

# Applying Library of Congress Faceted Vocabularies

## Exercise Answers

## LCGFT Exercise 1

You are cataloging a DVD compilation containing three feature films, and short animated film. Title A is a feature fiction car-chase film, Title B is a feature fiction circus film, Title C is a feature documentary about an indigenous Amazonian tribe. Title D is the short animated film fiction produced using stop-motion technique. Assign appropriate LCGFT terms in MARC for this compilation. *Hint*: consider using \$3.

These are all valid LCGFT terms:

**Animated films** BT Motion pictures  
**Car-chase films** BT Motion pictures  
**Circus films** BT Motion pictures  
**Documentary films** BT Nonfiction films  
**Ethnographic films** BT Documentary films  
**Feature films** BT Motion pictures  
**Fiction films** BT Motion pictures  
**Nonfiction films** BT Motion pictures  
**Short films** BT Motion pictures  
**Stop-motion animation films** BT Animated films

2

Answer:

655 \_7 Feature films. \$2 lcgft  
655 \_7 Fiction films. \$2 lcgft  
655 \_7 Car-chase films. \$2 lcgft  
655 \_7 Circus films. \$2 lcgft  
655 \_7 Ethnographic films. \$2 lcgft  
655 \_7 Documentary films. \$2 lcgft  
655 \_7 Nonfiction films. \$2 lcgft  
655 \_7 Stop-motion animation films. \$2 lcgft  
655 \_7 Animated films. \$2 lcgft  
655 \_7 Short films. \$2 lcgft

or

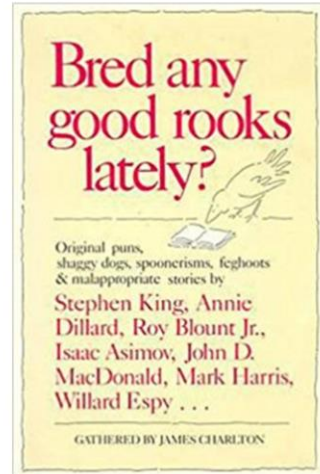
655 \_7 \$3 Title A ; Title B ; Title C: \$a Feature films. \$2 lcgft  
655 \_7 \$3 Title A ; Title B ; Title D: \$a Fiction films. \$2 lcgft  
655 \_7 \$3 Title A: \$a Car-chase films. \$2 lcgft  
655 \_7 \$3 Title B: \$a Circus films. \$2 lcgft

655 \_7 \$3 Title C: \$a Ethnographic films. \$2 lcgft  
655 \_7 \$3 Title C: \$a Documentary films. \$2 lcgft  
655 \_7 \$3 Title C: \$a Nonfiction films. \$2 lcgft  
655 \_7 \$3 Title D: \$a Stop-motion animation films. \$2 lcgft  
655 \_7 \$3 Title D: \$a Animated films. \$2 lcgft  
655 \_7 \$3 Title D: \$a Short films. \$2 lcgft

Note: OLAC best practices for moving images allows the assignment for terms from different levels of the same hierarchy. This is why Ethnographic films, Documentary films, and Nonfiction films and why Stop-motion animation films and Animated films can all be assigned.

## LCGFT Exercise 2

You are cataloging the compilation *Bred Any Good Rooks Lately?: A Collection of Puns, Shaggy Dogs, Spoonerisms, Feghoots & Malappropriate Stories*. Assign LCGFT for this collection using MARC coding. Use these screenshots from *Classification Web* to choose the appropriate term(s). Consider whether the rule of three or rule of four applies.



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Answer:

655 \_7 Puns. \$2 lcgft  
655 \_7 Shaggy dog stories. \$2 lcgft  
655 \_7 Spoonerisms. \$2 lcgft  
655 \_7 Humorous fiction. \$2 lcgft

In LCGFT, Feghoots is a UF for Shaggy dog stories.

The rule of three does not apply, because there are more than three sub-genres of humor here.

"If a resource displays more than three of the narrower terms of a single broader term, assign the broader term unless the rule of four, described below, applies."

The rule of four applies in this case, because the broader term **Humor** has many additional narrower terms besides the four above.

