

To: RDA Steering Committee
From: Kathy Glennan, ALA Representative
Subject: Revision of RDA 6.28.1.9 and 6.28.1.10, Additions to Access Points
Representing Musical Works

ALA thanks the Music Working Group for this proposal to completely revise and consolidate RDA 6.28.1.9 and 6.28.1.10. While we can support this proposal, we have a number of suggestions for revisions. In addition, some ALA commenters wonder if it is time to move all of these exceptions into community-specific application profiles, instead of continuing to maintain them in RDA itself.

Maintaining exceptions vs. using an application profile

Some ALA commenters wonder if retaining the extensive exceptions in 6.28.1.9 is appropriate as RDA seeks to serve a more international audience. While these exceptions are extremely useful to the Anglo-American community in terms of backwards compatibility of authorized access points, they are deeply rooted in AACR. Certainly some of these exceptions reflect a card-based, rather than machine-based, “record” environment. Although the Working Group notes that the status quo, providing a list of exceptions along with an alternative to apply them selectively, “allows those who wish to maintain past practices to do so, while at the same time allowing for different, future practices”, the same could be accomplished by moving these exceptions into an Anglo-American or music community application profile.

Revision of 6.28.1.9, *Additional Elements in Authorized Access Points Representing Musical Works*

With the proposed changes to this instruction, the Working Group appears to take two different approaches to mandating an order of elements in an authorized access point (AAP) for a musical work.

- Just a lettered list (2nd paragraph, 6.28.1.9), with no statement about order.
- “In this order” (3rd paragraph, 6.28.1.9), and giving a detailed order (4th paragraph, 6.28.1.9).

ALA stands by its recommendation, articulated in 6JSC/MusicWG/11/ALA response, that application profiles are the best place to put specifics about the order in which to add elements in an AAP, rather than providing this type of guidance in RDA itself. In either case, however, we believe that the guidance should be consistent. To that end, and since the 2nd paragraph is actually a lettered list with an implied order, we believe that “in this order” should replace “as appropriate”.

Also in the proposed second paragraph, ALA recommends referring to the medium of performance instructions that follow (6.28.1.9.1), rather than to the instructions in 6.15. None of the rest of the elements in this lettered list has special instructions in this proposed revision.

However, since there are extensive instructions and exceptions for medium of performance in 6.28.1.9, those are the important ones in this context.

ALA believes that as presented in the proposal, the third paragraph is actually an exception. It specifies the order in which to add elements to an AAP in a particular situation, which does not apply to all cases. If our suggestion to specify order in the previous paragraph is accepted, then the mention of order would not be required here. However, if the RSC agrees to retain “as appropriate”, then ALA recommends recasting this paragraph as an Exception. We have provided markup based on adding “in this order” to the second paragraph. In addition, we believe that the word “always” is not necessary in this paragraph, since the instruction also includes the phrase “as applicable”.

The fourth paragraph presents a similar solution to what the Working Group proposed in 6JSC/MusicWG/12. ALA had serious reservations about that proposal, which have not been addressed here. Our concerns are twofold: 1) this paragraph only addresses how to construct the AAP if the cataloguing agency has applied the Alternative in 6.14.2.8.4, to use the term “Selections” instead of identifying each work separately; 2) when applying this Alternative, the term “Selections” becomes part of the preferred title. This proposed paragraph largely replicates the existing Anglo-American music community practice, but that practice is highly unconventional. In no other cases in RDA are preferred titles broken apart, added to, and rearranged to create an AAP. To address this situation, ALA believes that the best approach is to create an Exception in 6.28.1.9, which is included in our proposed revisions below. We have not specified inclusion of the numeric designation or the key, since this only applies to conventional collective titles.

Proposed revision

Marked-up copy (Base text, Working Group proposal)

6.28.1.9 Additional Elements in Authorized Access Points Representing Musical Works

Include additional elements in authorized access points for a musical work if:

the preferred title for the work (see [6.14.2](#)) consists solely of the name of a type, or of two or more types, of composition

or

the elements are needed to distinguish the access point from one that is the same or similar but represents a different work

or

the elements are needed to distinguish the access point from one that represents a person, family, corporate body, or place.

