

# Memorandum

LIBRARY OF CONGRESS

5JSC/LC/12

TO: Joint Steering Committee for Development of RDA      DATE: February 6, 2008

FROM: Barbara B. Tillett, LC Representative

SUBJECT: Proposed revision of *RDA* chap. 6, Additional instructions for musical works and expressions

The Library of Congress is submitting rule revision proposals for the *RDA* December 2007 draft chapter 6 instructions for musical works and expressions.

## Goals of proposals

1. To maintain the additional instructions for music intact (although LC recommends integrating them with the general instructions after the first release of *RDA*).
2. To fill in gaps in the *AACR2* rules carried over into *RDA* by
  - a. Incorporating selected *AACR2* rule revisions;
  - b. Adding instructions that clarify, make explicit, or expand some principles and instructions carried over from *AACR2*;
  - c. Proposing new instructions.
3. To simplify some unnecessarily complex instructions.
4. To arrange certain subsections in the six major instructions in a more logical way, based wherever possible on principles that group together types of resources having common characteristics.
5. To revise the instructions for medium of performance to provide for all media found in resources and to do that using vocabulary that adheres as closely as possible to the principle of representation: incorporating words the composer or resource uses.
6. To revise or eliminate instructions LC finds unworkable based on past experience with *AACR2* (e.g., the instructions for key (6.22) in section M of this document).
7. In the interest of simplification, to eliminate vexing terms catalogers have spent inordinate amounts of time interpreting when using *AACR2* (e.g., “type of composition” as a formal term when all it need be is a useful phrase; “score order”).

## Organization of this document

Each proposal is identified by a letter and number for use in referring to that proposal later. Comments about each proposal precede the text of the revised, deleted, or new instruction.

Several of the LC proposals move draft instructions to new positions, thereby changing the numbering of the *RDA* instructions; the proposals are given in order of the proposed instruction number.

Due to the length of this document, the proposed instructions are given only once, using strike-outs for deletions and double underlining for additions. (Due to “technical difficulties” during the preparation of this document, only some proposals in the A.1-C.7 range are presented using the *RDA* style of shading, bold, etc.). We look forward to the *RDA* authoring tool!

In some instructions, the existing examples have been revised and/or new examples have been supplied. In others, the examples have not been evaluated to determine if they still illustrate the revised instructions; for those instructions, the comment “[examples not evaluated]” has been included with the instructions.

### **A. Proposed deletion of draft 6.1.1.2.5**

#### **A.1. *RDA* 6.1.1.2.5.**

LC proposes deleting draft 6.1.1.2.5; it is covered by LC’s proposal for a revised 6.17.1.2 (see section D below).

6.1.1.2.5

For collaborations between a composer and a lyricist, librettist, choreographer, etc., follow the instructions given under ~~6.17.1.1-6.17.1.4.~~

### **B. Proposed revision of draft 6.1.3**

LC proposes the addition of 6.1.3.2, because that instruction (at 6.1.1.0.3 for the work) is missing in the *RDA* draft for the expression. The elements identified in 6.1.3.1 have footnotes about using the element to “distinguish an access point representing an expression of a work from an access point for a different expression of the work” with a reference to 6.1.3; however 6.1.3 lacks the instruction to distinguish such different expressions. A revised wording of draft 6.17.1.6 (D.11 in this document) is proposed as new 6.1.3.3 to cover this specific situation of different expressions of the same work.

#### **B.1. *RDA* 6.1.3.1**

6.1.3 Preferred access point representing an expression

6.1.3.1 Construct an access point representing a particular expression of a work or a part or parts of a work by adding to the preferred access point representing the work (see 6.1.1) or the part or parts (see 6.1.2), as applicable:

- a) a term indicating content type (see 6.11)
- b) the date of the expression (see 6.12)
- c) a term indicating the language of the expression (see 6.13)
- d) a term indicating the version of the work (see 6.14)
- and/or e) a term indicating technique (see 6.15).

[examples]

6.1.3.2 If the access point constructed following the instructions given under 6.1.3.1 is identical or similar to an access point representing a different expression of the same work or part or parts of a work, add to the preferred access point one of the terms identified in 6.1.3.1.

Exception

6.1.3.3 If the text, plot, setting, or other verbal element of a musical work is substantially modified or if a new text is supplied, and the title has changed, construct the preferred access point representing the work by combining (in this order):

- a) the preferred access point representing the original work
- b) the changed title.

Strauss, Johann, 1825-1899. Fledermaus

Strauss, Johann, 1825-1899. Fledermaus (Champagne sec)

Strauss, Johann, 1825-1899. Fledermaus (Gay Rosalinda)

Strauss, Johann, 1825-1899. Fledermaus (Rosalinda)

Mozart, Wolfgang Amadeus, 1756-1791. Cosi fan tutte  
(Dame Kobold)

*(Preferred access point for: Die Dame Kobold (Cosi fan tutte) /  
bearbeitet von Carl Scheidemantel. Scheidemantel substituted an  
entirely new libretto based on the play by Calderón de la Barca)*

**C. Proposed revision of draft 6.2.7.3**

**C.1. RDA 6.2.7.3.** Draft 6.2.7.3.1 is being revised to simplify the wording and incorporate some music collective titles. This general instruction is not to be applied only to literary works. Because it can be applied easily to music as written, there is no need for an exception for musical works; LC proposes the deletion of 6.2.7.3.3. A reference will be added at

6.18.5.5 to point to 6.2.7.3. We do not want to eliminate “Selected works” here; it’s not covered in 6.2.7.3.

6.2.7.3.1 ➤ For a compilation consisting of: ~~a) two or more but not all the works of one person, family, or corporate body, in a particular form~~ or in various forms, record one of the following collective titles:

~~or b) two or more but not all the works of one person, family, or corporate body, in various forms~~

~~record one of the following collective titles:—~~

Selected chamber music  
Selected correspondence  
Selected essays  
Selected novels  
Selected plays  
Selected operas  
Selected piano music  
Selected poems  
Selected prose works  
Selected short stories  
Selected speeches  
Selected works

6.2.7.3.2 [unchanged]

~~6.2.7.3.3 For compilations of musical works by a single composer, follow the instructions given under [6.18.5](#).~~

#### **D. Proposed revision of draft 6.17.1**

The instructions for draft 6.17.1 have been rearranged according to categories as shown below in a listing of the proposed revisions in this section. The one that presents nothing exceptional, “Instrumental music,” appears first. The category captioned “Collaborative works” assembles the sections that represent works of mixed responsibility in AACR2. (Pasticcios can be works of both mixed and shared responsibility.) As no additional music rules for works of shared responsibility are needed, no such category appears in this instruction. Cadenzas together with librettos and other texts have been removed to the instructions for parts of works. Adaptations appear last in this section because they are expressions.

- 6.17.1.0 General guidelines ...
- 6.17.1.1 Instrumental music
- 6.17.1.2 Collaborative works
- 6.17.1.3 Adaptations of musical works
- 6.17.1.4 Additions to access points for musical works with distinctive titles
- 6.17.1.5 Additions to access points for musical works with titles that are not

distinctive

LC prefers the wording “the preferred access point for ...” as shown in 6.17.1.0.1 below in D.1. Such wording is not consistent among the additional rules for music, appearing sometimes as “the preferred access representing ...” and sometimes as “the preferred access point for ...”. LC has not included proposed revisions for each of the instructions where this wording occurs. We hope the editor would be able to make the necessary changes for consistency.

### **D.1. RDA 6.17.1.0.**

In addition to the revision to condense the categories in draft 6.17.1.0.1, LC recommends the following:

- deletion of draft 6.17.1.0.3: LC is also recommending the deletion of 6.1.1.2.5 (see A.1. above)
- deletion of draft 6.17.1.0.6: LC recommends this deletion as part of the overall revision of 6.17.