**Humor**   
Comical works intended to provoke laughter and provide amusement.

- UF Amusing works
- Bons mots
- Facetiae
- Funny works
- Humorous works
- Humour
- Jests
- Jokes
- Wit and humor
- Witticisms
- BT [Recreational works](#)
- NT [Anecdotes](#)
- [Black humor](#)
- [Comedy films](#)
- [Comedy plays](#)
- [Humorous comics](#)
- [Humorous fiction](#)
- [Humorous monologues](#)
- [Humorous music](#)
- [Humorous poetry](#)
- [Puns](#)
- [Radio comedies](#)
- [Satirical literature](#)
- [Satirical songs](#)
- [Shaggy dog stories](#)
- [Spoonerisms](#)
- [Stand-up comedy routines](#)
- [Television comedies](#)
- [Tongue twisters](#)
- [Xiang sheng](#)

Feghoots  
USE [Shaggy dog stories](#)

**Humorous fiction**   
UF Comedy fiction  
Comic fiction  
BT [Fiction](#)  
[Humor](#)  
NT [Tall tales](#)

**Puns**   
UF Calambours  
Carwetches  
Clenches (Puns)  
Clinches (Puns)  
Paronomasias  
Quibbles (Puns)  
BT [Humor](#)  
NT [Knock-knock jokes](#)

**Spoonerisms**   
Humorous mistakes in which the speaker switches the initial sounds of two or more words.  
BT [Humor](#)

**Shaggy dog stories**   
Lengthy, improbable, and ultimately pointless stories ending in an anti-climax, as well as for jokes in which a pun is finally achieved after a long (and ideally tedious) exposition.  
UF Feghoots  
Groaners  
Yarns (Shaggy dog stories)  
BT [Humor](#)

4

Answer:

- 655 \_7 Puns. \$2 lcgft
- 655 \_7 Shaggy dog stories. \$2 lcgft
- 655 \_7 Spoonerisms. \$2 lcgft
- 655 \_7 Humorous fiction. \$2 lcgft

In LCGFT, Feghoots is a UF for Shaggy dog stories.

The rule of three does not apply, because there are more than three sub-genres of humor here.

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## LCDGT Exercise 1

Here are some established terms found in LCDGT:

Americans	High school students	Library employees
British Columbians	Hotel employees	Librarians
Buddhists	Japanese	Males
Calligraphers	Japanese Canadians	Men
Children	Japanese speakers	Monks
Chinese	Journalists	Restaurant employees
Chinese Americans	Junior high school students	Teenagers
Chinese speakers	Korean speakers	Travelers
Chosŏnjok	Koreans	Tourism industry employees
English speakers	Lamas	Women
Females	Lawyers	Zen Buddhists

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## LCDGT Exercise 1

Assign audience and creator/contributor characteristics for the following resources based on these subject headings assigned:

1. Children's poetry, Chinese.
2. Korean language \$v Textbooks for foreign speakers \$x Japanese.
3. Japanese language \$v Conversation and phrase books (for restaurant and hotel personnel)  
Japanese language \$v Conversation and phrase books \$x Korean.
4. Sermons, Korean \$x Women authors.
5. Whitman, Walt, \$d 1819-1892 \$v Translations into Chinese.
6. American drama \$x Chinese American authors.  
American drama \$x Buddhist authors.  
Young adult drama, American.
7. Monks' writings, Japanese \$z British Columbia \$z Vancouver.  
Zen literature, Japanese \$z British Columbia \$z Vancouver.  
Gautama Buddha \$v Juvenile literature.

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1. 385 Children \$2 lcdgt  
386 Chinese \$2 lcdgt
2. 385 Japanese speakers \$2 lcdgt
3. 385 Restaurant employees \$2 lcdgt  
385 Hotel employees \$2 lcdgt  
385 Korean speakers \$2 lcdgt
4. 386 Koreans \$2 lcdgt  
386 Women \$2 lcdgt
5. 386 Americans \$2 lcdgt  
386 Men \$2 lcdgt
6. 385 Teenagers \$2 lcdgt  
386 Americans \$2 lcdgt  
386 Chinese Americans \$2 lcdgt  
386 Buddhists \$2 lcdgt

- 7. 385 Children \$2 lcdgt
- 386 Monks \$2 lcdgt
- 386 Zen Buddhists \$2 lcdgt
- 386 Japanese Canadians \$2 lcdgt
- 386 British Columbians \$2 lcdgt



## LCDGT Exercise 2

Based on the information found in the resources shown on the following slides, what audience and/or creator/contributor characteristics would you want to assign? (Don't worry about the exact authorized terms.)

