

Contemporary styles of music

There are several areas of difficulty that plague classifiers when approaching 780 Music:

- The citation order is complex; its implementation, via a class-with-the-last policy, is hard to grasp.
- Not all cultures recognize a distinction between folk music and popular music.
- The evolution of music styles muddies everything!

We are proposing several sets of changes in the 780s to address these difficulties. A first set of proposed changes aims to reinforce the class-with-the last policy by adding notes and built numbers to show how the policy applies to all traditions of music. Additionally, we intend to adopt the class-with-the-last policy consistently throughout the 780s, for example, in how we treat hybrid styles of music.

Relative to the second difficulty, we propose to supply a criterion-based characterization of 781.62 Folk music. All styles of music that meet both of the criteria given would belong under 781.62, unless they have already been explicitly provided for elsewhere. Given that truly new styles of music are likely to meet those criteria—even if the style of music is undeniably “popular”—the distinction between folk music and popular music that is currently made will fade over time.

As for the third area of difficulty, we have decided that the cleanest way forward is to keep schedule development relatively shallow, but to index more deeply. Thus, you should not expect to see the schedules littered with the names of all the latest styles, which have a way of then morphing into a new style (while keeping the old name) or adopting a new name (while keeping many of the same stylistic characteristics). Instead, index terms would be used to help guide classifiers to the right number. We are also suggesting the use of online guides, such as allmusic.com, to help determine how to treat contemporary styles of (western) music. The classing of hybrid styles of music is another difficult issue in classifying contemporary music. Here we explicitly instruct the classifier to use the class-with-the-last policy; we are also suggesting the use of a new subdivision (17) in the add table under 781.63-781.69, which would permit expression of a second prominent style.

A detailed discussion of the changes being proposed follows, in the form of a background paper.

We seek your feedback (comments, suggestions) relative to the proposed changes. Do any of the proposed solutions raise concerns? Which of the proposed solutions are acceptable without further changes? Your responses can either be posted as a comment to the [blog entry](#) or sent directly to dewey@loc.gov. Feedback is requested by April 15, 2009.

Background paper

There is an ongoing need to provide for current styles/genres under 781.6. However, this is an extremely difficult subject area to provide for. As the literature on automatic music genre classification points out:

- Human annotators often disagree about what genre label (even from a reasonably small set) to assign to specific pieces. They also disagree as to what genre labels should be used (McKay & Fujinaga 2006, 102).
- Music genre classification is difficult because new genres are introduced regularly (music classifications are “very sensitive to music evolution”) and because our understanding of existing genres can change over time (“music evolution induces . . . genre compression [different genres are merged] and expansion [genres split into subgenres];” “new genres are often very difficult to insert in an existing taxonomy . . . because of multiple inheritance issues;” “precise taxonomies of this kind are not only difficult to build, but also impossible to maintain” (Aucouturier & Pachet 2003, 85).

The consensus is that a perfect system of music genre classification is not feasible, especially for (reasonably) current music. Originally we were considering this problem in the context of popular music only, but the folk music revival of the late twentieth century and the attendant emergence and development of contemporary folk music has complicated the situation further. A particular version of the problems of genre compression/expansion and polyhierarchy noted above involves the emergence of a musical style within the context of a specific national or ethnic group, followed by its dissemination to a larger (e.g., worldwide) audience and its assimilation of musical elements from other (external) musical styles. A musical style that in its original “pure” state may have qualified reasonably clearly as contemporary folk music may develop and spawn substyles with a more popular music feel. The *Oxford Companion to Music* (s.v. “Folk music”) further notes, “Since the ‘second’ folk revival of the 1950s, the tendency of folksingers to sing their own songs as well as traditional ones has blurred the distinction in America between folk and pop styles.” Maintaining the current distinction between folk music and popular music is not only difficult, but also runs counter to trends in music evolution.