6.17.1.0.1	➤ Follow the instructions given under <a href="#">6.17.1.1–6.17.1.9</a> <a href="#">6.17.1.3</a> when constructing the preferred access point <del>representing</del> <u>for</u> one of the following types of musical work: <ul style="list-style-type: none"><li>a) <u>instrumental music</u> <del>musical works with lyrics, libretto, text, etc. (see <a href="#">6.17.1.1</a>)</del></li><li>b) <u>collaborative works</u> <del>pasticcios, ballad operas, etc. (see <a href="#">6.17.1.2</a>)</del></li><li><del>c) a writer’s work set by several composers (see <a href="#">6.17.1.3</a>)</del></li><li><del>d) musical settings for ballets, etc. (see <a href="#">6.17.1.4</a>)</del></li><li><del>e) adaptations of musical works (see <a href="#">6.17.1.5</a> <a href="#">6.17.1.3</a>)</del></li><li><del>f) alterations of musico-dramatic works (see <a href="#">6.17.1.6</a>)</del></li><li><del>g) cadenzas (see <a href="#">6.17.1.7</a>)</del></li><li><del>h) musical scores and incidental music for dramatic works (see <a href="#">6.17.1.8</a>)</del></li><li><del>i) librettos (see <a href="#">6.17.1.9</a>)</del></li></ul>
6.17.1.0.2	[unchanged]
<del>6.17.1.0.3</del>	<del>➤ For other types of musical works, construct the preferred access point following the instructions given under <a href="#">6.1.1</a>.</del>
6.17.1.0.4 <u>3</u>	➤ Make additions to the preferred access point following the instructions given under <a href="#">6.17.1.4–6.17.1.5</a> , as applicable.
6.17.1.0.5 <u>4</u>	➤ For a part or parts of a musical work, follow the instructions given under <a href="#">6.17.2</a> .
6.17.1.0.6	➤ <del>For new expressions of an existing work (e.g., musical arrangements, works with added accompaniment, etc.), follow the instructions on</del>

constructing preferred access points representing musical expressions given under [6.17.3](#).

## **D.2. RDA 6.17.1.1**

### **6.17.1.1 Instrumental music. Musical works with lyrics, libretto, text, etc.**

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- 6.17.1.1.1 ➤ For an instrumental work with a title that is not distinctive, For a musical work that includes words in the form of lyrics, a libretto, text, etc. (e.g., a song, opera, musical comedy), construct the preferred access point representing the work by combining (in this order):
- a) the preferred access point for the composer of the music, formulated according to the guidelines and instructions given under [9.1.1](#), [10.1.1](#), or [11.1.1](#), as applicable
  - b) the preferred title for the work, formulated according to the instructions given under [6.18](#).

~~Viardot-García, Pauline, 1821-1910. Filles de Cadix~~  
(Preferred access point for: Les filles de Cadix / poésie de Alfred de Musset ; musique de Pauline Viardot)

~~Krieger, Henry. Dreamgirls~~  
(Preferred access point for: Dreamgirls / music by Henry Krieger ; book and lyrics by Tom Eyer)

## **D.3. RDA 6.17.1.2**

The information below is background information for LC's proposal to consider cadenzas, librettos, and performance parts as works rather than as expressions.

Regarding parts of works generally:

Movements, arias, etc.

One part (Independent)

Cadenza (Dependent, Segmental)

A cadenza, whose specific place in a work the composer designates, is for the soloist to "show off" alone, without the orchestra. The cadenza may be left for the soloist to make up spontaneously on stage (compare with what some jazz musicians may do when it is their turn to solo), or the composer or soloist may have written it out beforehand. Performers or other composers may write new cadenzas for particular works, so over time the cadenza might vary from performance to performance of the work. Cadenzas are virtually never performed separately from the work to which they belong (it's kind of a stunt when they are). Like librettos, cadenzas are sometimes separately published.

Librettos and texts (Dependent, Systemic)

As a separate “book,” librettos are presently treated in *RDA* as an expression. A libretto is defined as both 1) the words of the systemic part(s) of a work designated for voice(s), which are mostly but not necessarily entirely sung/declaimed/spoken along with instrumental music, and 2) as the printed or manuscript book containing the words (without the music except occasionally with the first few notes of the aria, etc.).

Performance parts (vocal or instrumental; Dependent, Systemic)

Performance parts for chorus singers are represented by the *AACR2* definition of chorus score that applies to those that contain only the vocal lines and words sung by the chorus in a work that also has instruments. The other definition of chorus score applies to those same vocal parts for the chorus that also include a piano reduction of the instrumental music that is played along with the chorus.

More than one part

Consecutively numbered (Independent)

Suites (Independent)

Other (Independent; Dependent excerpts)

#### **6.17.1.2 Collaborative works**

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- 6.17.1.2.1 ➤ For a musical work that includes words, whether pre-existing or written in collaboration with the composer, construct the preferred access point representing the work by combining (in this order):
- a) the preferred access point for the composer of the music, formulated according to the guidelines and instructions given under 9.1.1, 10.1.1, or 11.1.1, as applicable
  - b) the preferred title for the work, formulated according to the instructions given under 6.18.

Viardot-García, Pauline, 1821-1910. Filles de Cadix  
(Preferred access point for: Les filles de Cadix / poésie de Alfred de Musset : musique de Pauline Viardot)

Krieger, Henry. Dreamgirls  
(Preferred access point for: Dreamgirls / music by Henry Krieger : book and lyrics by Tom Eyrn)

#### **D.4. RDA 6.17.1.2.2.**

The proposed 6.17.1.2.2 is a revision of draft 6.17.1.8.

The words “or works” are being deleted, because music for more than one work would be a compilation. The wording “, film, etc.,” is being added to provide for all the dramatic collaborative works with words involving music.

- 6.17.1.2.2 ➤ For music or incidental music composed for a dramatic work, film, etc., ~~or works~~, construct the preferred access point representing the work by combining (in this order):
- a) the preferred access point for the composer of the music, formulated according to the guidelines and instructions given under [9.1.1](#), [10.1.1](#), or [11.1.1](#), as applicable
  - b) the preferred title for the work, formulated according to the instructions given under [6.18](#).

[examples need to be evaluated]

Beethoven, Ludwig van, 1770-1827. Egmont  
(Preferred access point for: Musik zu Goethes Trauerspiel Egmont : op. 84 / Ludwig van Beethoven. *A musical score*)

Finzi, Gerald, 1901-1956. Love's labours lost  
(Preferred access point for: Love's labours lost : complete incidental music / Gerald Finzi ; edited by Jeremy Dale Roberts. *A musical score for the Shakespeare play*)

### **D.5. RDA 6.17.1.2.3.**

The proposed 6.17.1.2.3 is a revision of draft 6.17.1.2.

LC notes that this revision changes the level of the caption from a four-number instruction to a five-number instruction and isn't sure how that change fits the current style.

#### **6.17.1.2.3 Pasticcios, ballad operas, etc.**

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- 6.17.1.2.3.1 ➤ For pasticcios, ballad operas, etc., and excerpts from such works, construct the access point representing the work as instructed below.

##### **6.17.1.2.3.1a a) Original composition**

6.17.1.2.3.1a.1

If the music of a pasticcio was especially composed for it, construct the preferred access point representing the work by combining (in this order):

- a) the preferred access point for the composer named first in resources embodying the work or in reference sources, formulated according to the guidelines and instructions given under [9.1.1](#)
- b) the preferred title for the work, formulated according to the instructions given under [6.18](#).

Amadei, Filippo, flourished 1690-1730. Muzio Scaevola

(Preferred access point for: The most favourite songs in the opera of Muzio Scaevola / composed by three famous masters. *The composers are Amadei, Bononcini, and Handel*)

##### **6.17.1.2.3.1b**

6.17.1.2.3.1b.1

##### **b) Previously existing compositions**

If the music of a pasticcio, ballad opera, etc., consists of previously



existing ballads, songs, arias, etc., by various composers, use the preferred title for the work, formulated according to the instructions given under [6.18](#).

Beggar's opera

*(Preferred access point for: The beggar's opera / written by John Gay ; the overture composed and the songs arranged by John Christopher Pepusch. A vocal score)*

**6.17.1.2.3.1c**

6.17.1.2.3.1c.1

**c) Compilation of excerpts**

If the work is a compilation of musical excerpts from a pasticcio, ballad opera, etc., use the preferred access point for the work from which the excerpts were taken.

Beggar's wedding

*(Preferred access point for: Songs in the opera call'd The beggar's wedding, as it is perform'd at the theatres)*

**6.17.1.2.3.1d**

6.17.1.2.3.1d.1

**d) Single excerpt song**

If the work is a single excerpt song from a pasticcio, etc., construct the access point representing the work by combining (in this order):

- a) the preferred access point for the composer of the excerpt song, formulated according to the guidelines and instructions given under [9.1.1](#), [10.1.1](#), or [11.1.1](#), as applicable
- b) the preferred title for the excerpt song, formulated according to the instructions given under [6.18](#).

Handel, George Frideric, 1685-1759. Ma come amar?

*(Preferred access point for: Ma come amar : duetto nel Muzio Scaevola del sigr Handel. The other composers of the pasticcio are Amadei and Bononcini)*

6.17.1.2.3.1d.2

If the composer of the excerpt song is unknown, use the preferred title for the excerpt song as the preferred access point representing the work.

