina</i>
cb	<i>chant, non-Christian</i> Except where an individual code has been assigned to a specific code.
cc	<i>chant, Christian</i>

	Use for plainchant, Gregorian chant and similar, except where an individual code has been assigned to a specific form.
cc1	<i>chant, Catholic*</i>
cc2	<i>chant, Protestant*</i>
cc3	<i>chant, Ortodox*</i>
cch	<i>catch</i>
ccl	<i>canticle</i> Use also for canticum.
ccn	<i>cancion</i>
cdg	<i>chanson de geste</i> Use for French songs of heroic deeds from the Middle Ages.
cdo	<i>children opera</i>
cdt	<i>chanson de toile</i>
cfr	<i>confractorium</i>
cg	<i>concerto grosso</i>
cga	<i>conga</i>
ch	<i>choral</i>
ch1	<i>gregorian choral*</i> Use also for leise, himnus, organum, psalm and similar.
ch2	<i>Protestant choral*</i>
cha	<i>cha-cha-cha</i>
chc	<i>chaconne</i> Use also for ciaccona.
chh	<i>cachucha</i>
chn	<i>charleston</i> Use also for spirù.
cho	<i>chamber opera</i>
chp	<i>character piece</i> Use also for Charakterstück, bozzetto, esquisse, leggenda, pensée, souvenir and similar.
chr	<i>choir</i>
chs	<i>children's song</i>
cht	<i>chanson sentencieuse</i> Use also for dit, Spruch.
chz	<i>chiarenzana</i> Use also for chiarentana, chirinitana, giaranzana.
ckw	<i>cakewalk</i>
cl	<i>choral prelude</i>
cll	<i>colinda</i>
cli	<i>choral, instrumental</i>
cll	<i>carosello</i>
clu	<i>clausula</i>
cly	<i>calypso</i>
cmg	<i>carmagnole</i>
cmm	<i>communion</i> Proper chant of the mass.
cmn	<i>carmen</i>

cmp	<i>completorium</i> Use also for compline, complin, night prayer.
cn	<i>canon</i> Musical work employing strict imitation throughout; for vocal rounds prefer " <i>rde</i> " – <i>rondeau</i> .
cmd	<i>conductus</i>
cnl	<i>cantilena</i>
cnr	<i>canario</i>
cns	<i>canso</i>
co	<i>concerto</i> See examples 3, 5.
cob	<i>comdie-ballet</i>
cop	<i>concert piece</i>
cou	<i>couplet</i>
cow	<i>competition/examination work</i>
cp	<i>chanson, polyphonic</i> Use for French polyphonic songs of the late Middle Ages and Renaissance.
cpl	<i>copla</i>
cpm	<i>commedia per musica</i>
cr	<i>carol</i> Anglican Christmas songs.
cra	<i>carola</i>
cre	<i>credo</i>
cri	<i>carioca</i>
crr	<i>corrido</i>
crt	<i>corant</i> Use also for courante.
cs	<i>chance composition, aleatoric music</i>
csa	<i>csrds</i>
cse	<i>chasse</i>
csg	<i>carnival song</i>
csn	<i>chanson, monodic</i> Lyric compositions set to French words. Use for the works of the French chansonniers or for the 19th-20th century forms. For earlier periods prefer more specific terms; for <i>chanson populaire</i> use " <i>fso</i> " – <i>folk song</i> .
css	<i>chanson spirituelle</i>
cst	<i>cassation</i>
esy	<i>chamber symphony</i>
ct	<i>cantata</i>
ctc	<i>contacio</i>
ctd	<i>contredance</i>
ctf	<i>contrafactum</i> Use also for <i>travestimento spiritual</i> .
ctg	<i>cantiga</i>
cti	<i>cantio</i>
ctl	<i>cotillon</i> Use also for <i>contredance française</i> .