We therefore propose to replace the distinction that currently separates 781.62 from 781.63-781.64 with a division, for traditions outside art music, between (1) styles that originate within and are associated with an ethnic or national group and (2) styles that either did not originate in an ethnic or national group or that are not (reasonably strongly, although not necessarily exclusively) associated with an ethnic or national group. A replacement scope note at 781.62 sets forth the new characterization given to folk music, and a see reference at 781.63 makes clear that popular music that fits the scope note at 781.62 should be classed in 781.62. A scatter reference at 781.62 directs the classifier to 781.64-781.66 for styles that have been provided for there previously. An addition to the Manual note at 781.6 (for hybrid music styles) and a new Manual note at 781.62-781.66 reinforce the proposed changes.

As previously noted, it is not uncommon for musical styles to straddle the line of division between 781.62 and 781.63–781.66 as they develop. Our general policy would be to place a musical style on one or the other side of the line based on its having originated in an ethnic or national group and the strength of its association with that ethnic or national group at the time that we first include it explicitly in the DDC. As styles of music develop, they would not be routinely relocated across the divide. Musical styles currently mentioned in the scheme would stay in their current classes, but styles that are only indexed or mapped to a class would be reexamined for possible “relocation.” Practically speaking, this proposal would have several effects:

- The folk music / popular music distinction would effectively be eliminated going forward.
- A larger proportion of new musical styles would (probably) be classed in 781.62.
- Because of the rich faceted development under 781.62, new musical styles and substyles would receive more specific numbers, without the need of being explicitly developed for. (The current development under 781.62 would remain.)

At the same time, we propose to maintain a shallow hierarchy of the more universal popular music styles within 781.63–781.66, supplemented by mappings of style subcategories to that hierarchy. More specifically, we propose to use the general popular music categories of allmusic.com¹ as the basis for our shallow hierarchy.

Allmusic.com’s style subcategories, LCSHs, and literary warrant counts from WorldCat would be used in determining which subjects to mention in notes and which to treat only as index entries. A Manual note for 781.63–781.66, instructing the classifier to use allmusic.com or a similar online source to determine the style of western popular music, is proposed below.

For the period 2000–2008 (i.e., after the major revision to the 780s in DDC 20), ca. 28% of all DDC music class assignments in WorldCat have been in 781.63–781.66. This proportion is high enough to call into question whether the instruction (at 780) to “class a subject with aspects in two or more subdivisions of 780 in the number coming last” is being observed. For example, even though 781.649 Rap has always appeared with the note “Use this number only for building numbers in 782–783, e.g., comprehensive works on rap 782.421649; never use it by itself,” 38% of the DDC assignments for works indexed by the LCSH “Rap (Music)” have been classed in a subdivision of 781. Help with the classing of popular music includes both the note at 781.649, the instruction to class rock songs in 782.42166 (not 781.66) as an example under 780, and a note at 781.64 stating that most works on western popular music are predominantly about popular songs and are classed in 782.42164. Is more or different help needed? We surmise that the absence of a nonclassical music example in the Manual-like note at 781 has been interpreted to suggest that the note be applied to classical music only. We therefore propose to add a nonclassical example to the note at 781, the most appropriate place to address a problem observed throughout the 781s. The note at 781.64 regarding Western popular music would be deleted; the note at 781.649 regarding rap music would be

¹ We favor allmusic.com for its overall stability (the underlying database was first developed in 1991) and authority (the content is developed by professional writers / music critics; the database has been used by various digital media player applications [e.g., Windows Media Player, Musicmatch Jukebox] and online music stores [e.g., iTunes, Amazon]).

replaced by a class-elsewhere note for comprehensive works on rap music. We also propose to add language to the first note under 780 to make clear that it applies to all traditions of music. The addition to the Manual note at 781.6 for hybrid music styles also reinforces the class-with-the-last principle. Finally, the addition of selected built numbers for popular music within 782 should help attract the literature that rightly belongs there. (An entry for art songs is also being added as a schedule entry at 782.42168, since it is required by the schedule entry at 782.42168092.