**D.6. RDA 6.17.1.2.4.**

The proposed 6.17.1.2.4 is a revision of draft 6.17.1.4.

This revision also changes the level of the caption as noted for D.5 above.

**6.17.1.2.4 Musical settings for ballets, etc.**

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6.17.1.2.4.1

➤ For a musical setting work composed for choreographed movement, such as ~~for~~ a ballet, pantomime, etc., construct the preferred access point representing the work by combining (in this order):

- a) the preferred access point for the composer of the music, formulated according to the guidelines and instructions

- given under [9.1.1](#), [10.1.1](#), or [11.1.1](#), as applicable
- b) the preferred title for the work, formulated according to the instructions given under [6.18](#).

[examples need to be evaluated]

Copland, Aaron, 1900–1990. Hear ye! Hear ye!  
(*Preferred access point for:* Hear ye! Hear ye! : ballet in one act / music by Aaron Copland ; scenario by Ruth Page and Nicolas Remisoff ; settings and costumes by Nicolas Remisoff ; "choreography" by Ruth Page)

Delibes, Léo, 1836–1891. Coppélia  
(*Preferred access point for:* Coppélia, ou, La fille aux yeux d'émail / ballet en 2 actes et 3 tableaux, de Ch. Nuitter et Saint-Léon ; musique de Léo Delibes)

Hahn, Reynaldo, 1875–1947. Fête chez Thérèse  
(*Preferred access point for:* La fête chez Thérèse : ballet-pantomime / scénario de Catulle Mendès ; musique de Reynaldo Hahn)

### **D.7. Draft RDA 6.17.1.3**

Draft 6.17.1.3 is being deleted, because it doesn't represent a special situation for music; the situation is simply a compilation whose preferred access point is the writer. Depending on the nature of the compilation, the musical compositions are related works.

~~6.17.1.3 — Writer's works set by several composers~~

~~6.17.1.3.1 — For a compilation of musical settings of texts by one writer made by two or more composers, construct the preferred access point representing the work following the instructions given under [6.1.1.3](#).~~

~~{examples}~~

### **D.8. New RDA 6.17.1.3.**

The proposed 6.17.1.3 below is a revision of draft 6.17.1.5.

The revision is necessary, because the draft wording suggests that there are other types of adaptations than those listed. LC believes this list of characteristics should cover all musical resources treated as adaptations.

Paragraph a): LC prefers the word "arrangements" not be used when referring to adaptations. The free exchange of that word between arrangements proper and adaptations in AACR2 makes it more difficult to distinguish between them. In the FRBR context, it is even more important to make the distinction unambiguously. See also 6.17.1.3.5 below.

Former paragraph c): LC proposes deleting this category because such modifications are typical of arrangements and renditions of Western popular music, where the result is a new expression, not a new work.

New paragraph c): LC believes that this instruction, formerly paragraph d), was

meant to pertain to recorded albums, not to individual works (for the latter, as long as the original composer is named, that composer would be the preferred access point).

Former paragraph e): LC recommends deleting this paragraph because “any other distinct alternation” is too vague to be helpful, in part because “alteration” straddles the two terms we are using to define the difference between a new expression and a new work: “arrangement” when referring to a new expression, and “adaptation” when referring to a new work.

### **6.17.1.53 Adaptations of musical works**

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- 6.17.1.5-3.1 ➤ Consider a modification of the types listed below to be an adaptation that results in a new work. Follow the instructions given below for an adaptation that falls into one or more of the following categories-
- a) works ~~arrangements~~ described as freely transcribed, based on, etc., and other ~~arrangements~~ modifications incorporating new material
  - b) paraphrases of ~~various~~ works or of the general style of another composer
  - e) ~~arrangements in which the harmony or musical style of the original has been changed~~
  - ec) performances of a compilation of musical works by more than one composer that involve ~~involving~~ substantial creative responsibility for ~~adaptation, improvisation, etc.,~~ on the part of the performer(s)
  - e) ~~any other distinct alteration of another musical work-~~

- 6.17.1.53.2 ➤ Construct the preferred access point ~~representing~~ for the adaptation by combining (in this order):
- a) the preferred access point for the composer of the adaptation ~~adapter of the music~~, formulated according to the guidelines and instructions given under [9.1.1](#), [10.1.1](#), or [11.1.1](#), as applicable
  - b) the preferred title for the work, formulated according to the instructions given under [6.18](#).
- [examples need to be evaluated]

Tausig, Carl, 1841-1871. Nouvelles soirées de Vienne

*(Preferred access point for: Nouvelles soirées de Vienne : valse-caprices d'après J. Strauss / Ch. Tausig)*

Rachmaninoff, Sergei, 1873-1943. Rapsodie sur un thème de Paganini

*(Preferred access point for: Rapsodie sur un thème de Paganini : pour piano et orchestre, op. 43 / S. Rachmaninoff)*

Wuorinen, Charles. Magic art

(Preferred access point for: The magic art : an instrumental masque drawn from works of Henry Purcell, 1977-1978 : in two acts / Charles Wuorinen)

- 6.17.1.53.3 ➤ If two or more composers have collaborated in the adaptation, follow the instructions given under [6.1.1.2](#).
- 6.17.1.53.4 ➤ If the adaptation is commonly cited by title, use the preferred title for the adaptation as the preferred access point representing the work.

Peter go ring dem bells  
(An arrangement for voice and piano by Florence B. Price of the traditional Negro spiritual)

- 6.17.1.53.5 In case of doubt about whether a work is an adaptation that is a new work or an arrangement, etc., that is a new expressions of a previously existing work, arrangement, etc., or an adaptation, treat it as a new expression, an arrangement, etc. (see [6.17.3.1](#)).

#### **D.9. RDA 6.17.1.4.**

The proposed 6.17.1.4 is a revision of draft 6.17.1.11. The revision of the caption makes explicit what this instruction is really about. The instructions should cover both of the two basic types of titles of individual musical works.

- 6.17.1.144 ~~4~~ Additions to ~~other~~ access points for works with distinctive titles representing musical works
- 6.17.1.144.1 If the access point for a musical work ~~other than one covered under [6.17.1.10](#)~~ with a distinctive title is identical or similar to an access point representing a different work, or to an access point representing a person, family, corporate body, or place, add:  
*either* a) medium of performance (see [6.20](#))  
*or* b) another distinguishing characteristic of the work (see [6.7](#))
- 6.17.1.144.2 Use the same type of addition for each of the access points.
- 6.17.1.144.3 If these additions do not resolve the conflict, add one or more of the following:  
a) numeric designation (see [6.21](#))  
b) key (see [6.22](#))  
c) the year of completion of composition (see [6.5.1](#))  
d) the year of original publication (see [6.5.2](#))  
*or* e) any other identifying element(s), such as place of composition (see [6.6](#)), or the name of the first publisher (see [6.7](#)).

#### **D.10. RDA 6.17.1.5.**

The proposed 6.17.1.5 is a revision of draft 6.17.1.10.

The revision of 6.17.1.5.2 allows for the fact that not all works have, or ought to have, added to the preferred title all three of the kinds of information indicated before conflict-breaking options a)-c) can be invoked. The exceptions, consisting of details and application of medium of performance, seem better placed in 6.20, where they are in proximity to the basic instruction, as they are in AACR2 25.30B1 (see J.2 below).

~~6.17.1.405~~ Additions to access points for musical works with titles that are not distinctive with titles consisting of the name(s) of one or more type(s) of composition

~~6.17.1.405.1~~ If the preferred title for the work (see [6.18](#)) consists solely of a title that is not distinctive, the name of a type, or of two or more types, of composition, add one or more of the following elements to the access point for representing the work (in this order):

- a) medium of performance (see [6.20](#))
- b) numeric designation (see [6.21](#))
- and/or c) key (see [6.22](#))

~~Exception:~~

~~6.17.1.10.2~~ Do not add the medium of performance if one or more of the following conditions apply:

- ~~a) the medium is implied by the title~~
- ~~b) the work consists of a set of compositions for different media, or is one of a series of sets of compositions with the same title but for different media~~
- ~~c) the medium was not designated by the composer~~
- ~~d) the complexities of stating the medium are such that an arrangement by other identifying elements (e.g., thematic index number or opus number, see [6.21](#)) would be more useful.~~

~~6.17.1.405.32~~ If the medium of performance, numeric designation, and/or key are not sufficient, or are not available, to distinguish between two or more such works, add one or more of the following elements (in this order of preference):

- a) the year of completion of composition (see [6.5.1](#))
- b) the year of original publication (see [6.5.2](#))
- and/or c) any other identifying element(s), such as place of composition (see [6.6](#)), or the name of the first publisher (see [6.7](#)).