cto	<i>cento</i>
ctp	<i>counterpoint</i>
cue	<i>cueca</i>
cy	<i>country music</i>
cyd	<i>country dance</i> Includes longways and square dance and instrumental round.
cz	<i>canzona</i> Instrumental music so designated.
czn	<i>canzone</i> Use for the works of the Italian songs so defined during the 19th-20th centuries. For earlier periods use more specific terms.
czp	<i>canzone, polyphonic</i> Instrumental works from the 16th century, except where an individual code has been assigned to a specific form.
czs	<i>canzonetta spirituale</i>
czt	<i>canzonetta</i> Musical works from the 16th to the 19th century.
dbl	<i>double</i>
dec	<i>decimino</i>
des	<i>descort</i>
dev	<i>devozione</i>
df	<i>dance form</i> Except where an individual code has been assigned to a specific form.
dia	<i>dialogue</i>
dim	<i>disco music</i>
din	<i>dramatic introduction</i>
dix	<i>dixieland</i>
dmk	<i>dumka</i>
dod	<i>dance of death</i> Use also for danse macabre (French), danza de la muerte (Spanish), dansa de la mort (Catalan), danza macabra (Italian), dança da morte (Portugese), totentanz (German), dodendans (Dutch).
dox	<i>doxology</i>
drh	<i>dreher</i>
drs	<i>drinking song</i> Use for brindisi, chanson à boire and similar.
dsg	<i>disguisings</i>
dtr	<i>dithyramb</i>
due	<i>duet</i> Vocal form.
dui	<i>duo</i> Instrumental form.
dv	<i>divertimento</i> Instrumental music so designated; includes divertissements of the 18th century; for serenades and cassations prefer specific codes.
eco	<i>cossaise</i>

egl	<i>eglogue</i>
ele	<i>elevatio</i>
ely	<i>elegy</i>
ens	<i>ensalada</i>
ent	<i>entree</i>
enw	<i>english waltz</i>
epo	<i>epos</i>
ept	<i>epithalamium</i>
est	<i>estampie</i> Use also for ductia.
ext	<i>extravaganza</i>
fad	<i>fado</i>
faf	<i>fanfare</i>
far	<i>farce</i>
fax	<i>fauxbourdon</i>
fea	<i>feast</i>
fg	<i>fugue</i> Instrumental music from the 17th century and later so designated; contrapunctal compositions built on a subject which is introduced at the beginning in imitation and recurs throughout interspersed with other contrapunctal materials, from the 17th century and later (see example 1).
fin	<i>finale</i>
fla	<i>flamenco</i> Includes cante chico, cante hondo, seguriya and similar.
fls	<i>flagellant song</i> Use also for Geisselerlied.
fm	<i>folk music</i> Includes folk songs, ballads etc.; if existing prefer a more specific code.
fmm	<i>masonic music</i>
fnd	<i>fandango</i> Includes granadina, rondeña and similar.
fnk	<i>funk</i>
fns	<i>funeral song</i>
fol	<i>folie</i>
for	<i>forlana</i>
fox	<i>foxtrot</i> Use also for quickstep and slowfox.
frd	<i>farandole</i>
frj	<i>free jazz</i>
fro	<i>frottola</i> Use also for barzelletta, capitolo and similar.
frs	<i>fricassee</i> Use also for medley.
fso	<i>folk song</i>
ft	<i>fantasia</i>

