

To: Gordon Dunsire, Chair, RDA Steering Committee

From: Damian Iseminger, Chair, RSC Music Working Group

Subject: Replacement of *RDA* 6.15 Medium of Performance

Related documents:

RSC/MusicWG/4
6JSC/MusicWG/14 and responses
6JSC/MusicWG/Discussion/2 and responses
6JSC/LC/31

Abstract

The proposal replaces *RDA* 6.15 Medium of Performance. The new text considerably shortens and simplifies the instruction. An appendix to this proposal includes an addition for the “Tools” tab of the *RDA Toolkit* that serves as a guide for recording medium of performance terms for those users that do not have access to a controlled vocabulary for recording medium of performance.

Justification

The task of replacing *RDA* 6.15 was assigned by the RSC to the Music Working Group for completion in 2016.

Issues requiring resolution

At the JSC meeting in November 2015, the Music Working Group was encouraged to pursue a replacement of *RDA* 6.15, based on changes proposed in 6JSC/MusicWG/14 and on changes discussed in version B of *RDA* 6.15 in 6JSC/MusicWG/Discussion/2. The Working Group was also encouraged to use a Phoenix schedule for 6.15.

There are 2 major conceptual changes for this instruction. The first change is that there are no longer any internal vocabularies for recording medium of performance. Terms for recording medium of performance must come from a vocabulary external to *RDA*. The second change is that there are no application instructions. The “how” of recording medium of performance will be left to application profiles, policy statements, and best practices documentation.

Using an external vocabulary for terms should be fairly straightforward. There are at least two vocabularies available for medium of performance terms. One is the list maintained by

the International Association of Music Libraries (IAML) for UNIMARC field 146, hosted at the Ufficio Ricerca Fondi Musicali - Biblioteca Nazionale Braidense and available at http://www.urfm.braidense.it/risorse/searchmedium_en.php. A SKOS version of the list is also available in the Open Metadata Registry. The other vocabulary is the *Library of Congress Medium of Performance Thesaurus* (LCMPT). These terms may be accessed through the Classification Web product or through the Library of Congress Linked Data Service (<http://id.loc.gov/authorities/performanceMediums>). LCMPT is also available as MARC21 records that may be downloaded into local library systems.

For those RDA users that do not consider either vocabulary appropriate for their needs and would like guidance for selecting appropriate terms because a list is not available in an appropriate language, an addition for the Tools tab of the *RDA Toolkit* is proposed in the appendix of this proposal. It is modeled on the “Books of the Bible” tool that was proposed in 6JSC/LC/31. The terms listed in the proposed tool are those terms currently found throughout the Toolkit version of *RDA* 6.15.

The decision to not include application instructions was made in the interest of providing maximum flexibility when recording medium of performance. The current instructions work best for recording the medium of performance of music belonging to the Western art music tradition. For other traditions of music, it may make more sense to record the medium of performance in an entirely different way. Rather than having *RDA* provide this guidance, the Working Group decided that communities of practice must make this determination themselves. Those decisions may be documented in application profiles, policy statements, or best practices documents.

A note on the supplied examples: in some parts of the proposal, examples were carried over from the current *RDA* text. In the case of the examples for proposed *RDA* 6.15.1.6.1-6.15.1.6.3, these will need to be revised to only show the numbering by itself and not with the associated medium of performance term.

Impact of the revisions

The replacement instruction will allow for more flexibility in recording medium of performance. Its implementation may cause some initial confusion among catalogers as it concerns the recording of medium of performance when there is one player to a part, when a soloist(s) is accompanied by some kind of ensemble, and when some parts of the medium of performance are indeterminate. Medium of performance statements could vary from agency to agency depending on how the instructions are applied but, if desired, consistency could be achieved via resources that supplement *RDA*.

Changes

No marked-up version provided; clean copy only.

In cases where examples have been provided, they have been taken directly from *RDA* 6.15 without alteration.

6.15 Medium of Performance

CORE ELEMENT

Medium of performance is a core element when needed to differentiate a musical work from another work with the same title. It may also be a core element when identifying a musical work with a title that is not distinctive.

6.15.1 Basic Instructions on Recording Medium of Performance

6.15.1.1 Scope

Medium of performance▼ is the instrument, instruments, voice, voices, etc., for which a musical work was originally conceived.

6.15.1.2 Sources of Information

Take information on medium of performance from any source.

6.15.1.3 Recording Medium of Performance

Record an appropriate term for an instrument, voice, ensemble, or another medium of performance using a controlled list of terms, if available. If such a list is not available, see the listing of medium of performance terms on the Tools tab of the RDA Toolkit:**Medium of Performance**. Record the most specific term possible. This can be:

- a) a term for a specific instrument, voice or ensemble (e.g., clarinet, tin can, computer, soprano voice, string orchestra)
- b) a term for an unspecified instrument, voice or ensemble (e.g., instrument, voice, ensemble)
- c) a term for a family of instruments or voices (e.g., plucked instrument, female voice)
- d) a term for an ensemble consisting of the same family of instruments or voices (e.g., string ensemble, women's chorus)

e) a term for the range or general type of instrument or voice (e.g., bass instrument, melody instrument, high voice)

and/or

f) a collective term for other media, etc. (e.g. mixed media, electronics).

Record a term in the language preferred by the agency creating the data whenever possible.