7

8.559421

OFER BEN-AMOTS: *Celestial Dialogues*

NAXOS

**Playing Time**  
**71:41**

**OFER BEN-AMOTS**  
**(b. 1955)**

**Hashkivenu—Song of the Angels (1994)**

1. Entrance of the Sabbath Bride	4:18
2. Peace upon you, Angels of Peace	1:29
3. Come in peace, Angels of Peace	1:23
4. Bless me for peace, ye Angels of Peace (V'taknenu)	1:05
5. Go in peace, Angels of Peace (echo)	1:38

*BBC Singers*  
*Christopher Bowers-Broadbent, organ*  
*Kenneth Kiesler, conductor*

**Celestial Dialogues (1994)**

6. An kadosh	3:44
7. U'yom hashabbat	4:13
8. A gasn sign	4:14
9. Adonoi melekh	7:13
10. Celestial Freylekh	5:18
11. Dinea	4:07

*Cantor Alberto Mizrahi*  
*David Krakauer, clarinet*  
*Barcelona Symphony Orchestra/National Orchestra of Catalonia*  
*Karl Anton Rickenbacher, conductor*

**Shtetl Songs (1985-86)**

12. Bay dem shtetl	3:10
13. Bistu mit mir broyges	2:36
14. Klip klap	2:45
15. Royz, royz	2:37
16. Di dray neytornis	3:42
17. Der rebbe tantst	4:04

*Re'at Ben-Ze'ev, soprano*  
*John Musto, piano*

18. **Psalm 81 (1989)** 13:37

*Permonik Children's Choir*  
*Raika Petriková, soloist*  
*Petr Hladik, Rostislav Mikeška, percussion*  
*Eva Seinerová, conductor*



MILKEN ARCHIVE  
American Jewish Music

WORLD PREMIERE RECORDINGS!

*Celestial Dialogues* combines two great Jewish musical traditions: a klezmer clarinet solo—deriving from the haunting virtuoso sounds typical of traditional eastern European Jewish bands—and cantorial vocal passages that emanate from age-old Ashkenazi liturgical ritual. Both mystical and worldly, the “dialogues” evoke timeless songs and dances of Jewish experience, striving for the spiritual purification of prayer. Composer Ofer Ben-Amots has also created unforgettable vignettes and character portraits of eastern European Jewry in *Shtetl Songs*, and he further explores the mysteries of the Sabbath in *Hashkivenu—Song of the Angels*.




AMERICAN CLASSICS

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**About the Composer**



**OFER BEN-AMOTS** (b.1955), who was born in Haifa, Israel, gave his first piano concert at age nine, and at sixteen he was awarded first prize in the Chet Piano Competition. Later, following composition studies with Joseph Dorfman at Tel Aviv University, he was invited to study at the Conservatoire de Musique in Geneva, Switzerland, where he was a student of Pierre Wismer and Alberto Ginastera. He received degrees in composition, theory, and piano from the Hochschule für Musik in Detmold, Germany, and in 1987 he emigrated to the United States and began studies with George Crumb and Richard Wernick at the University of Pennsylvania, where he received his Ph.D. in composition (1991).

Ben-Amots's music has been performed by such orchestras as the Zürich Philharmonic, the Munich Philharmonic, the Austrian Radio Orchestra, the Brooklyn Philharmonic, the Moscow Camerata, the Heidelberg, Erfurt, and Brandenburg symphonies, the Filarmonici di Sicili, and the Colorado Springs Symphony. His works have been recorded by the Munich Chamber Orchestra, the Gewandhaus Orchestra of Leipzig, and the renowned Czech choir, Permonik. He has been commissioned by the Schleswig-Holstein Musik Festival, the Fuji International Music Festival in Japan, the Delta Ensemble in Amsterdam, and the Assisi Musiche Festival, among others.