## **D.11. Draft RDA 6.17.1.6**

Draft 6.17.1.6 is being deleted, modified, and moved to proposed 6.1.3.3.

~~6.17.1.6~~ — Alterations of musico-dramatic works

- ~~6.17.1.6.1~~ If the text, plot, setting, or other verbal element of a musical work is adapted or if a new text is supplied, and the title has changed, construct the preferred access point representing the work by combining (in this order):
- ~~a) the preferred access point representing the original work~~
  - ~~b) the title of the adaptation (enclosed in parentheses)~~

~~{examples}~~

## **D.12. Draft RDA 6.17.1.12**

Draft 6.17.1.12 is being deleted, because the topic of musical compilations is addressed by the proposed 6.2.7.3 and revisions in general to 6.20 (medium of performance).

~~6.17.1.12~~ Additions to access points representing compilations of musical works

~~6.17.1.12.1~~ Add to the access point for a compilation containing works of one type, the medium of performance, unless the medium is obvious or unless the works are for various media.

~~{examples}~~

## **E. Proposed revision of 6.17.2**

### **E.1. RDA 6.17.2.2.2**

The proposed 6.17.2.2.2 is a revision of draft 6.17.1.9.

In *RDA* chapter 6, the words of a musical work are sometimes referred to only as “Librettos” and sometimes as “Librettos and song texts.” We propose “Librettos and other texts,” because beyond librettos there are other texts in addition to the lyrics of songs.

6.17.4-~~92.2.2~~ Librettos and other texts

6.17.4-~~92.2.2.1~~ For a libretto or other text published with reference to its musical setting, use the preferred access point prescribed as the preferred access point for the musical work.

[examples in draft 6.17.1.9.1 need to be evaluated]

6.17.4-~~92.2.2.2~~ If, however, a libretto or other text is published without reference to its musical setting, construct the preferred access point representing the libretto by combining (in this order):

- a) the preferred access point for the librettist, formulated according to the guidelines and instructions given under [9.1.1](#), [10.1.1](#), or [11.1.1](#), as applicable

- b) the preferred title for the work, formulated according to the instructions given under [6.18](#).

[examples in draft 6.17.1.9.2 need to be evaluated]

6.17.4-92.2.2.3 If the work is a compilation of librettos for works by one composer, construct the preferred access point representing the compilation by combining (in this order):

- a) the preferred access point for the composer, formulated according to the guidelines and instructions given under [9.1.1](#), [10.1.1](#), or [11.1.1](#), as applicable
- b) the preferred title for the compilation, formulated according to the instructions given under [6.18](#).

[examples in draft 6.17.1.9.3 need to be evaluated]

**E.2. RDA 6.17.2.2.3.**

The proposed 6.17.2.2.3 is a revision of draft 6.17.1.7.

The revision of 6.17.2.2.3.1 treats cadenzas as parts of parts of works. As is, draft 6.17.1.7.1 contradicts draft 6.17.1.9.3 (the latter is consistent with FRBR). “Cadenza” is a formalized preferred title; the word may appear in the score or there may simply be a symbol showing where it is to be played.

6.17.4-72.2.2.3 Cadenzas

6.17.4-72.2.3.1 Construct the preferred access point for a cadenza, whether by the original composer or by another composer ~~For a cadenza, construct the preferred access point representing the work by combining (in this order):~~

- a) the preferred access point for the composer of the work of which the cadenza is meant to be a part, ~~cadenza~~, formulated according to the guidelines and instructions given under [9.1.1](#), [10.1.1](#), or [11.1.1](#), as applicable
- b) the preferred title for the work, formulated according to the instructions given under [6.18](#)
- c) the term *Cadenza*.

~~Barrère, Georges, 1876-1944. Cadenzas for the Flute concerto in G major (K. 313) by Mozart  
(Preferred access point for: Cadenzas for the Flute concerto in G major (K. 313) by Mozart / Georges Barrère)~~

~~—Schneiderhan, Wolfgang, 1915-2002. Kadenzen zum Violinkonzert in D-Dur, op. 77, von Johannes Brahms  
(Preferred access point for: Kadenzen zum Violinkonzert in D-Dur, op. 77, von Johannes Brahms / Schneiderhan)~~

Mozart, Wolfgang Amadeus, 1756-1791. Sonatas, piano,

K. 333, B major. Allegretto grazioso. Cadenza  
(Preferred access point for: Cadenzas for the piano sonata in B-flat major, K. 333 / by W. A. Mozart ; Wanda Landowska)

Beethoven, Ludwig van, 1770-1827. Concertos, violin, orchestra, op. 61, D major. Allegro ma non troppo. Cadenza  
(Preferred access point for: Kadence k houslovému koncertu L. van Beethoven (D-dur, op. 61) / Vojtěch Frait)

## **F. Proposed revision of 6.17.3**

### **F.1. RDA 6.17.3**

The logic of the order of the instructions in proposed 6.17.3 is as follows:

- Versions (versions were missing in draft 6.17.3);
- Arrangements treated generally;
- Arrangements where all or most of the original work remains intact;
- Arrangements where a substantial portion of the original work, all but the part for featured soloist(s) and for voice(s), is changed;
- Sketches (modifications that truncate the work or part(s) in some way);
- Translations (a distinctive kind of modification that affects only the words).

6.17.3.0.1 Follow the instructions given under [6.17.3.1–6.17.3.6](#) when constructing the preferred access point representing one of the following types of musical expression:

- a) ~~versions arrangements, transcriptions, etc.~~ (see [6.14](#) [6.17.3.1](#))
- b) ~~arrangements, transcriptions, etc. added accompaniments, etc.~~ (see [6.17.3.2](#))
- c) ~~added parts sketches~~ (see [6.17.3.3](#))
- d) ~~arranged accompaniments vocal and chorus scores~~ (see [6.17.3.4](#))
- e) ~~sketches librettos and song texts~~ (see [6.17.3.5](#))
- f) translations (see [6.17.3.6](#))

6.17.3.0.2 For other types of musical expressions, construct the preferred access point following the instructions given under [6.1.3](#).

### **F.2. RDA 6.17.3.1.**

The proposed 6.17.3.1 is new wording. Draft 6.14 includes musical works but a link to those instructions is missing in draft 6.17.3.

6.17.3.1.1 Follow the instructions under 6.14 for musical expressions in which

- a) the work was composed for more than one medium of performance, or more than one combination of media, and none can be determined to be the primary one
- or b) the composer has indicated that no version has precedence.



**F.3. RDA 6.17.3.2.**

The proposed 6.17.3.2 is a revision of draft 6.17.3.1.

For 6.17.3.2.3, LC proposes adding *arranged* to the preferred title for the types of modifications that differ sufficiently from the original to be characterized as arrangements, whether they remain the same with each performance (a, b, d) or whether they may change each time they are performed (c, sometimes).

[Note: In relation to proposed 6.17.3.2.2 and proposed 6.17.3.2.2, LC suggests that the instructions for characterizing the kinds of modifications of a musical work that do not result in a new expression are not yet adequate. It is not true that only Western popular music (but not musicals) can be said to represent that distinction. Looking at music broadly, some musical works are meant to be “stable,” always performed pretty much as written, and some are not definitive in that way. The latter group would include not only Western popular music that is commonly arranged for various kinds of ensembles, sung differently by various vocal stylists, subject to interspersed improvisations as is some jazz, and so on, but also non-Western musics, some of which, for example are intended to be improvised upon given melodic or rhythmic patterns each time the work is performed. The internationalization of the instructions for music that could refine the distinction between stable and flexible works will be left to another day. However, we have proposed revising the text of these two instructions in a way that opens the door to such future work.]

6.17.3.42 Arrangements, transcriptions, etc.

6.17.3.42.1 Follow the instructions given below for an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer’s works) that falls into one or more of the following categories:

- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another
- b) simplified versions of previously existing musical works

6.17.3.42.2 Construct the preferred access point for representing an arrangement, etc., of a work whose medium of performance, form, text, etc., is intended to remain the same, e.g., or part(s) of a work that belongs, broadly speaking, to the category of “serious,” “classical,” or “art”-Western art music, by adding *arranged* to the preferred access point for representing the original work (see 6.17.1) or part(s) of the work (see 6.17.2), as applicable. Apply this instruction also to an arrangement a transcription by the original composer.

