

To: Joint Steering Committee for Development of RDA

From: Damian Iseminger, Chair, JSC Music Working Group

Subject: Revisions to 6JSC/MusicWG/11, Instructions for additions to access points representing musical works with distinctive titles (6.28.1.10 and 6.28.1.10.1)

Related documents:

6JSC/MusicWG/11
6JSC/MusicWG/11/ACOC response
6JSC/MusicWG/11/ALA response
6JSC/MusicWG/11/CCC response
6JSC/MusicWG/11/DNB response
6JSC/MusicWG/11/LC response
6JSC/MusicWG/11/UK response

Abstract

This revised proposal presents two options for revising the instructions for additions to access points representing musical works with distinctive titles at 6.28.1.10 and 6.28.1.10.1, based on comments received in the JSC responses. Option 1, the preferred Working Group version, combines 6.28.1.10 and 6.28.1.10.1 into a single instruction and is based on the LC Alternative proposal. Option 2 presents a more extensive re-working of 6.28.1.10 and 6.28.1.10.1 and is based mostly on the ALA Alternative proposal.

Justification

The purpose of this revised proposal is to take into account comments from the JSC responses regarding 6JSC/MusicWG/11.

Issues requiring resolution

The major theme that emerged during the Working Group review of the JSC responses to 6JSC/MusicWG/11 was that the proposal as originally presented was simply too prescriptive for an international standard and that revisions to the existing instructions needed to be more broadly applicable. The responses suggested that specific applications of the concepts in 6.28.1.10 and 6.28.1.10.1 might be better suited for community guidelines. Given the above, the Working Group is presenting two options for revision of these instructions.

Option 1, preferred by the Working Group, is based on the LC alternative proposal, and preserves the priority given to medium of performance and form of work. This of course assumes that phrases such as “Piano work” can be considered phrases indicative of the

form of work and not as phrases denoting other distinguishing characteristics. Since there are only two options present initially, the paragraph about using the same type of addition is preserved.¹ Because the original intention of 6JSC/MusicWG/11 was to continue the practice of using serial numbers to identify works with distinctive titles when it was advantageous to do so, an Exception has been added by the Working Group to the instruction for this situation. Finally, the elements formerly listed in 6.28.1.10.1 are listed at the end of the instruction.

In this option, the Working Group has kept the reference to 6.28.1.9.1 for medium of performance and has not accepted the LC suggestion to replace 6.28.1.10.1 with medium of performance instructions for distinctive titles. This decision will be explained in more detail below. Because of this, 6.28.1.10.1 is removed from *RDA* in this proposal.

Option 2 is based on the ALA alternative. It takes the elements listed in the current 6.28.1.10 and 6.28.1.10.1 (deleting 6.28.1.10.1 in the process) and combines them into a single list of elements. The element names are given as they are found in *RDA*. The 6.28.1.10 revision also takes into account the UK concern over the prescription to use the same type of addition and deletes the offending paragraph. The examples include suggestions for revisions based on the striking out of the paragraph. The examples also include those currently present in 6.28.1.10.1, once again changed to reflect the more wide-open nature of this option.

Unresolved Issue: Medium of Performance

The Working Group in principle agreed with LC's analysis that a reference in the list of elements at 6.28.1.10 to the instructions for adding medium of performance to an authorized access point naming only a type of composition at 6.28.1.9.1 was problematic since 6.28.1.10 was concerned with additions to authorized access points with distinctive titles. However the Working Group had internal disagreements about whether the 6.28.1.9.1 Exceptions should be replicated (in whole or in part) in a new 6.28.1.10.1 for adding medium of performance or if the instruction should simply reference 6.15.

In light of the fact that responses to 6JSC/MusicWG/14 and 6JSC/MusicWG/Discussion/2 suggest that the JSC would be amenable to a significant revision and restructuring of *RDA* instructions for medium of performance in 6.15 and 6.28, the Working Group suggests that the medium of performance issue is better addressed in future proposals that deal with medium holistically, and that for the time being the status quo for adding medium of performance to authorized access points with distinctive titles be maintained, i.e. the reference to 6.28.1.9.1 is kept.