	Instrumental music so designated; includes fancies, fantasies etc.; and includes nonfugalricercars of the 16th and 17th centuries.
fum	<i>funeral march</i>
fur	<i>furiant</i>
fus	<i>fusion</i>
fvm	<i>favola per musica</i>
gai	<i>gaillard</i> Use also for sink-a-pace and similar.
gal	<i>galop</i> Use also for Rutscher, Schnell-Polka and similar.
gas	<i>gassenhauer</i>
gav	<i>gavotte</i>
gch	<i>genero chico</i>
gig	<i>gigue</i> Composition for baroc danse.
gle	<i>glee</i>
glo	<i>gloria</i>
gm	<i>gospel music</i> Afro American spiritual music which also includes spiritual.
gop	<i>gopak</i> Use also for Ukrainian dance hopak.
gos	<i>goliard song</i>
gra	<i>gradual</i>
gre	<i>greghesca</i>
gro	<i>grand opera</i>
gym	<i>gymel</i>
gyp	<i>gypsy song</i> Use also for Roma song.
hab	<i>habanera</i>
had	<i>hadutanc</i>
hal	<i>halling</i>
hem	<i>heavy metal</i>
hip	<i>hip-hop</i>
hit	<i>hit</i> Use for commercial popular songs, canzonetta leggera, Schlager etc.
hoq	<i>hoquetus</i>
hpp	<i>hornpipe</i>
hrk	<i>hard rock</i>
hum	<i>humoresque</i>
hy	<i>hymn</i> Use for the musical form in the Catholic church; use also for praise.
hym	<i>hymenaios</i>
idy	<i>idyll</i>
imp	<i>imploratio</i>
imu	<i>impromptu</i> Use also for improvviso.

in	<i>intermezzo</i>
inc	<i>invocatio</i>
ind	<i>intrada</i>
ing	<i>ingressa</i>
inm	<i>incidental/theatre music</i>
int	<i>introduction</i> Chiefly associated with instrumental music of the classical period including instrumental music of operatic genre; for introductions including voices use " <i>din</i> " – <i>dramatic introduction</i> .
inv	<i>invention</i>
iph	<i>iporchema</i>
ipp	<i>improperia</i>
iru	<i>interlude</i>
itd	<i>intermedio</i>
itn	<i>intonation</i>
itt	<i>introit</i>
ivu	<i>invitatorium</i>
jep	<i>jeu parti</i>
jgg	<i>jigg</i> Stage entertainment.
jig	<i>jig</i> Dance form.
jot	<i>jota</i>
jub	<i>jubilee</i>
jus	<i>justiniane</i> Use for giustiniana, vinitiana, justiniana etc.
jz	<i>jazz</i> Except where an individual code has been assigned to a specific form.
kld	<i>koleda</i>
kol	<i>kolo</i>
kra	<i>krakowiak</i> Use also for cracovienne, flisak, volta polonica and similar.
kuj	<i>kujawiak</i>
kyr	<i>kyrie</i>
lai	<i>lai</i>
lam	<i>lament</i> Use also for dirge.
lau	<i>lauda</i>
lby	<i>lullaby/cradle song</i> For the art form use " <i>bcs</i> " – <i>berceuse</i> .
lds	<i>liederspiel</i>
ldy	<i>lindy</i> Use also for breakaway, jitterburg and similar.
lec	<i>lectio</i>
les	<i>leise</i>
lgu	<i>langaus</i>
li	<i>lied</i>

lic	<i>licenza</i> Use also for epilogue and similar.
lid	<i>liturgical drama</i>
lir	<i>lirica</i> Work mainly for solo voice and piano.
lmz	<i>lamentations</i>
lnd	<i>landler</i> Includes works for Austrian, German and Swiss folk dances, for example bayrischer, tyrolienne and similar.
lod	<i>lauda</i>
lou	<i>loure</i>
lty	<i>litany</i>
luc	<i>lucernario</i>
lyh	<i>liturgy of the hours</i> Use also for Officium, devine office etc.
mat	<i>matin</i>
maz	<i>mazur</i>
mbm	<i>mambo</i>
mc	<i>musical revue and comedy</i> For musical revue prefer "rev" – revue.
mcc	<i>macchietta</i>
md	<i>madrigal</i>
mda	<i>melodrama</i> Use for monodrama, melologo and similar.
mdc	<i>madrigal comedy</i> Use for madrigale rappresentativo and similar.
mds	<i>morceau de salon</i>
mdy	<i>melody</i> Vocal or instrumental music so designated.
mgg	<i>maggiolata</i>
mgs	<i>madrigale spirituale</i>
mi	<i>minuet</i>
mim	<i>military march</i>
mld	<i>melodie</i> French mid-19th century vocal form.
mlg	<i>malaguena</i>
mls	<i>melos</i>
mmd	<i>mimodramma</i>
mme	<i>musique mesuree</i>
mmm	<i>mumming</i>
mmo	<i>multimedia opera</i>
mng	<i>milonga</i>
mnh	<i>modinha</i>
mo	<i>motet</i>
mod	<i>morris dance</i>
mon	<i>monferrina</i>