[examples in draft 6.17.3.1.2 need to be evaluated]

6.17.3.42.3 For an arrangement, etc., of a work whose form, medium of performance, text, etc., is intended to change with each performance, e.g., Western popular music, jazz, etc., or part(s) of a work that belongs, broadly

speaking, to the category of music in the “popular” idiom (e.g., rock, jazz), use the preferred access point representing the original work (see [6.17.1](#)) or part(s) of the work (see [6.17.2](#)), as applicable. Add *arranged* only if the resource being described is one of the following types:

- ~~either~~ a) an arrangement for chorus of a work originally for solo singer(s), an instrumental work arranged for vocal or choral performance  
b) an arrangement of a choral work for a different type of chorus, a vocal work arranged for instrumental performance.  
c) an instrumental arrangement of a vocal work,  
or d) a vocal or choral arrangement of an instrumental work.

[examples in draft 6.17.3.1.3 need to be evaluated]

#### **F.4. RDA 6.17.3.3.**

The proposed 6.17.3.3 is a revision of draft 6.17.3.2.

LC proposes expanding this category because an added accompaniment is only one example of adding a new systemic part to a work.

6.17.3.23 Added parts ~~accompaniments, etc.~~

6.17.3.23.1 For a work or part(s) of a work to which an instrumental accompaniment, ~~or additional parts, part(s), new text, or substitute text, etc., has~~ have been added, use the preferred access point for ~~representing~~ the original work (see [6.17.1](#)) or part(s) of the work (see [6.17.2](#)), as applicable.

[the example in draft 6.17.3.2.1 needs to be evaluated]

#### **F.5. RDA 6.17.3.4.**

The revisions of draft 6.17.3.4. and draft 6.17.3.4.1 are revisions of that caption and instruction in the draft. Proposed 6.17.3.4.2 and proposed 6.17.3.4.3 are new wording.

In 6.17.3.4, LC proposes referring first to the content/nature of an expression, then to the carrier. Arranging the accompaniment for one piano and occasionally for two pianos is common to both concerto-like works and vocal works.

In 6.17.3.4.2.1, the intention is to reduce the frequent use of the catch-all *arranged* (see also F.3, 6.17.3.2 above). *Piano reduction*, a common term, enables certain expressions of instrumental music to have a counterpart term to similar expressions of vocal music. However, while *Vocal score* covers arrangements of the accompaniment for any keyboard instrument, *Piano reduction* is more limited, and it may be found unacceptable to use it to cover similar arrangements for other keyboard instruments, e.g., harpsichord. Another term

might be *Keyboard reduction*; although not a common musical term, it is immediately understandable. We could also build a term, such as *Trumpet-piano score*. Terms other than built terms would have to be added to the Glossary. Definition of *Piano reduction*: An arrangement for one or two pianos of the instrumental accompaniment in concerto-like works. See also *Vocal score*. Add to Glossary definition of *Vocal score*: see also *Piano reduction*.

In 6.17.3.4.3, LC prefers referring first to the content/nature of the expression and then to the carrier.

The draft 6.17.3.4.3.3 needs to be clarified because it carries over from AACR2 the ambiguity about what a chorus score is. In the FRBR context, chorus scores with accompaniment reduced for keyboard are expressions and go under 6.17.3.3; chorus parts that are just extracted from a larger work and lack the work's instrumental accompaniment are works, analogous to instrumental manifestations that consist of sets of or individual instrumental parts (e.g., the continuo part; the solo violin part of a concerto). There is no suitable vocabulary that can provide a different term for each of the two meanings of "chorus score."

For the Examples Group: The Sullivan example in 6.17.3.4.1 is in the correct form, but there would need to be more explanation along with it to confirm that the example belongs with expressions. If the chorus score contains a piano reduction of the orchestra, the resource is an expression; if the chorus score contains only the lines sung by the chorus but lacks any accompaniment, the resource is not an expression and the term "chorus score" would not appear in the preferred title (though it would appear in the technical description).

#### 6.17.3.4 Arranged accompaniment ~~Vocal and chorus scores~~

6.17.3.4.1 Construct the preferred access point for the following types of expressions according to the instructions given under 6.17.3.4.2-6.17.3.4.3: ~~representing a vocal score or a chorus score, by adding *Vocal score(s)* or *Chorus score(s)* to the preferred access point representing the work or part(s) of the work, as applicable.~~

a) a concerto-like work or part(s) of a concerto-like work;

b) an accompanied vocal work or part(s) of such a work.

[examples need to be evaluated]

#### 6.17.3.4.2 Concerto-like instrumental works

6.17.3.4.2.1 Construct the preferred access point for a concerto-like work in which the accompaniment has been arranged for one or two pianos by adding *Piano reduction* to the preferred title for the work.

#### 6.17.3.4.3 Vocal works

6.17.3.4.3.1 Construct the preferred access point for a vocal work or part(s) of a vocal

work in which the accompaniment has been arranged for one or two keyboard instruments by adding to the preferred access point for the work following the instructions in 6.17.3.4.3.2-6.17.3.4.3.4.

6.17.3.4.3.2 For a work in which the instrumental accompaniment has been arranged for one or two keyboard instruments and all of the vocal parts are included, add *Vocal score*.

6.17.3.4.3.3 For a work in which the instrumental accompaniment has been arranged for one or two keyboard instruments and only the chorus parts from a larger vocal work are included, add *Chorus score*.

6.17.3.4.3.4 For an accompanied choral work where the resource contains the parts for the chorus but not the accompaniment, see 6.17.1.4-6.17.1.5.

## **F.6. RDA 6.17.3.5.**

The proposed 6.17.3.5 is a revision of draft 6.17.3.3; the instruction has been revised so the use of *Sketches* is not limited to completed works.

Draft 6.17.3.5 (Librettos and song texts) should be deleted; it is covered by Parts of works at proposed 6.17.2.2.2 (E.1) (i.e., the words of a musical work are systemic, dependent parts of the work or expression, not an expression itself).

6.17.3.35 Sketches

6.17.3.35.1 Construct the preferred access point for representing a work or part(s) of a work consisting of a composer's sketches ~~for a musical composition(s)~~ by adding *Sketches* to the preferred access point for representing the work ~~completed composition(s)~~.

~~Beethoven, Ludwig van, 1770-1827. Quartets, strings, no. 1-6, op. 18 (Sketches)~~

Selected works. Sketches

(Resource described: Sketches / Douglas Moore. *Sketches for various works*)

Quartets, strings, no. 1-6, op. 18. Sketches

Billy the Kid. Sketches

## **G. Proposed revision of 6.17.4.1.3**

### **G.1. RDA 6.17.4.1.3.**

The proposed revision of draft 6.16.4.1.3 updates the references to instructions revised elsewhere in this proposal.

6.17.4.1.3 Make additions to the access point, if considered to be important for identification, following the instructions given under [6.17.1.4-6.17.1.5](#) ~~[6.17.1.10-6.17.1.12](#)~~, as applicable.

[examples need to be evaluated]

## **H. Proposed revision of 6.18.0**

### **H.1. RDA 6.18.0.**

There are several aspects to the proposed revision of draft 6.18.0.

6.18.0.3.1: the added wording is from *LCRI 25.27A1*.

6.18.0.3b.1: LC is proposing this revision because there is no justification for the instruction to formulate a brief title.

6.18.0.3c: the new wording fills in a gap in *AACR2*. The wording in 6.18.0.3c.2a) and 6.18.0.3c.2b) comes from *LCRI 25.27A1*'s footnote 10.

6.18.0.4.2 addition: LC recommends changing the status of draft 6.18.0.4.3.

Although numbered as a rule in *AACR2* (Isolation of the initial title element), the text at 6.18.0.4.3 isn't a rule; rather, it is an aside, meant as a kind of exercise in how to read a title page. In *AACR2*, the underlining is of "the initial title element," and is roughly comparable for music to the words in other title pages that should or should not be transcribed by the cataloger. The underlining is not meant to identify the preferred title for a work but only to tell the cataloger where to get started to arrive at the preferred title. The publisher's title for a work may be far from the preferred title. Preferred titles for musical works are established using reference sources. Draft 6.18.0.4.3 should just be a continuation of proposed 6.18.0.4.2.

6.18.0.4.4: LC recommends the deletion of draft 6.18.0.4.4. It appears to be an error in cutting and pasting with the instruction ending up in the wrong place without the example. The instruction, known as the "Eroica" instruction, is not an exception to anything but is about numbering of works with a particular generic title as a series when one or more of the works in the series also has a distinctive title. LC is proposing the revision of the instruction at 6.18.1.2 (see H.1 below).