¹ If no resolution can be reached on form of work v. other distinguishing characteristic, the instruction could be modified to include other distinguishing characteristic in the initial list and remove the requirement that the same type of addition be used for all titles that conflict. This would also necessitate the removing of other distinguishing characteristic from the list at the end of the instruction.

Impact of the revisions

Option 1: This option, the preferred option of the Working Group, preserves the priority given to medium of performance or form of work in the current version of *RDA*. It also corrects the deficiency in the current instructions that implies that medium of performance or form of work must be added and acknowledges that in some cases it may not be possible to use such elements and instead instructs one to use other elements to break the conflict.

Option 2: Communities in North America and the UK who wish to retain the traditions of distinguishing authorized access points for musical works with distinctive titles from *AACR2* and *RDA* will need to do so in community guidelines. However other communities of practice would be free to distinguish these access points as they see fit, due to the more broadly applicable nature of the changes. While several members of the Working Group were sympathetic to this option, it was felt that this option might be too disruptive to current cataloging practice and that in this instance the more conservative version of Option 1 was more prudent.

Changes

Option #1: *Changes based on the LC alternative proposal*

Change #1: Revisions to 6.28.1.10

Marked-up version - based on current *RDA* text

6.28.1.10 Additions to Access Points Representing Musical Works with Distinctive Titles

Include additional elements in authorized access points if needed to distinguish the access point for a musical work:

from one that is the same or similar but represents a different work

or

from one that represents a person, family, corporate body, or place.

Include one or more of the following elements, as appropriate:

a) ~~the~~ medium of performance (see 6.28.1.9.1)

or

b) form of work (see 6.3) ~~another distinguishing characteristic of the work (see 6.6)~~

When adding the medium of performance or the form of work, use Use the same type of addition for each of the access points for different musical works with identical titles.

EXAMPLE

Debussy, Claude, 1862–1918. Images, orchestra

Debussy, Claude, 1862–1918. Images, piano

not Debussy, Claude, 1862–1918. Images (Piano work)

Granados, Enrique, 1867–1916. Goyescas (Opera)

Granados, Enrique, 1867–1916. Goyescas (Piano work)

not Granados, Enrique, 1867–1916. Goyescas, piano

Exception

If:

the work is part of a consecutively numbered series

and

the serial number is more useful than the medium of performance or the form of work to identify the work

then:

use instead the serial number (see [6.16.1.3.1](#))

EXAMPLE

[To be provided by Examples Editor]

If the medium of performance or form of work is not sufficient or is not available to distinguish one access point from another, add one or more of the following elements instead, as appropriate:

a) date of work (see [6.4](#))

b) place of origin of the work (see [6.5](#))

c) another distinguishing characteristic of the work (see [6.6](#))

d) numeric designation of a musical work (see [6.16](#))

and/or

e) key (see [6.17](#))

EXAMPLE

[to be added by Examples Editor]

Clean version - based on current RDA text

6.28.1.10 Additions to Access Points Representing Musical Works with Distinctive Titles

Include additional elements in authorized access points if needed to distinguish the access point for a musical work:

from one that is the same or similar but represents a different work

or

from one that represents a person, family, corporate body, or place.

Include one or more of the following elements, as appropriate:

a) medium of performance (see [6.28.1.9.1](#))

or

b) form of work (see [6.3](#))

When adding the medium of performance or the form of work, use the same type of addition for each of the access points for different musical works with identical titles.

EXAMPLE

Debussy, Claude, 1862–1918. Images, orchestra

Debussy, Claude, 1862–1918. Images, piano

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Exception

If:

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then:

use instead the serial number (see [6.16.1.3.1](#))

EXAMPLE

[To be provided by Examples Editor]

If the medium of performance or form of work is not sufficient or is not available to distinguish one access point from another, add one or more of the following elements instead, as appropriate:

- a) date of work (see [6.4](#))
 - b) place of origin of the work (see [6.5](#))
 - c) another distinguishing characteristic of the work (see [6.6](#))
 - d) numeric designation of a musical work (see [6.16](#))
- and/or*
- e) key (see [6.17](#))