mor	<i>morality</i>
mp	<i>moving picture music</i> Use for soundtracks, film, TV programme or video game music.
mph	<i>metamorphosis</i>
mqu	<i>masque</i>
mr	<i>march</i>
ms	<i>mass</i> Except where an individual code has been assigned to a specific part of the mass.
msc	<i>moresca</i>
msq	<i>masquerade</i> Use also for divertimento carnevalesco, trionfo and similar.
mst	<i>mistery</i>
mtb	<i>matachins buffens</i>
mth	<i>method</i> Use for didactic tutors.
mtp	<i>moto perpetuo</i>
mtz	<i>mutanza</i>
mu	<i>multiple forms</i> Works which include different compositions.
mum	<i>musical moment</i>
mun	<i>muneira</i>
mus	<i>musette</i>
mxx	<i>maxixe</i>
mym	<i>military music</i>
mz	<i>mazurka</i>
nat	<i>national anthem</i>
nau	<i>nauba</i>
nc	<i>nocturne</i>
nen	<i>nenia</i>
noe	<i>noel</i>
nom	<i>nomos</i>
non	<i>nonet</i>
nov	<i>novellette</i>
nry	<i>nursery-rhyme</i> Use also for filastrocca and similar.
ntz	<i>nachtanz</i>
nwa	<i>new age</i>
nww	<i>new wave</i>
nz	<i>folk and pop music*</i>
obk	<i>oberek</i>
oct	<i>octet</i>
ode	<i>ode</i>
ofd	<i>officium defunctorum</i>
off	<i>offertorium</i> Proper chant of the mass.
ogm	<i>organum</i>
ons	<i>onestep</i>

	Use also for castle walk, turkey trot and similar.
op	<i>opera</i> Includes melodrama, drame-lyric and similar; use also where an individual code has not been assigned to a specific form.
opb	<i>opera-ballet</i>
opc	<i>opera comique</i> Use also for comédie mêlée d'ariette.
opf	<i>opera bouffe</i> French late 19th century humourous and satiric form.
opm	<i>opera semiseria</i> Includes drama semiserio and similar.
ops	<i>opera seria</i> Includes dramma per musica, melodramma tragico and similar.
opt	<i>operetta</i>
opu	<i>opera buffa, comic opera</i> Includes dramma giocoso, opéra bouffon, azione comica azione comica.
or	<i>oratorio</i> Includes melodramma sacra, opera spirituale and similar.
ora	<i>oratio</i>
orm	<i>organ mass</i>
ov	<i>overture</i>
pad	<i>pastoral drama</i> Includes Hirtenstück, dramma boschereccio and similar dramatic forms.
pae	<i>paeon</i>
pbr	<i>pibroch</i>
pch	<i>pastiche</i>
pco	<i>postcommunio</i>
pdd	<i>pas de deux</i>
pdv	<i>padovana</i>
pdy	<i>parody</i>
pev	<i>post evangelium</i>
pf	<i>prelude and fugue</i> Use preferably two individual codes.
pg	<i>programme music</i>
pgl	<i>pavaniglia</i>
phy	<i>patriotic hymn</i>
pic	<i>planctus</i>
piv	<i>piva</i>
pl	<i>polka*</i>
ple	<i>post lectionem</i>
pll	<i>penillon</i>
plo	<i>palotas</i>
plr	<i>plaisanterie</i>
pls	<i>plantation song</i> Song of plantation workers and slaves.
plt	<i>plainte</i>