We have considered at length how to treat hybrid music styles, which are prominent in contemporary music. Since sources do not always agree on which of two or more underlying styles predominates in a hybrid style, we are proposing—as mentioned above—to use a class-with-the-last policy for hybrid styles, which will simplify their classification. We also considered using notation 16 from the add table under 781.3–781.9 to express a second music tradition in a hybrid style, but the current add provision is explicitly defined as “stylistic influences of other traditions of music.” The notion of stylistic influence assumes an asymmetry between two musical styles: one is the predominant style; the other influences it. But the base number chosen by class-with-the-last will not always be the predominant style. Instead, we believe that adding a new number under the add table for hybrid styles (17) is more appropriate; a definition note is added to make altogether clear what qualifies as a hybrid style. In addition, see-also references have been added between 16 and 17, and examples of the new notation have been added to the 781.6 Manual note section on hybrid styles.

Also based on the major styles in allmusic.com, we propose an expansion for Electronica at 781.648. (Locating Electronica under western popular music is appropriate, not only because this number matches current literary warrant, but more importantly because subdivisions of 781.64 are used for musical traditions that originated as western popular music.) We bracket the built number 781.6481554 because electronic dance music makes up a significant portion of electronica.

In conjunction with the development of electronica, we investigated whether the number for comprehensive works on electronic music should remain at 786.74 Synthesizers. We decided to discontinue the comprehensive number to 786.7 and to reword the caption there to Electronic instruments (Electrophones) to make it consistent with 787 Stringed instruments (Chordophones) and 788 Wind instruments (Aerophones). The scope note has also been reworded to make the modern sense of electronic music clearer. Lastly, we are adding the acoustic and electric forms of instruments to a class-here note at 784.19 and to the class-here note under the centered entry at 786–788; this will permit subdivision for either or both forms of instruments under 784.19 and 786–788. This creates an apparent conflict with a note at 786.7, which is being resolved by striking a phrase from the scatter class-elsewhere note there.

We investigated expanding Rock music, but could not devise subordinate classes for grouping styles of rock music that created clean divisions and that would be universally recognized; this investigation reinforces the decision to keep to a shallow hierarchy. But we do propose to spruce up 781.66 by:

- adding a class-here note for specific rock styles, so that each style of rock approximates the whole and allows for the addition of standard subdivisions (similar notes are being added under other styles of popular music),
- deleting the including note, and
- indexing this number under a variety of additional rock styles.

(In keeping with our decision to maintain a shallow hierarchy for popular music, we also investigated discontinuing the subdivisions under 781.65 Jazz. However, there are over 5,000 WorldCat records classed in these subdivisions.)

We also investigated changing the structure at 781.643 Blues (which includes a class-here note for rhythm and blues) and 781.644 Soul, to parallel the overall structure of allmusic.com, which distinguishes between blues and R&B and which treats soul music as a subcategory under R&B. However, this picture contrasts with the treatment of these terms in LCSH and the LC Classification. There are LCSHs for Blues (Music), Rhythm and blues music (UF R&B), and Soul music. Both Blues (Music) and Soul music are RTs of Rhythm and blues music (and vice-versa). WorldCat searches show that Blues (Music) has been assigned quite infrequently (58) in comparison to Rhythm and blues music (19,025) and Soul music (17,350); works that have been assigned the LCSH Rhythm and blues music are much more likely to have been classed in 781.643 Blues than in 781.644 Soul. LCC combines Blues and Rhythm and blues into a single class. We believe the most helpful approach we can take is to distinguish between traditional rhythm and blues, which is aligned with 781.643 Blues, and R&B, which is aligned with 781.644 Soul.

We struggled with what to do, if anything, to provide for world music, which has several, widely disparate definitions. In the end, we opted for a Manual note for World music at 781.6, 780.9, 780.

Anne-Céline Lambotte-Mosseron (formerly of Bibliothèque nationale de France, now at Université de la Méditerranée) has pointed out how confusing the classification scheme is at 781.68 Western art music (Classical music). On the surface, the class-here note (Class here comprehensive works on art music) and the class-elsewhere note (Class general works on art [classical] music in 780) seem to contradict one another. The intended distinction is that 781.68, which is under 781.6 Traditions of music, is limited to works on art music as a music tradition distinct from other traditions (with comprehensive works on art music including both western art music and nonwestern art music), while 780 is the comprehensive number for art music, without the traditions restriction.