EXAMPLE

[to be added by Examples Editor]

Change #2: Deletion of 6.28.1.10.1

Marked-up version – *no clean version provided*

~~6.28.1.10.1 Additional Elements to Resolve Conflict~~

~~If the additional elements at [6.28.1.10](#) do not resolve the conflict, include one or more of the following:~~

- ~~a) a numeric designation (see [6.28.1.9.2](#))~~
 - ~~b) key (see [6.28.1.9.3](#))~~
 - ~~c) the year of completion of composition (see [6.4](#))~~
 - ~~d) the year of original publication (see [6.4](#))~~
- ~~*and/or*~~
- ~~e) any other identifying element, such as place of composition (see [6.5](#)), or the name of the first publisher (see [6.6](#))~~

EXAMPLE

~~Bach, Johann Sebastian, 1685–1750. Was Gott tut, das ist wohlgetan (Chorale prelude)~~
~~Bach, Johann Sebastian, 1685–1750. Was Gott tut, das ist wohlgetan (Cantata), BWV-98~~
~~Bach, Johann Sebastian, 1685–1750. Was Gott tut, das ist wohlgetan (Cantata), BWV-99~~

Option #2: *Changes based on ALA alternative proposal for 6.28.1.10*

Change #1: Revisions to 6.28.1.10

Marked-up version - *based on current RDA text*

6.28.1.10 Additions to Access Points Representing Musical Works with Distinctive Titles

Include additional elements in authorized access points if needed to distinguish the access point for a musical work:

from one that is the same or similar but represents a different work

or

from one that represents a person, family, corporate body, or place.

Include one or more of the following elements, as appropriate:

a) the medium of performance (see [6.28.1.9.1](#))

or

b) numeric designation of a musical work (see [6.16](#))

c) key (see [6.17](#))

d) form of work (see [6.3](#))

e) date of work (see [6.4](#))

f) place of origin of the work (see [6.5](#))

g) another distinguishing characteristic of the work (see [6.6](#)), such as the name of the first publisher.

Use the same type of addition for each of the access points for different musical works with identical titles.

EXAMPLE

Debussy, Claude, 1862–1918. Images, orchestra

Debussy, Claude, 1862–1918. Images, piano

~~not~~ Debussy, Claude, 1862–1918. Images (Piano work)

Granados, Enrique, 1867–1916. Goyescas (Opera)

Granados, Enrique, 1867–1916. Goyescas (Piano work)

~~not~~ Granados, Enrique, 1867–1916. Goyescas, piano

Bach, Johann Sebastian, 1685–1750. Was Gott tut, das ist wohlgetan, BWV 1116

Bach, Johann Sebastian, 1685–1750. Was Gott tut, das ist wohlgetan, BWV 98

Bach, Johann Sebastian, 1685–1750. Was Gott tut, das ist wohlgetan, BWV 99

Clean version - *based on current RDA text*

6.28.1.10 Additions to Access Points Representing Musical Works with Distinctive Titles

Include additional elements in authorized access points if needed to distinguish the access point for a musical work:

from one that is the same or similar but represents a different work

or

from one that represents a person, family, corporate body, or place.

- a) medium of performance (see [6.28.1.9.1](#))
- b) numeric designation of a musical work (see [6.16](#))
- c) key (see [6.17](#))
- d) form of work (see [6.3](#))
- e) date of work (see [6.4](#))
- f) place of origin of the work (see [6.5](#))
- g) another distinguishing characteristic of the work (see [6.6](#)), such as the name of the first publisher.

EXAMPLE

Debussy, Claude, 1862–1918. Images, orchestra

Debussy, Claude, 1862–1918. Images, piano

Granados, Enrique, 1867–1916. Goyescas (Opera)

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Bach, Johann Sebastian, 1685–1750. Was Gott tut, das ist wohlgetan, BWV 99

Change #2: Revisions to 6.28.1.10.1

Same as the change presented in Option #1, Change #2.

Other changes in RDA

This proposal does not affect other instructions or references to/from other instructions.

Changes to the RDA Element Set

No changes are needed.