plu	<i>postlude</i>
pm	<i>passion music</i>
pmk	<i>polka mazurka</i>
pmm	<i>pantomime</i>
pnk	<i>punk</i>
po	<i>polonaise</i>
pol	<i>polo</i>
pot	<i>potpourri</i>
pp	<i>popular music</i> Except where an individual code has been assigned to a specific form.
pph	<i>paraphrase</i>
ppo	<i>puppet opera</i>
prd	<i>prelude</i> Use also for praeambulum, preambulo and similar.
pre	<i>preghiera</i> Use for non-liturgical prayers.
prf	<i>praefatio</i>
prg	<i>perigourdine</i>
prl	<i>prologue</i>
prm	<i>processional march</i>
pro	<i>prooemium</i>
prt	<i>partimento</i>
prz	<i>prophecie</i>
ps	<i>passacaglia</i> Instrumental music so designated; includes all types of ostinato basses, except where an individual code has been assigned to a specific form.
psa	<i>psalm</i>
psd	<i>paso doble</i>
psl	<i>pastourelle</i>
psp	<i>passepied</i>
psr	<i>pas redouble</i>
pst	<i>pastoral</i> Use for non-dramatic forms.
pt	<i>part-song</i>
ptn	<i>pater noster</i>
ptt	<i>partita</i>
pvt	<i>pavan</i>
pzz	<i>passamezzo</i>
qdl	<i>quadrille</i>
qua	<i>quartet</i>
qui	<i>quintet</i>
quo	<i>quodlibet</i>
rad	<i>rada</i>
rao	<i>radio opera</i>
rap	<i>rap</i>
rc	<i>rock music</i>
ret	<i>recit</i>
rd	<i>rondo</i>

	Includes instrumental rondeau.
rde	<i>rondeau</i> Use for medieval vocal forms; use also for rondellus, round and similar.
rdv	<i>ranz des vaches</i> Use also for Kuhreigen and similar.
rdw	<i>redowa</i>
rec	<i>recitative</i>
ree	<i>reel</i>
rej	<i>rejouissance</i>
rem	<i>reminiscence</i>
rer	<i>reverie</i>
res	<i>responsorium</i>
rev	<i>revue</i> Use also for rivista.
rg	<i>ragtime</i>
rgg	<i>reggae</i>
rgl	<i>reigenlied</i>
rgr	<i>ruggiero</i> Use also for basso ostinato.
rhb	<i>rhythm and blues</i>
rhl	<i>rheinlander</i> Use also for Bayerische Polka and similar.
ri	<i>ricercare</i> Nonfugal ricercars of the 16th and 17th centuries are coded as fantasias.
rig	<i>rigaudon</i>
ris	<i>rispetto</i>
rit	<i>ritornello</i> Use also for refrain, reprise and similar.
rjk	<i>rejdovak</i>
rnc	<i>romance</i> Instrumental form.
rmy	<i>religious melody</i>
rmz	<i>romanca</i> Vocal form.
rot	<i>rota</i> Italian dance form from the 14th century; for the canon form use "rde" – <i>rondeau</i> .
rp	<i>rhapsody</i>
rq	<i>requiem mass</i>
rsc	<i>romanesca</i>
rsp	<i>raspa</i>
rtg	<i>rotruenge</i>
rtt	<i>rotta</i>
rue	<i>rueda</i>
rug	<i>ruggero</i> Italian folk dance.