Ben-Amots was the winner of the 1994 International Competition for Composers, in Vienna, where his chamber opera, *Fool's Paradise*, was premiered. He is also the recipient of the 1988 Kavannagh Prize for his composition *Fanfare for Orchestra* and the Gold Award at South Africa's 1993 Roodepoort International Competition for Choral Composition. His *Avis Urbanus*, for amplified flute, was awarded first prize at the 1991 Kobe International Competition for Flute Composition in Japan. Subsequently, *Avis Urbanus* became a required composition at the Kobe Flute Performance Competition. In 1999 he was awarded the Aaron Copland Award and the Music Composition Artist Fellowship by the Colorado Council on the Arts. Ben-Amots is a Jerusalem Fellow of the Center for Jewish Culture and Creativity, and he has been its artistic director for North America since 1997. Currently he is associate professor of music at the Colorado College in Colorado Springs. His work for soprano, klezmer clarinet, and men's chorus, *Mizmor: Seven Degrees of Praise*, an imaginative setting of Psalm 150, received its premiere performance at Lincoln Center in New York in November 2003 as part of "Only in America," an international conference-festival sponsored jointly by the Jewish Theological Seminary and the Milken Archive.

3 8.559421 9

ANSWER:

Creator:

Jews

Americans / Coloradans

Israeli Americans

Men

Music teachers

College professors

**Florence B. Price**

**An Album of Piano Pieces**

Edited by  
Barbara Garvey Jackson

CN101

*ClarMan Editions  
235 East Baxter Lane  
Fayetteville, AR 72701*

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**Preface**

Florence Beatrice Smith Price (1887-1953) was born in Little Rock, Arkansas where she studied piano with her mother and apparently was introduced to the organ at a Little Rock convent. She graduated from the Black Capitol high school and went to the New England Conservatory, graduating there in 1906 with an Artist's Diploma in organ and a piano teacher's Diploma in piano. She taught in colleges until 1912 when she came back home to Little Rock and married Thomas J. Price, a lawyer. In the late 1920s the family moved to Chicago where she did further study at the American Conservatory and the Chicago Musical College. She was active throughout her life as pianist, organist and private teacher.

In 1932 she entered the competition for the Wanamaker Award for Negro Music Compositions and won first place with her *Symphony No. 1 in e minor*. This work came to the attention of Fredrich Stock, conductor of the Chicago Symphony Orchestra, which performed the work in 1933, the second work by a Black composer to be played by a major American orchestra,<sup>1</sup> and the first by a Black woman.

She composed many works for piano ranging from teaching pieces from beginners to a Piano Concerto, several Suites, a Piano Sonata (which won third place in the same Wanamaker Competition in 1932), chamber music with piano and many separate pieces. These pieces range in difficulty from moderate to virtuoso level. She employs many difficult techniques, hand-crossing being one. She apparently had large hands, for she seems to have easily played chords spanning a tenth. She often dated her works so we know that the works in this volume date from the 1920s through the 1940s.

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ANSWER:

Creator:

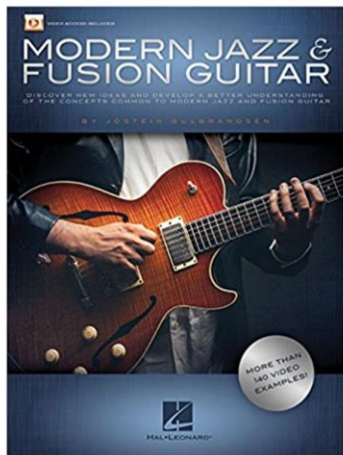
African Americans

Americans / Illinoisians / Chicagoans

Women

Pianists / Organists

Piano teachers




## INTRODUCTION

This book/video combo is meant to help you discover new ideas, develop a larger vocabulary, and have a better understanding of concepts that are common to modern jazz and fusion guitar. By working through lines over stationary chords, ii-V-I progressions, various jazz standards, and more modern-sounding progressions, we can develop a solid fundament and stylistic approach that will work well in modern jazz, fusion, and straight-ahead jazz. Learning about motif improvisation and working on different chord voicings and comping patterns will further increase our depth of knowledge. We will also study some highly influential guitarists and take a look at some of their signature licks and approaches, as well as learn a bit about different gear that is common for these styles of music.

Each example is demonstrated on the video and presented in standard notation and tablature (tab). Learning the examples in as many different keys as possible is recommended. Composing your own examples based on, or inspired by, the examples in the book is a great idea. It is important to not just learn a line, but to learn *from the line*. By writing and improvising your own lines, you will make this material a part of your own style, which will help you quickly develop your own unique and individual sound. Copying others is good, but editing and tweaking things a bit it is even better!