Changes in 781.62–781.69 would carry over to (789) Composers and traditions of music.

In keeping with the extended indexing policy proposed above, additional index entries would be added to the existing set of Relative Index headings, as well as to the rich set of mapped headings already in WebDewey. The following new index entries are proposed:

Cajun music	781.624 10763
Zydeco music	781.624 10763
Latin American folk music	781.626 8
Latin folk music	781.626 8

Tejano music	781.626 872 076 4
Hausa music	781.629 37
Highlife (Music)	781.629 66
Juju music	781.629 6333
Yoruba music	781.629 6333
Disco music	781.64
Alternative country music	781.642
Western swing music	781.642
Boogie woogie	781.643
Doo-wop	781.643
Funk music	781.644
Dub	781.646
Gangsta rap	781.649
Latin jazz	781.657
Alternative rock music	781.66
New wave music	781.66
Psychedelic rock	781.66
Rockabilly music	781.6

Other index entries would be moved from their current numbers to the following numbers;

Soukous (Music)	781.620 096
Latin pop (Music)	781.626 8
Cumbia (Music)	781.626 886 1
Calypso (Music)	781.629 697 29
Soca	781.629 697 29
Bikutsi	781.629 671 1
Kwaito	781.629 68
World beat (Music)	781.63
Funk musicians	781.644 092
Afrobeat	781.6572966
Country rock music	781.6617642
Jazz-rock (Music)	781.661765
Krautrock (Music)	781.66

References

- Aucouturier, Jean-Julien & François Pachet. 2003. "Representing musical genre: A state of the art." *Journal of New Music Research* 32/1 (2003): 83-93. Available: <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.93.102&rep=rep1&type=pdf>.
- McKay, Cory & Ichiro Fujinaga. 2006. "Musical genre classification: Is it worth pursuing and how can it be improved?" *Proceedings of ISMIR 2006, Victoria, Canada*, 101-107. Available: ismir2006.ismir.net/PAPERS/ISMIR06109_Paper.pdf

Schedule changes

Note: The changes indicated below include ripple effects of changes under investigation in Table 1. The conventions used for indicating changes are those used in the monthly New and Changed Entries: Changes to schedule numbers are indicated only by underlining. Other changes are underlined, and deletions are marked by strikethroughs. Schedule entries without underlining or strikethroughs are old entries that are included for context.

780 Music

After general topics (780 and 781) the basic arrangement of the schedule is based on the voice, instrument, or ensemble making the music. ~~Vocal music~~ Any tradition of vocal music (e.g., classical, popular) is classed in 782–783; instrumental music any tradition of instrumental music (e.g., classical, popular) is classed in 784–788

Unless other instructions are given, class a subject with aspects in two or more subdivisions of 780 in the number coming last, e.g., sacred vocal music 782.22 (*not* 781.7)

When instructed, add the indicator 0 or 1 and the notation from the subdivisions coming earlier in the schedule, e.g., rock songs 782.42166 (*not* 781.66). In building numbers, do not add by use of 0 or 1 (alone or in combination) more than twice, e.g., history of rock protest songs 782.421661592 (*not* 782.42166159209)
(Option: Add as many times as desired)

This schedule does not distinguish scores, texts, or recordings
(Option: To distinguish scores, texts, recordings, use one of the following:

(Option A: Prefix a letter or other symbol to the number for treatises, e.g., scores for violin M787.2, violin recordings R787.2 or MR787.2; use a special prefix to distinguish miniature scores from other scores, MM787.2

(Option B: Add to the number for treatises the numbers following 78 in 780.26–780.269, e.g., miniature scores of music for violin 787.20265

(Option C: Class recordings in 789, e.g., recordings of folk music 789.2, recordings of violin folk music 789.2072)

See Manual at 780; also at 781.6 vs. 780, 780.9

780.9 ~~Historical, geographic, persons treatment~~ History, geographic treatment, biography