rum	<i>rumba</i>
sad	<i>sacred drama</i> Use for the works so designated.
sae	<i>saeta</i>
sai	<i>sainete</i>
san	<i>sanctus</i>
sar	<i>sacra rappresentazione</i> Renaissance form; includes mistero, auto sacramental and similar.
scc	<i>sacred cantata</i>
scd	<i>scholastic drama</i>
sce	<i>scene</i>
sch	<i>scherzo</i>
scp	<i>schuhplattler</i>
scs	<i>sacred song</i> Non-liturgical song.
sct	<i>scat</i>
sdh	<i>schnadahupfl</i> Use also for Gstanzl, låtar and similar.
sdr	<i>scherzo drammatico</i> Use for the works so designated.
se	<i>sequence*</i>
sep	<i>sepulcro</i>
sev	<i>sevillana</i>
sex	<i>sextet</i>
sft	<i>sinfonietta</i> Use for small symphony.
sg	<i>song</i> Except where an individual code has been assigned to a specific form.
sgl	<i>seguidilla</i>
sha	<i>shanty</i>
shm	<i>shimmy</i>
si	<i>sinfonia</i> Use for works so designated from the late Renaissance for a variety of performing media, usually instrumental ensembles, commonly part of a larger framework.
sic	<i>siciliana</i>
ska	<i>ska</i>
skt	<i>sketch</i>
sl	<i>sallenda</i>
slq	<i>soliloquy</i> Use also for monologue.
sls	<i>salsa</i>
slt	<i>saltarello</i> Use also for pas de Brabant and similar.
smb	<i>samba</i>
sml	<i>psalmellus</i>
sn	<i>sonata</i>

	See example 6.
sn1	<i>sonate a due*</i>
sn2	<i>sonate a tre*</i>
sn3	<i>sonate a quattro*</i>
sn4	<i>sonate a cinque*</i> Sonata da chiesa and da camera are classified in view of the number of voice.
snd	<i>serenade</i> Instrumental form, use also for Nachtmuzik, Ständchen and similar.
snt	<i>serenata</i> Vocal form.
sol	<i>solfeggio</i>
sou	<i>soul</i>
sp	<i>symphonic poem</i>
spi	<i>spiritual</i>
sps	<i>social and political song, prison song, emigrant song, work song</i>
spt	<i>septet</i>
sq	<i>square dance</i>
srb	<i>sarabande</i>
srd	<i>sardana</i>
srm	<i>sarum</i>
srv	<i>sirventes</i>
ssp	<i>singspiel</i>
sss	<i>seises</i>
st	<i>study/exercise</i>
ste	<i>schottische</i> Use also for German polka, Ecosaise valzer and similar.
sth	<i>schottish</i> Use also for seven step polka and similar.
sto	<i>stornello</i>
str	<i>strambotto</i>
sts	<i>strathspey</i>
stt	<i>saltarello tedesco</i>
su	<i>suite</i> Use also for ordre.
swi	<i>swing</i>
sww	<i>song without words</i>
sy	<i>symphony</i> Use for an extended and autonomous work for orchestra.
syc	<i>sinfonia concertante</i> Also symphonie concertante (French).
syd	<i>symphonie dramatique</i> Use for the works so designated, use also for drame symphonique.
sym	<i>symbolum</i>
syo	<i>syomyo</i>
tar	<i>tarantella</i>
tc	<i>toccata</i>

	Instrumental music so designated.
tcn	<i>trecanum</i>
tct	<i>tricotet</i>
tdn	<i>triodion</i>
tem	<i>techno music</i>
ten	<i>tenso</i>
ter	<i>terzet</i> Vocal form.
tex	<i>tex-mex</i>
tfm	<i>tafelmusik</i>
thr	<i>threnos</i>
ths	<i>third stream</i>
tir	<i>tirana</i>
tmb	<i>tamburin</i>
tnc	<i>trenchmore</i>
tng	<i>tango</i>
tod	<i>torch dance</i>
tom	<i>tombeau</i>
ton	<i>tonadilla</i>
tou	<i>tourney</i>
tra	<i>tract</i> Proper chant of the mass.
trd	<i>tourdion</i>
trg	<i>trishagion</i>
tri	<i>trio</i> Instrumental form.
trl	<i>tragedie lyrique</i>
trm	<i>tricinium</i>
tro	<i>trope</i>
trq	<i>traquenard</i>
trs	<i>treatise</i>
trt	<i>transitorium</i>
trz	<i>trezza</i>
ttt	<i>tattoo</i>
tum	<i>tumba</i> Use also for contradanza criolla.
tvo	<i>television opera</i>
two	<i>two-step</i>
vau	<i>vaudeville</i>
vir	<i>virelai</i>
vlc	<i>villancico</i>
vln	<i>villanella</i> Use also for canzone alla napoletana and similar.
vlt	<i>villotta</i>
vly	<i>voluntary</i>
vnz	<i>veneziana</i>
voc	<i>vocalise</i>
vol	<i>volta</i>