6.18.0.3 Choosing the preferred title

6.18.0.3.1 Choose as the preferred title for a musical work the composer's original title in the language in which it was presented. If the title of the first edition of a work is not known to be different in wording or language from the composer's original title, use the title of the first edition as the basis for the preferred title unless a later title in the same language is better known.

[examples need to be evaluated]

Exceptions:

6.18.0.3a a) Better known title in the same language

6.18.0.3a.1 If another title in the same language has become better known, choose it as the preferred title (see also [6.2.1–6.2.2](#)).

[examples need to be evaluated]

6.18.0.3b b) Long titles

6.18.0.3b.1 If the title is very long, use a brief title by which the work is commonly identified in reference sources. ~~choose (in this order of preference):~~  
a) ~~a brief title by which the work is commonly identified in reference sources~~  
b) ~~a brief title formulated by the cataloguer.~~

[examples need to be evaluated]

6.18.0.3c c) Titles that are not distinctive

6.18.0.3c.1 If the title in any language can be translated to a term in the language of the cataloging agency, if there is one, that conforms to the list below, follow the instructions in 6.18.1-6.18.3 when formulating the preferred title.

Fugue  
Sonata  
Suite  
Symphony  
Variations  
Solo  
Duet or Duo  
Trio  
Quartet  
Quintet  
Sextet  
Septet  
Octet  
Nonet  
Decet  
Duodecet

6.18.0.3c.2 For other titles chosen according to 6.18.0.3.1 that are not distinctive, also follow the instructions in 6.18.1-6.18.3 when formulating the preferred title. However,

a) When a composer uses a term for a type of composition as the title of a work that is definitely not a work of the type normally designated by the term, consider the title to be a

distinctive title.

b) When a composer uses a title that incorporates a type of composition, such as "Double concerto," "Trippelkonzert," consider the title to be a distinctive title.

- 6.18.0.4 Recording the preferred title
- 6.18.0.4.1 Record the title chosen as the preferred title for a musical work following the general guidelines on recording titles for works given under [5.5](#).
- 6.18.0.4.2 Omit from the title chosen according to [6.18.0.3](#):
- a) a statement of medium of performance (even if such a statement is part of a compound word, provided that the resulting word(s) is the name of a type of composition)
  - b) key
  - c) serial, opus, and thematic index numbers
  - d) number(s) (unless they are an integral part of the title)
  - e) date of composition
  - f) adjectives and epithets not part of the original title of the work
  - g) an initial article.
- ~~6.18.0.4.3~~ In the following examples the preferred title chosen as ~~defined above~~ a result of following this instruction is underlined.

[keep the list of examples as in draft 6.18.0.4.3 except for the revisions of "Five little pieces for piano, Grandes études, "Die Zauberflöte," and the addition of "Concerto à cinque shown here]

Five little pieces for piano [change to] Five little pieces  
for piano  
Grandes études [change to] Grandes études  
~~Die Zauberflöte~~ [change to] The magic flute  
Concerto à cinque

Exception:

- ~~6.18.0.4.4~~ If all of a composer's works with titles (selected according to [6.18.0.3](#)) that include the name of a type of composition are also cited as a numbered sequence of compositions of that type, formulate a preferred title using the name of the type of composition following the instructions given under [6.18.1](#).

## **I. Proposed revision of 6.18.1-6.18.3**

### **I.1. RDA 6.18.1.**

In proposed 6.18.1.1, the revised wording eliminates “type” at the end, a word that has caused catalogers problems in interpreting the rule on which this instruction is based. Enabling other language plurals of many preferred titles previously in English is another step towards internationalization of the instructions for music.

The proposed 6.18.1.2, replacing the draft 6.18.1.2, is a revision of draft 6.18.0.4.4 with the missing example included. The revision clarifies that the title actually *is* one of those types. The existing 6.18.1.2 is not needed, because it is covered by 6.18.0.3c.2.

LC proposes the deletion of draft 6.18.2 and draft 6.18.3 because they are covered by draft 6.18.0.2.

6.18.1 Preferred title consisting solely of the name of one type of composition

6.18.1.1 If the preferred title resulting from the application of [6.18.0](#) ~~is not distinctive, consists solely of the name of one type of composition,~~ record it the accepted form of name in the language preferred by the agency creating the data, if there is one. Record the name in the plural unless the composer wrote only one such work of the type.

[examples need to be evaluated]

~~6.18.0.4.4~~

6.18.1.2 If all of a composer's works with titles (selected according to [6.18.0.3.1c](#)) that ~~include~~ are the name of a one type of composition and ~~are~~ also are cited as a numbered sequence of compositions of that type, formulate a preferred title using the name of the type of composition following the instructions given under [6.18.1](#). Record the original language form of name for works intended for concert performance called *étude*, *fantasia*, or *sinfonia concertante* or their cognates.

~~Études~~  
~~(Resource described: Studies)~~

Symphonies . . .  
[Resource described: Sinfonia eroica. Also called Dritte  
Symphonie]

6.18.2—Duets

6.18.2.1—Record ~~Duets~~ for works variously titled duos, duets, etc.

~~Duets~~  
~~—(Resource described: Trois duos)~~

6.18.3.—Trio sonatas

6.18.3.1—Record ~~Trio sonatas~~ for works of the seventeenth and eighteenth centuries



~~variously titled *sonatas, trios, sonate a tre*, etc. These works are generally written for two treble instruments and continuo (usually violoncello and keyboard).~~

~~Trio sonatas~~

~~(Resource described: Twelve sonatas for two violins and a violoncello, with a thorough bass for harpsichord or organ)~~

~~Trio sonatas~~

~~(Resource described: Zwölf Triosonaten für zwei Violinen und Basse continuo)~~

## **J. Proposed revision of 6.18.5**

### **J.1. RDA 6.18.5.1.**

The proposed new wording at 6.18.5.1.2 adds an alternative recommended by many music catalogers.

6.18.5.1 Complete works

6.18.5.1.1 For a compilation that consists of, or purports to be, the complete musical works of a composer, including those that are complete at the time of publication, record the collective title *Works*.

Alternative

6.18.5.1.2 If a composer's works are entirely for one specific medium of performance and/or one form or type of composition, use that as the preferred title instead of *Works*.

Lute music

### **J.2. RDA 6.18.5.5.2.**

The proposed 6.18.5.5 is related to the revision of 6.2.7.3 (see C.1. above).

6.18.5.5 Other compilations

6.18.5.5.1 For a compilation containing various types of composition for various instrumental and vocal media by a single composer, see 6.2.7.3. ~~record the collective title *Selected works*.~~

Alternative

~~6.18.5.5.2—Create separate access points for each of the works in the compilation following the instructions given under 6.17.1.~~

### **K. Proposed revision of 6.20.0**

LC catalogers feel strongly that

1. AACR2's rigorous rules for the allowable vocabulary and number of elements in the medium of performance statement should be abandoned;
2. the medium statement should easily admit any media the composer might employ (e.g., bicycle, projectionist, dancer, operator of electronic sound manipulation equipment, etc.), whether in the composer's title/subtitle for a work, as taken from other information in the resource, or as taken from another source (principle of representation);
3. maintaining consistency in the medium of performance statement is important only for the arrangement of works by a given composer; it is unnecessary to insist on it throughout the catalog as a whole.

#### **K.1. RDA 6.20.0.3.**

The proposed revision of draft 6.20.0.3 has the following aspects: adding an instruction to 6.20.0.3.1 given elsewhere in *RDA*, moving the concept of a specific order from 6.20.0.3.1 to a new 6.20.0.3.4, and revising the renumbered 6.20.0.3.5 to point to a later instruction where more detail is already given.

Seemingly endless discussion has taken place over the years about what is meant in AACR2 25.30B1 by "score order." The issue has been what "score" means, whether a supposedly standard scheme common to all notated musical works, or *the* score being cataloged. In addition to the fact that the resource may not be notated music, a format for the work that the library may not even own, in fact there is no definitive score order. Consequently, LC prefers just to omit this term from *RDA*, because 1) the prescriptive "score order" is based on the Western symphony orchestra, or sometimes the Western wind band, yet individual instruments in larger ensembles like these are never included in preferred titles, but only the name of the ensemble; 2) "other" instruments as indicated in 6.20.0.3.4 could now be interpreted as including names of ensembles; 3) this is one small way to remove Western bias from these instructions; 4) it would be a simplification to remove this unnecessary complication. We have added to certain instructions a provision for using a specific order when it appears that doing so is desirable.