My goal is that everyone who works through this book will be a better player and have a better understanding of this music and become a more individual player. Some of the examples might be challenging, but if you work through them at slower tempos and do a little of it every day, you will be able to get them under your fingers and in your head. Have fun!




Includes online access to video examples for download or streaming, using the unique code inside this book. Each example is demonstrated on video and presented in standard notation and tablature.

**YOU WILL LEARN TO PLAY:**

- Lines Over Dominant Seventh Chords
- Lines Over Minor Seventh Chords
- Lines Over Major Seventh Chords
- Major ii-V-I Lines
- Minor ii-V-I Lines
- Lines Over Modern Jazz Chord Progressions
- Motifs
- Comping and Voice-Leading
- Lines by Influential Guitarists
- Solos Over Jazz Standards:
  - Chord Changes to "Invitation"
  - Chord Changes to "On Green Dolphin Street"
  - Chord Changes to "Some Day My Prince Will Come"
  - Chord Changes to "Stella by Starlight"
  - Chord Changes to "St. Thomas"

**ABOUT THE AUTHOR**  
Born and raised in Norway, **Jostein Gulbrandsen** has lived in New York City since 2001, where he is an active performer leading his own trio and quartet. He has recorded two albums, *Twelve* and *Release of Tension*. Through a blend of European, American Jazz and fusion, he has developed a unique style that is both melodic and harmonically rich. Gulbrandsen plays Collings Guitars and Eventide effects.

Also Available from Hal Leonard:



How to Play Blues-Fusion Guitar 00157813

Pat Metheny Guitar Etudes 00696567

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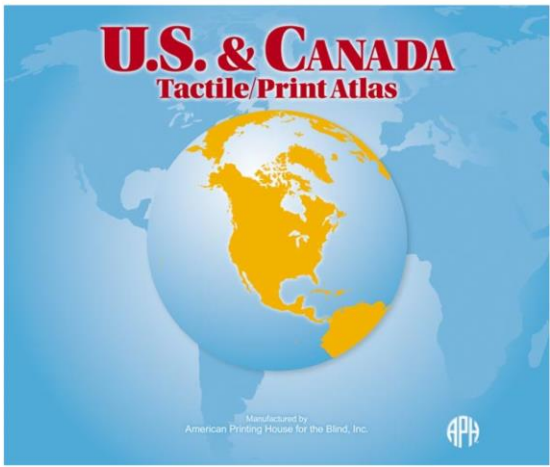
ANSWER:

Audience:

Guitarists  
Guitar students  
Jazz musicians

Creator:

Guitarists  
Norwegians  
New Yorkers (New York State)  
Jazz musicians  
Men



**U.S. & CANADA  
Tactile/Print Atlas**

Manufactured by  
American Printing House for the Blind, Inc.

APA

**U.S. and Canada Tactile-Print Atlas**

The U.S. & Canada Tactile/Print Atlas is a reference volume of thematic maps for use in geography, history, or social studies classes in middle grades or higher, or for general informational use outside the classroom.

Each page spread has a combined braille and print key paired with a print map in contrasting colors and a clear tactile overlay. The maps are held in a three-ring binder, so pages can easily be removed as needed. The page size is 11.5 x 11 inches, with some larger maps presented as foldouts.

**Included Maps**

- North America
- Canada & the U.S. – Major Cities
- Canada & the U.S. – Land Regions
- Canada & the U.S. – Elevation
- Canada & the U.S. – Climate
- Canada
- Canada – Western Provinces
- Canada – Eastern Provinces
- The United States (foldout)
- Northeastern United States
- U.S. – Rivers (foldout)
- U.S. – Economy (foldout)
- U.S. – Northwest (two pages)
- U.S. – Southwest (two pages)
- U.S. – Midwest and Great Plains (two pages)
- U.S. – South (two pages)
- U.S. – Middle Atlantic
- U.S. – Middle Atlantic Coast
- U.S. – Northeast
- U.S. – New England Coast
- U.S. – Alaska
- U.S. – Hawaii

Age Range: 11 and Up

ANSWER:

Audience:

Blind / People with visual disabilities

Middle school students / High school students

Geography students / History students / Social studies students

Preteens / Teenagers / Adults

? Americans / Canadians ?