vr	<i>variation</i> Includes division, ground and similar (see example 2).
vra	<i>verse, alleluia</i> Proper chant of the mass.
vrg	<i>verse, gradual</i> The second proper chant of the mass.
vri	<i>verse, introit</i> Introductory proper chant of the mass.
vrl	<i>versicle</i>
vrr	<i>verse, responsorium</i> Choral chant.
vrs	<i>verse</i>
vsp	<i>vespers</i> Use also for evening office.
vvn	<i>varsovienne</i>
wem	<i>wedding march</i>
wom	<i>world music</i>
wsg	<i>war song</i>
wz	<i>waltz</i>
yar	<i>yaravi</i>
zam	<i>zamacueca</i>
zap	<i>zapateado</i>
zar	<i>zarzuela</i>
zmb	<i>zamba</i>
zop	<i>zoppa</i>
zor	<i>zortziko</i>
zwi	<i>zwiefacher</i>
zz	<i>other form</i>

128b Instruments or voices for ensembles

128c Instruments or voices for soloists

A two-character code specifies the type of an instrument or a voice. In both subfields the codes from the same code list are used (see examples 1, 2, 3, 5, 6).

BRASS	
ba	<i>horn</i>
bb	<i>trumpet</i>
bc	<i>cornet</i>
bd	<i>trombone</i>
be	<i>tuba</i>
bf	<i>baritone</i>
bt	<i>ethnic</i>
bu	<i>brass instruments, unspecified</i>
bz	<i>other</i>

ELECTRONIC	
ea	<i>synthesizer</i>
eb	<i>tape</i>
ec	<i>computer</i>
ed	<i>ondes Martenot</i>
eu	<i>unspecified</i>
ez	<i>other</i>

CHORUSES	
ca	<i>mixed</i>
cb	<i>women's</i>
cc	<i>men's</i>
cd	<i>children's</i>
ct	<i>ethnic</i>
cu	<i>unspecified</i>

KEYBOARD	
ka	<i>piano</i>
kb	<i>organ</i>
kc	<i>harpsichord</i>
kd	<i>clavichord</i>
ke	<i>accordion</i>
kf	<i>celesta</i>
kt	<i>ethnic</i>
ku	<i>unspecified</i>
kz	<i>other</i>

ORCHESTRA	
oa	<i>full orchestra</i>
ob	<i>chamber orchestra</i>
oc	<i>string orchestra</i>
od	<i>band</i>
oe	<i>dance orchestra</i>
of	<i>larger ensemble - brass band</i>
ot	<i>ethnic</i>
ou	<i>unspecified</i>
oz	<i>other</i>

VOICES	
va	<i>soprano</i>
vb	<i>mezzo-soprano</i>
vc	<i>alto</i>
vd	<i>tenor</i>
ve	<i>baritone</i>
vf	<i>bass</i>
vg	<i>counter tenor</i>
vh	<i>voices - high voice</i>
vi	<i>voices - medium voice</i>
vj	<i>voices - low voice</i>
vt	<i>ethnic</i>
vu	<i>unspecified</i>

PERCUSSION	
pa	<i>timpani</i>
pb	<i>xylophone</i>
pc	<i>marimba</i>
pd	<i>drum</i>
pt	<i>ethnic</i>
pu	<i>unspecified</i>
pz	<i>other</i>