The exceptions proposed at 6.20.0.3.4.1 have been moved there from *RDA* 6.17.1.10.2. The "However" statements at 6.20.0.3.2 are new wording; respecting the principle of representation, LC proposes that if the composer specifies a work is for a particular kind of singing voice, the medium should be in the preferred title. The new wording at 6.20.0.3.6 gathers some references made elsewhere and is expanded to fill gaps in AACR2.

6.20.0.3 Recording medium of performance

6.20.0.3.1 Record the medium of performance in the language of the cataloguing agency, specifically, following the instructions given under 6.20.0.4–6.20.0.13, but do not use more than three elements except as instructed under b) below. Record the elements in the following order:

~~voices~~  
~~keyboard instrument if there is more than one non-keyboard instrument~~  
~~the other instruments in score order~~  
~~continuo~~

{examples}

Exception

6.20.0.3.2 If a composer names a specific singing voice in the original title give the medium in the preferred title.

Songs, contralto, piano, op. 2

(Resource described: Three songs for contralto with piano accompaniment, op. 2 / by Frederic Ayres)

Songs, tenor, piano

(Resource described: 3 songs for tenor and piano 1978/9 / by Charles Wuorinen)

Exception

6.20.0.3.3 If the medium is other than the one that is implied, add the statement.

Symphonies, organ

6.20.0.3.4 Record the elements in the following order:

a) When there is one non-keyboard instrument, etc.

voice(s)

non-keyboard instrument\*

\*footnote: Including media other than voices or instruments.

keyboard instrument

continuo

electronics

b) When there is more than one non-keyboard instrument

voice(s)

keyboard instrument(s)

other instruments, etc.\*

\*footnote: Including media other than voices or instruments.

continuo

electronics

Exceptions

6.20.0.3.4.1 Do not add a statement of the medium of performance if:

a) the medium is implied by the title

[examples from 6.17.0.1.2a]

b) the work consists of a set of compositions for different media, or is one of a series of sets of compositions with the same title but for different media

[examples from 6.17.0.1.2b]

c) the medium was not designated by the composer

d) the complexities of stating the medium are such that an arrangement by other identifying elements (e.g., thematic index number or opus number, see 6.21) would be more useful.

[examples from 6.17.0.1.2d]

6.20.0.3.25 If there is more than one part for a particular instrument or voice, or a number of hands other than two, follow the instructions under 6.20.0.14 add the appropriate numeral in parentheses after the name of that instrument or voice unless the number is otherwise implicit.

{examples}

6.20.0.3.6 If the medium, or any part of it, is not stated specifically, is indeterminate, or is unspecified, see 6.20.0.13.

**K.2. RDA 6.20.0.5.3.**

LC proposes the deletion of 6.20.0.5.3 because LC's proposal in K.1 removes the limit on the number of elements in the medium of performance statement.

~~6.20.0.5.3 If the preferred title is *Trio(s)*, *Quartet(s)*, or *Quintet(s)*, and the work is for a combination other than one listed above, record each medium even if more than three different instruments must be recorded.~~

{examples}

**K.3. RDA 6.20.0.6.**

Draft 6.20.0.6 is being proposed for revision for the following reasons:

6.20.0.6.1: A “type” of instrument could be understood as a family of instruments, e.g., “string instruments,” “electronic instruments,” etc. What this means is “individual instruments.”

6.20.0.6.3b: Respecting the principle of representation and having eliminated the requirement to maintain absolute consistency in medium of performance statements throughout the catalog, we see no reason to omit such designations if the composer has indicated them.

6.20.0.6.3, paragraph b): It is fairly common for a player to alternate with one or two additional instruments, especially of the same family; that situation should also be ignored.

6.20.0.6.5: The replacement wording from *LCRI* 25.30B4 fills in a gap in *AACR2*.

6.20.0.6.6: This new instruction fills in the gap in *AACR2* for this common type of medium.

6.20.0.6 Individual instruments

6.20.0.6.1 When recording an individual ~~type~~ of instrument, use a term in the language preferred by the agency creating the data whenever possible. Use the following list of terms as a guide. When alternatives are given, choose a term and use it consistently.

[list of terms retained as given]

6.20.0.6.2 If there is more than one part for a particular instrument or voice, or a number of hands other than two, follow the instructions under 6.20.0.14.  
~~For keyboard instruments use:~~

{list of terms}

6.20.0.6.3 Omit the following elements:

- a) the designation of the key in which an instrument is pitched  
clarinet (*not* clarinet in A)
- b) ~~the terms *alto*, *tenor*, *bass*, etc.~~  
~~recorder (*not* alto recorder)~~  
~~saxophone (*not* alto saxophone)~~
- e**b**) the names of alternative or doubling instruments

6.20.0.6.4 Use *continuo* for a thorough bass part, with or without figures, realized or unrealized, whether it is named as *basso continuo*, *figured bass*, *thorough bass*, or *continuo*.

6.20.0.6.5 For stringed keyboard instruments, if the application of this instruction could result in the separation of a composer’s works for or including stringed keyboard instruments between more than one instrument, such as harpsichord (or clavichord) and piano, choose the instrument for which the major portion of the composer’s works were intended and specify that as

~~the medium of performance in all medium statements. If no keyboard instrument predominates, use *keyboard instrument* as the medium of performance in all medium statements. If the composition is intended for a keyboard instrument, but no particular instrument is named and the work can be played on any keyboard instrument, use *keyboard instrument*.~~

6.20.0.6.6 Use names of electronic instruments if given in the resource or other source; otherwise, use *electronics*.

#### **K.4. RDA 6.20.0.7.**

The terms in draft 6.20.0.7.1 are only used when there is only one performer to a part except percussion and electronics (percussion and electronics are always exceptions), a qualification that should be explicit in the instruction. Under the draft instructions, the names of families, etc., of instruments, would be substituted as collective terms in order to limit the number of elements in the statement to three. So the fact that collective terms would now be used only if so named in the resource needs to be stated.

LC proposes eliminating the restriction for the use of “instrumental [string, wind, etc.] ensemble;” however, the option to specify a type of ensemble is still needed if the resource or other source doesn’t provide more specific information. A term is being added for the family of instruments representing electronic media.

6.20.0.7 Groups of instruments

6.20.0.7.1 Record one of the following terms in the language of the cataloguing agency for a group of instruments with one performer to a part when no more specific medium is given in the preferred source of information:

woodwinds  
brasses  
winds (*for woodwinds and brasses*)  
percussion  
plucked instruments  
keyboard instruments  
strings  
instrumental [string, wind, etc.] ensemble (~~*for four or more diverse instruments*~~)  
electronic instruments

6.20.0.7.2 For instrumental music intended for a large ensemble, see the instructions given under 6.20.0.8.

6.20.0.7.2~~3~~ For standard chamber music combinations, see the instructions given under 6.20.0.5.

**K.5. RDA 6.20.0.8.**

Draft 6.20.0.8 is being revised in the interest of the principle of representation. Just as the components of an orchestra, string orchestra, or band may differ from composer to composer, more than one composer may use other terms for ensembles but each composer may have used that term to mean a different combination of instruments. That doesn't matter, as there are places elsewhere in the record to describe specific instrumentation should such a description be considered necessary.

6.20.0.8 Instrumental music for large ensembles ~~orchestra, string orchestra, or band~~

6.20.0.8.1. For instrumental music intended for a large ensemble, ~~orchestra, string orchestra, or band~~, record the name of the ensemble as found in the resource ~~one of the following~~ terms:

~~orchestra (for full or reduced orchestra)  
string orchestra  
band~~

band

chamber orchestra

clarinet choir  
(Preferred title: Fantaisies)

jazz orchestra

orchestra

string orchestra

variety orchestra  
(Preferred title: Suites)

6.20.0.8.2 If the composer names an ensemble but also singles out specific instruments or groups of instruments that are included with the larger ensemble, name them following the term for the larger ensemble:

string orchestra

percussion

celesta  
(Preferred title: Music)

6.20.0.8.23 Disregard continuo when it is part of an orchestra or string orchestra.

**K.6. RDA 6.20.0.9**

Proposed 6.20.0.9.3 is a new instruction to fill in a gap in AACR2.

Exception:

6.20.0.9.3 For a work for two or more of the same solo instrument, or for one instrument for other than two hands, and accompanying ensemble, follow the instructions under 6.12.0.14.

**K.7. RDA 6.20.0.10.**

Draft 6.20.0.10.3 is being revised to remove the limitation of three omitted by the proposed revision in K.1 and to remove the closed list (terms given instead as examples).