No distinction is made between the music of a place and music in a place, e.g., Viennese music and music played in Vienna are both classed in 780.943613

Class critical appraisal in analytical guides and program notes in 780.15

See Manual at 781.6 vs. 780, 780.9

781 General principles and musical forms

Class here music theory

Use the subdivisions of 781 only when the subject is not limited to voice, instrument, or ensemble. If voice, instrument, or ensemble is specified, class with voice, instrument, or ensemble; and then add as instructed. For example, rehearsal of music 781.44, rehearsal of opera (a form for the voice) 782.1144, rock music (both vocal and instrumental) 781.66, rock songs 782.42166

See Manual at 780.92

781.6 *Traditions of music

Works emphasizing a specific tradition

See Manual at 781.6; also at 781.6 vs. 780, 780.9

(Option: If 781-788 is used for only one tradition of music, class all other traditions in 789)

*Add as instructed under 781.2–781.8

781.62 Folk music

~~Music indigenous to the cultural group in which it occurs, usually evolved through aural transmission~~ Music originating within and associated with an ethnic or national group

Class folk rock in 781.661762. Class a specific style of music provided for in 781.64–781.66 with the style, e.g., reggae 781.646, Afro-Cuban jazz 781.6572687291

See also 780.9 for music of and performed in a specific location

See Manual at 781.62 vs. 780.89; also at 781.62–781.66

781.620 6 ~~Stylistic influences~~ Influence of other traditions of music

Add to base number 781.6206 the numbers following 781.6 in 781.63–781.69, e.g., influence of jazz on folk music 781.62065, performances of folk music influenced by jazz 781.62065078

781.621–.629 Folk music of specific ethnic and national groups

Add to base number 781.62 notation 1–9 from Table 5, e.g., Spanish folk music 781.6261; then add further as follows:

- 001–008 Standard subdivisions
Notation from Table 1 as modified under 780.1–780.9, e.g., performances of Spanish folk music 781.62610078
- 009 ~~Historical~~ History, geographic, ~~persons~~ treatment, biography
- 00901–00903 Historical periods to 1900
Add to base number 0090 the numbers following 780.90 in 780.901–780.903, e.g., Spanish folk music of the Renaissance 781.6261009031
- 00904–00905 1900–2099
Add to base number 0090 the numbers following —090 in notation 0904–0905 from Table 1, e.g., Spanish folk music of the 1970s 781.6261009047
- [0093–0099] ~~Treatment by specific~~ Specific continents, countries, localities
Do not use; class in 03–09
- 01 General principles
Add to 01 the numbers following 781 in 781.1–781.5, e.g., Spanish folk music for springtime 781.6261015242, rhythm in Spanish folk music for springtime 781.62610152421224
- 02 ~~Stylistic influences~~ Influence of other traditions of music
Add to 02 the numbers following 781.6 in 781.63–781.69, e.g., influence of jazz on Spanish folk music 781.6261025, performances of Spanish folk music influenced by jazz 781.6261025078
- 03–09 Specific continents, countries, localities
Add to 0 notation 3–9 from Table 2, e.g., Spanish folk music in New York City 781.626107471

In building numbers, do not add by use of 0 or 1 (alone or in combination) more than twice, e.g., history of Spanish protest folk-songs 782.421626101592 (*not* 782.42162610159209)

(Option: Add as many times as desired)

> 781.63–781.69 Other traditions of music

Add to each subdivision identified by † as follows:

- 01–08 Standard subdivisions
Notation from Table 1 as modified under 780.1–780.8, e.g., performances 078
- 09 History, geographic treatment, biography
0901–0903 Historical periods to 1900
Add to base number 090 the numbers following 780.90 in 780.901–780.903, e.g., music of the Renaissance 09031
- 0904–0905 1900–2099
Add to base number 090 the numbers following —090 in notation 0904–0905 from Table 1, e.g., music of the 1970s 09047
- 1 General principles, ~~and stylistic~~ influences of other traditions of music, hybrid styles
- 11–15 General principles
Add to 1 the numbers following 781 in 781.1–781.5, e.g., springtime music 15242, melody in springtime music 15242124
- 16 ~~Stylistic influences~~ Influence of other traditions of music
Add to 16 the numbers following 781.6 in 781.62–781.69, e.g., influence of folk music 162, performances of influence of folk music 162078
See also 17 for hybrid styles
- 17 Hybrid styles
Fusion of two or more styles from different traditions of music to create a new style
Add to 17 the numbers following 781.6 in 781.62–781.69, e.g., fusion with folk music 172, folk rock 781.66172
See Manual at 781.6: Hybrid styles
See also 16 for influence of other traditions of music

In building numbers, do not add by use of 0 or 1 (alone or in combination) more than twice, e.g., history of rock protest songs 782.421661592 (*not* 782.42166159209)
(Option: Add as many times as desired)

Class comprehensive works in 781.6

- 781.63 †Popular music
- Class popular music originating within and associated with an ethnic or national group in 781.62
- For western popular music, see 781.64*
- See Manual at 781.62–781.66
- 781.64 †Western popular music
- Class western popular music originating within and associated with an ethnic or national group in 781.62; class country and western music in 781.642
- ~~Most works on western popular music are predominantly about popular songs and are classed in 782.42164~~
- For jazz, see 781.65; for rock, see 781.66*
- See Manual at 781.62–781.66
- 781.642 †Country music
- Class here bluegrass music; specific country music styles
- 781.643 †Blues
- Class here traditional rhythm and blues; specific blues styles
- Comprehensive works on rhythm and blues relocated to 781.644
- 781.644 †Soul
- Class here comprehensive works on rhythm and blues [formerly 781.643], R&B; specific soul styles
- For traditional rhythm and blues, see 781.643
- 781.645 †Ragtime
- 781.646 †Reggae
- Class here specific reggae styles

- 781.648 †Electronica
Class here specific electronica styles
Class comprehensive works on electronic music in 786.7
- 781[.648 155 4] Dance music
Do not use; class in 781.648
- 781.649 †Rap
Class here specific rap styles
~~Use this number only for building numbers in 782–783, e.g., comprehensive works on rap 782.421649; never use it by itself~~
Class comprehensive works on rap music in 782.421649
- 781.65 †Jazz
See Manual at 781.62–781.66
- 781[.651 7] Hybrid styles
Do not use; class in 781.657
- 781.657 †Hybrid styles
~~Including Afro-Cuban, third stream, Indo-jazz~~
Add to 781.657 the numbers following 781.6 in 781.62–781.69, e.g., Afro-Cuban 781.6572687291, Indo-jazz 781.657291411
Third stream relocated to 781.68
- 781.66 †Rock (Rock ‘n’ roll)
~~Including acid, folk, hard, punk, soft rock~~
Class here specific rock styles
See Manual at 781.62–781.66

781.68 †Western art music (Classical music)
Classical music as only one of many traditions Limited to classical music as a tradition in contrast to other traditions

Class here comprehensive works on traditions of art music

Class general works on art (classical) music classical music in general in 780

For nonwestern art music, see 781.69

†Add as instructed under 781.63–781.69

781.681 75 Hybrid styles

Number built according to instructions under 781.63–781.69

Class here third stream [formerly 781.657]

782.4 *Secular forms

782.42 *Songs

Class here comprehensive works on songs

For sacred songs, see 782.25

*Add as instructed under 782.1–782.4

782.421 64 Western popular songs

Number built according to instructions under 782.1–782.4

Class comprehensive works on western popular music in 781.64

For jazz songs, see 782.42165; for rock songs, see 782.42166

782.421 649

Rap songs

Number built according to instructions under 782.1–782.4

Class here comprehensive works on rap music

For rap music limited to instrumental tracks, see the instrument, e.g., drum rap beats 786.91649

782.421 65

Jazz songs

Number built according to instructions under 782.1–782.4

Class comprehensive works on jazz in 781.65; class comprehensive works on western popular songs in 782.42164