STRINGS, PLUCKED	
ta	<i>harp</i>
tb	<i>guitar family</i>
tc	<i>lute family</i>
td	<i>mandolin</i>
tt	<i>ethnic</i>
tu	<i>unspecified</i>
tz	<i>other</i>

STRINGS, BOWED	
sa	<i>violin</i>
sb	<i>viola</i>
sc	<i>cello</i>
sd	<i>double bass</i>
se	<i>viol</i>
sf	<i>viola d'amore</i>
sg	<i>viola da gamba</i>
st	<i>ethnic</i>
su	<i>unspecified</i>
sz	<i>other</i>

WOODWINDS	
wa	<i>flute</i>
wb	<i>oboe</i>
wc	<i>clarinet</i>
wd	<i>bassoon</i>
we	<i>piccolo</i>
wf	<i>cor anglais</i>
wg	<i>bass clarinet</i>
wh	<i>recorder</i>
wi	<i>saxophone</i>
wt	<i>ethnic</i>
wu	<i>unspecified</i>
wz	<i>other</i>

A vocal chamber ensemble is classified in view of voices cast: e.g. quartet [2 men's + 2 women's voices] as "ca", men's octet as "cc", and women's nonet as "cb".

Code "unspecified" is used where the ensemble is not stated on the basic data source, and not on parts.

128d Key or mode of musical work

The subfield contains a code indicating the key or church mode of the musical work, if significant. Major keys are indicated with a letter "a"–"g", minor keys with a letter "a"–"g" followed by "m"; sharps with "x", flats with "b" following the key code. "Gregorian" church modes are indicated with a number "01"–"13" (see example 4).

KEY	
a	<i>A major</i>
am	<i>A minor</i>
ab	<i>A flat major</i>
abm	<i>A flat minor</i>
axm	<i>A sharp minor</i>
b	<i>B major</i>
bm	<i>B minor</i>
bb	<i>B flat major</i>
bbm	<i>B flat minor</i>
c	<i>C major</i>
cm	<i>C minor</i>
cb	<i>C flat major</i>
cx	<i>C sharp major</i>
cxm	<i>C sharp minor</i>
d	<i>D major</i>
dm	<i>D minor</i>
db	<i>D flat major</i>
dxm	<i>D sharp minor</i>
e	<i>E major</i>
em	<i>E minor</i>
eb	<i>E flat major</i>
ebm	<i>E flat minor</i>
f	<i>F major</i>
fm	<i>F minor</i>
fx	<i>F sharp major</i>
fxm	<i>F sharp minor</i>
g	<i>G major</i>
gm	<i>G minor</i>
gb	<i>G flat major</i>
gxm	<i>G sharp minor</i>

MODE	
01	<i>1 (Dorian)</i>
02	<i>2 (Hypodorian)</i>
03	<i>3 (Phrygian)</i>
04	<i>4 (Hypophrygian)</i>
05	<i>5 (Lydian)</i>
06	<i>6 (Hypolydian)</i>
07	<i>7 (Mixolydian)</i>
08	<i>8 (Hypomixolydian)</i>
09	<i>9 (Aeolian)</i>
10	<i>10 (Hypoaolian)</i>
11	<i>11 (Ionian)</i>
12	<i>12 (Hypoionian)</i>
13	<i>Tonus Peregrinus</i>
zz	<i>other</i>

EXAMPLES

1.

128	□□	afg btb
200	1□	a Four fugues for guitar trio

2.

128	□□	avr cka
128	□□	avr cka csa csc
128	□□	avr cka csa csb csc
200	1□	a Variations for solo piano, piano trio and piano quartet

3.

128	□□	aco boc cwa
200	1□	a Concerto for two flutes & string orchestra in D minor

4.

128	□□	ams d01
200	1□	a Missa quatuor vocibus primi toni

5. *

128	□□	aco boc csa
200	0□	a Concerto funebre für Solo-Violine und Streichorchester

6. *

128	□□	asn cka
200	0□	a Sonaten epiano solo