6.20.0.10 Solo voices

6.20.0.10.3 Use a general term ~~one of the following terms~~ for two or more solo voices of different ranges if no specific voice types or registers can be ascertained. ~~whenever it is necessary to reduce the number of elements in the medium statement to three or fewer.~~

mixed solo voices

men's solo voices

women's solo voices

**K.8. RDA 6.20.0.12**

Another example is proposed for draft 6.20.0.12.1; draft 6.20.0.12.2 is being revised to add an exception to 6.20.0.12.1 consistent with the principle of representation.

6.20.0.12 Accompaniment for songs, Lieder, etc.

6.20.0.12.1 If a work (other than one in a "popular" idiom) requires an initial title element such as *Songs*, *Lieder*, etc., and is to be accompanied by anything other than a keyboard stringed instrument alone, record the name(s) of the accompanying instrument(s) and *accompaniment*. If such a work is not accompanied record *unaccompanied*.

[4 examples as in draft]



synthesizer accompaniment  
(Preferred title: Songs)

Exception

6.20.0.12.2 If a composer names a specific voice type or register in the original title give that medium in the preferred title.

Gesänge, contralto, viola, piano, op. 91  
(Resource described: Zwei Gesänge für eine Altstimme mit Bratsche  
und Pianoforte, op. 91 / von Johannes Brahms)

Lieder, soprano, string quartet, op. 40  
(Resource described: Five songs for soprano and string quartet, op. 40  
... / Karl Weigl)

**K.9. RDA 6.20.0.13**

The revision of draft 6.20.0.13.1 fills in a gap in AACR2. LC recommends the deletion of draft 6.20.0.13.2 because that instruction relates to conflict resolution and doesn't belong in 6.20.0.13; a replacement 6.20.0.13.2 addresses a set of exceptions.

6.20.0.13 Indeterminate medium of performance

6.20.0.13.1 If the medium of performance, or any part of it, is not stated specifically in the resource or other source or is unspecified, record that part of the medium element in the following order of priority: Do record a statement of medium of performance in the case of:

- ~~a) a work (especially one of the Renaissance period) intended for performance by voices and/or instruments~~
- ~~b) an instrumental chamber work for which the precise medium is not clearly defined.~~

a) If only the family of instruments or voices, or a collective term for other mediums, is indicated by the composer, or is available from any other source, give the family, collective term, etc.

accordion  
violin  
chordal instrument  
(Preferred title: Trio)

b) If only the range or general type of instrument or voice is indicated by the composer, or is available from any other source, give the range:

low instrument  
orchestra  
(Preferred title: Concertos)

treble instrument  
organ  
(Preferred title: Choral preludes)

melody instrument  
piano  
(Preferred title: Suites)

violoncello  
bass  
(Preferred title: Sonatas)

- c) If some parts of the medium are indicated by the composer, or are available from any other source, and others are unspecified or are indicated as "unspecified" or a similar term, give the individual parts of the medium as appropriate in the guidelines above, also using "unspecified" or a similar term as appropriate.

unspecified instruments (3)  
(Preferred title: Pieces)

#### Exception

6.20.0.13.2 Do not record a statement of medium of performance in the case of:

- a) a work (especially of the Renaissance period) intended for performance by voices and/or instruments
- b) an instrumental chamber work for which the precise medium is not clearly defined and cannot be ascertained from any other source
- c) no medium of performance is specified by the composer and none can be ascertained from any other source

~~6.20.0.13.2 If, however, two or more such works by the same composer have the same title, record the number of parts or voices. Use voices to designate both vocal and instrumental parts.~~

~~{examples}~~

#### **K. 10. RDA 6.20.0.14.**

Proposed 6.20.0.14 is new wording to fill in a gap in AACR2. A specific situation is addressed in 6.20.0.14.4: Because one percussionist usually plays more than one instrument, and there is no standard set-up for electronics, it would not be possible to tell whether a

numeral in parentheses stood for the number of players or the number of instruments.

6.20.0.14 More than one instrument, ensemble, voice, other performer, and number of hands

6.20.0.14.1 If there is more than one part for a particular instrument, voice, speaker, chorus, etc., add the appropriate arabic numeral after the name of that instrument, voice, etc.:

flutes (2)  
oboes (2)  
clarinets (2)  
horns (2)  
bassoons (2)  
(Preferred title: Parthien)

viols (5)  
(Preferred title: Fantasias)

violins (2)  
viola  
violoncellos (2)  
(Preferred title: Quintets)

6.20.0.14.2 Designate the number of hands as follows:

a) for one instrument, 2 hands, omit a designation

guitar  
(Preferred title: Preludes)

piano  
(Preferred title: Rondos)

trumpet  
(Preferred title: Variations)

b) for one instrument, other than two hands, specify the number of hands

piano, 1 hand  
(Preferred title: Études)

viola, 3 hands  
(Preferred title: Sonatas)

c) for two keyboard instruments, 4 hands omit a designation

organs (2)  
(Preferred title: Sonatas)

d) for two keyboard instruments other than 4 hands, specify the number of hands

pianos (2), 8 hands

e) for more than two keyboard instruments, do not specify the number of hands

pianos (8)

6.20.0.14.3 Designate the number of large ensembles and choruses using numerals as follows:

choruses (2), mixed voices  
(Preferred title: Gesänge)

string orchestras (2)  
(Preferred title: Concertos)

6.20.0.14.4 For electronics or percussion, do not specify the number of performers even if indicated in the resource or available from any other source.

## **L. Proposed revision of 6.21.03**

### **L.1. RDA 6.21.0.3.**

The proposed 6.21.0.3a.2 is new wording based on *LCRI 25.30C2*; this new instruction adds information missing in *AACR2*.

6.21.0.3 Recording numeric designations

6.21.0.3.1 Record as many of the following numeric designations as can readily be ascertained.

6.21.0.3a a) Serial number

6.21.0.3a.1 If works with the same title and the same medium of performance are consecutively numbered in music reference sources, record the number.

no. 2  
(Preferred title: Quartets; medium of performance: strings)

no. 5  
(Preferred title: Symphonies)

6.21.0.3a.2 If different works in a consecutively numbered series have different forms of numerical designation, and different words introducing the number in the sources on which the preferred access point for the work is based, select one of the forms to use in all the numbers in the series.

Madrigali, voices (5), book 1

(Resource described: Madrigali a cinque voci, libro primo / Philippe de Monte)

Madrigali, voices (5), book 2

(Resource described: Il secondo libro de madrigali a cinque voci / Philippe de Monte)

Madrigali, voices (5), book 3

(Resource described: Il terzo libro de madrigali a cinque voci / Philippe de Monte)

[no changes to 6.21.03b or c]

## **M. Proposed revision of 6.22**

### **M.1. RDA 6.22.**

LC recommends changing the status of this element from “required” to “optional” because 1) many works before the 18th century are not in a key, 2) key and mode can be indefinite in some 19th century works, and 3) many works after the 19th century are not in a key.

6.22 Key

Optional Required<sup>25</sup>

<sup>25</sup> Key is required ~~when needed to distinguish an~~ in the access point representing the work if at least one of the conditions in 6.22.0.3.1 is present ~~from another access point (see 6.17.1.10–6.17.1.12).~~

### **M.2. RDA 6.22.0.3.**

LC prefers to base the decision about key and mode on the work rather than on the manifestation. We also prefer an instruction that does not divide the universe into two groups.

6.22.0.3 Recording key

6.22.0.3.1 Record the key, or key and mode, using one or more of the following: ~~as follows:~~

- a) if they are commonly given in reference sources;
- b) if they appear in the composer's original title or of the first edition, if that is used instead as the source of the preferred title;
- c) if they are apparent from the notated music.

~~6.22.0.3a — a) Pre-twentieth-century works~~

~~6.22.0.3a.1 — For pre-twentieth-century works, record the key. If the mode is major or minor, add the appropriate word.~~

~~{examples}~~

~~6.22.0.3b — b) Post-nineteenth-century works~~

~~6.22.0.3b.1 — For post-nineteenth-century works, record the key if it is stated prominently in the resource being catalogued. If the mode is clearly major or minor, add the appropriate word.~~

~~{examples}~~

### **M.3. RDA 6.22.0.3b.1.**

As an alternative, LC proposes a revision of draft 6.22.0.3b.1, if the JSC does not accept the proposal in M.2 above.

6.22.0.3b b) Post-nineteenth century works

6.22.0.3b.1 For post-nineteenth-century works, include the key if it is part of the composer's original title or of the title of the first edition, if that is used instead as the source of the preferred title. Add the mode if it appears in the source chosen. ~~record the key if it is stated prominently in the resource being catalogued. If the mode is clearly major or minor, add the appropriate word.~~

[examples need to be evaluated]