782.421 66

Rock (Rock ‘n’ roll) songs

Number built according to instructions under 782.1–782.4

Class comprehensive works on rock music in 781.66; class comprehensive works on western popular songs in 782.42164

782.421 68

Art songs

Number built according to instructions under 782.1–782.4

Class here lieder

784. 19

Instruments

Class here acoustic form of instruments, electric form of instruments

For specific instruments, see 786–788

> **786–788 Specific instruments and their music**

Class here music for solo instrument, music for solo ~~instruments~~ instrument accompanied by one other instrument when the accompanying instrument clearly has a subsidiary role; acoustic form of instruments, electric form of instruments

Unless the forerunner of a modern instrument has its own notation, class it with the modern instrument. For example, the shawm, a forerunner of the oboe and an instrument without its own number, is classed with the oboe in 788.52; however, the vihuela, the forerunner of the guitar, is classed in 787.86 (its own number), *not* with the guitar in 787.87

Class chamber music in 785; class comprehensive works in 784

For voice instruments, see 783.99

786 *Keyboard, mechanical, electrophonic, percussion instruments

Class here comprehensive works on keyboard instruments, on keyboard stringed instruments; music for unspecified keyboard instrument

See Manual at 784–788

786.7 *Electronic instruments (Electrophones)

~~Class here music made from electrically produced or manipulated sounds~~

Class here electronic music in the sense of music with a focus on electronically produced or manipulated sounds; comprehensive works on electronic music

Class keyboard electrophones in 786.59. Class a specific electrically amplified or modified ~~standard acoustic instrument other than keyboard instruments~~ standard acoustic instrument with the instrument, e.g., electric guitar 787.87

For electronica, see 781.648

786.74 Synthesizers

~~Class here electronic music~~

Use of this number for comprehensive works on electronic music discontinued; class in 786.7

For tapes, see 786.75; for computers, see 786.76

*Add as instructed under 784–788

Manual entries

781.6

~~Nonclassical musicians~~ Traditions of music

Hybrid styles

Use 781.621–781.629 for a hybrid style (a blending or fusion of two or more styles from different traditions of music to create a new style) that originates within and is associated with an ethnic or national group, e.g., a Nigerian style that blends Nigerian folk music and jazz 781.629669. Use the number coming last in 781.63-781.69 for other hybrid styles, plus notation 17 from the table under 781.63-781.69 if appropriate, e.g., blues-rock 781.661743, third stream 781.68175.

Nonclassical musicians

Comprehensive works on nonclassical musicians (musicians of a tradition other than classical music) are classed in the most specific number that describes their careers. Use numbers in 781.62-781.66 and in 781.69 for musicians that are equally known for both their vocal and instrumental work, e.g., Louis Armstrong, a jazz trumpeter, singer, and band leader, 781.65092. Use 782-783 for musicians known primarily for vocal music, e.g., Ella Fitzgerald, a jazz singer, 782.42165092. Use 784-788 for musicians known primarily for instrumental music, e.g., John Coltrane, a jazz tenor-saxophonist, ~~788.74092~~ 788.7165092. Add 162-166 or 169 (the traditions-of-music notation derived from 781.62-781.66 and 781.69) to the number in 782-788 before adding notation 092 from Table 1.

See also discussion at 784-788: Add table: 092

781.6 vs. 780, 780.9

World music

Use 781.6 for music emphasizing specific traditions, e.g., folk music around the world 781.62. Use 780 for world music in its broad sense of music of various traditions from around the world, e.g., an encyclopedia of world music 780.3. Use 780.9 for the music of specific places in the world, e.g., comprehensive works on music of Brazil 780.981. If in doubt, prefer 781.6, 780.9, 780.

781.62 vs. 781.63–781.66

Folk and popular music

Use 781.62 for folk music or popular music that originates within and is associated with an ethnic or national group. Use 781.63–781.66 for other popular music. If in doubt, prefer 781.62.

Use allmusic.com (<http://www.allmusic.com/>) or a similar online source for help in determining the style of western popular music.