When recording the medium of performance, apply these additional instructions, as applicable:

alternative instruments and voices (see [6.15.1.4](#))

doubling instruments and voices (see [6.15.1.5](#))

number of parts, ensembles, etc. (see [6.15.1.6](#))

Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, see [6.28.1.9](#).

EXAMPLE

[Examples needed]

For guidelines on recording details about the medium of performance, see the instructions for medium of performance of musical content at [7.21](#).

6.15.1.4. Alternative Instruments and Voices

Record the names of alternative instruments and voices. Record the number of parts, hands, or performers (see [6.15.1.6](#)), as applicable.

EXAMPLE

viola

Resource described: Sonata for clarinet (or viola) and piano, E flat major, op. 120, no. 2 / Johannes Brahms. **Medium of performance recorded as:** clarinet, viola, piano

6.15.1.5 Doubling Instruments and Voices

Record the names of doubling instruments and voices. Record the number of parts, hands, or performers (see [6.15.1.6](#)), as applicable.

EXAMPLE

piccolo

Resource described: Nataraja : for flute (doubling piccolo) and piano / Jonathan Harvey. **Medium of performance recorded as:** flute, piccolo, piano

Optional Omission

Omit doubling instruments and voices.

6.15.1.6 Number of Parts, Ensembles, Etc.

Record the number of parts, ensembles, etc. by applying these instructions, as applicable:

number of parts or performers for each instrument or voice (see [6.15.1.6.1](#))

number of hands for each instrument (see [6.15.1.6.2](#))

number of performers for a group of solo percussion instruments (see [6.15.1.6.3](#))

number of ensembles (see [6.15.1.6.4](#))

total number of parts or performers (see [6.15.1.6.5](#))

total number of ensembles (see [6.15.1.6.6](#)).

6.15.1.6.1 Number of Parts or Performers for Each Instrument or Voice

Record the number of parts or performers for each instrument or voice, if it can be determined.

EXAMPLE

[Examples needed]

Optional omission

Omit the number of parts or performers for each instrument or voice if there is only one part for the instrument or voice.

6.15.1.6.2 Number of Hands for Each Instrument

Record the number of hands for each instrument if other than two.

EXAMPLE

piano, 1 hand
harpsichord, 4 hands
viola, 4 hands

For two or more keyboard or mallet (marimba, vibraphone, xylophone, etc.) instruments, specify the number of hands if other than two per instrument.

EXAMPLE

pianos (2), 6 hands
pianos (2), 8 hands
marimbas (2), 8 hands
but
organs (2)

6.15.1.6.3 Number of Performers for a Group of Percussion Instruments

Record the number of performers for a group of percussion instruments, if it can be determined.

EXAMPLE

percussion (3 performers)

Optional omission

Omit the number of performers for a group of percussion instruments if there is only one player.

6.15.1.6.4 Number of Ensembles

Record the number of ensembles for each ensemble, if it can be determined.

EXAMPLE

[Examples needed]

Optional omission

Omit the number of ensembles for each ensemble if there is only one ensemble.

6.15.1.6.5 Total Number of Parts or Performers

Record the total number of parts or performers, if it can be determined.

EXAMPLE

[Examples needed]

6.15.1.6.6 Total Number of Ensembles

Record the total number of ensembles, if it can be determined.

EXAMPLE

[Examples needed]

Other changes in RDA

The replacement of *RDA* 6.15 will require changes to *RDA* 6.28.1.9 and 6.28.1.10. Those changes are described in RSC/MusicWG/4.

Changes to the RDA Element Set

No changes would be required to the RDA Element Set.

Appendix

For the Tools tab of the *RDA Toolkit*:

Medium of Performance

Instruments, Voices, and Ensembles: for use with 6.15.1.3

Instruments

Use the following list of terms as a guide:

cello *or* violoncello
cor anglais *or* English horn
double bass (*not* bass viol *or* contrabass)
double bassoon *or* contrabassoon
harpsichord (*not* cembalo *or* virginal)
horn (*not* French horn)
kettle drums *or* timpani
piano (*not* fortepiano *or* pianoforte)
viola da gamba (*not* bass viol *or* gamba)

When alternatives are given, choose a term and use it consistently.

If considered important for identification and access, record the designation of key in which an instrument is pitched and/or terms indicating the range of an instrument.

If there is more than one percussion instrument, and the names of the individual instruments are not specified by the composer in the original title, use *percussion*.

Continuo

Use *continuo* to identify a continuo part.

Solo Voices

Record an appropriate term from the following list:

soprano

mezzo-soprano
alto
tenor
baritone
bass

Record other terms as appropriate.

Large Instrumental Ensembles

Record an appropriate term from the following list:

orchestra
string orchestra
band

Record *orchestra* for full or reduced orchestra.

Instrumental Ensembles with One Performer to a Part

Record an appropriate term for an instrumental ensemble with one performer to a part using the appropriate term for the instrument or family of instruments followed by the word *ensemble*.

Record *instrumental ensemble* for an instrumental ensemble with one player to a part consisting of instruments from two or more families of instruments when a more specific term is not available.

Choruses

Record an appropriate term from the following list:

mixed voices
men's voices
women's voices
unison voices

Record other terms as appropriate.

Vocal Ensembles with One Voice to a Part

Record an appropriate term from the following list:

mixed solo voices
men's solo voices
women's solo voices

Record other terms as appropriate.