Include one or more of the following elements, ~~as appropriate~~ in this order:

- a) medium of performance (see [6.15 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) other distinguishing characteristic of the work (see [6.6](#)).

If the preferred title for the work consists solely of the name of a type, or of two or more types, of composition, ~~always~~ include the medium of performance, numeric designation of a musical work, and key (~~in this order~~), as applicable.

~~For a compilation of musical works, record the conventional collective title *Selections* following the medium of performance, numeric designation of a musical work, and/or key, but before form of work, date of work, place of origin of work, and/or other distinguishing characteristic of the work, as applicable.~~

Exception

When the preferred title includes the term *Selections* (see [6.14.2.8.4 alternative](#)), record the elements in the following order:

- a) conventional collective title (see [6.14.2.8.1-6.14.2.8.3](#))
- b) medium of performance (see [6.28.1.9.1](#))
- c) *Selections*
- d) one or more of the additions specified at [6.27.1.9](#), as appropriate.

EXAMPLE

Scriabin, Aleksandr Nikolayevich, 1872–1915. Sonatas, piano. Selections

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6.28.1.9 Additional Elements in Authorized Access Points Representing Musical Works

Include additional elements in authorized access points for a musical work if:

the preferred title for the work (see [6.14.2](#)) consists solely of the name of a type, or of two or more types, of composition

or

the elements are needed to distinguish the access point from one that is the same or similar but represents a different work

or

the elements are needed to distinguish the access point from one that represents a person, family, corporate body, or place.

Include one or more of the following elements, in this order:

- 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) other distinguishing characteristic of the work (see [6.6](#)).

If the preferred title for the work consists solely of the name of a type, or of two or more types, of composition, include the medium of performance, numeric designation of a musical work, and key, as applicable.

Exception

When the preferred title includes the term *Selections* (see [6.14.2.8.4 alternative](#)), record the elements in the following order:

- a) conventional collective title (see [6.14.2.8.1-6.14.2.8.3](#))
- b) medium of performance (see [6.28.1.9.1](#))
- c) *Selections*
- d) one or more of the additions specified at [6.27.1.9](#), as appropriate.

EXAMPLE

Scriabin, Aleksandr Nikolayevich, 1872–1915. Sonatas, piano. Selections

Revision of 6.28.1.9.1, Medium of Performance

In the first paragraph, ALA recommends adding a reference to 6.15.

Although our mark-up below does not show this, ALA recommends reordering the exceptions to follow the order in the revised 6.15. This would mean that Exception g would be the second one listed, and Exceptions b-f would remain in the same order, but with their lettering incremented by one. We omitted the mark-up of this change so that this response could focus on the recommended wording changes without causing confusion.

In Exception b, ALA recommends rephrasing to support the rewording suggested by the Working group in RSC/MusicWG/3, along with a clarification that this applies to ensembles if there is only one ensemble.

In Exception e, ALA recommends including the term “parts” to mirror the Working Group’s proposal for revising 6.15.

Exception g needs to be revised to reflect the addition of “voices” to the equivalent text in 6.15.

In Exception h, ALA wonders if a reference should be made to a standard list, from which an appropriate term for an ensemble would be taken.

In Exception j, ALA believes that a composition falling into this category could have more than one ensemble, so we suggest adding “(s)” to that term in the “then” clause.

Proposed revision

Marked-up copy (Base text, Working Group proposal) – no clean copy provided

6.28.1.9.1 Medium of Performance

Add the medium of performance (see 6.15) as applicable, in this order:

- a) voices
- b) keyboard instrument if there is more than one non-keyboard instrument
- c) the other instruments in score order
- d) ensembles
- e) continuo.

Exceptions

- a) Do not add the medium of performance if one or more of the following conditions apply:
 - i) the medium is implied by the title.

[examples unchanged]

- ii) the work consists of a set of compositions for different media, or is one of a series of works with the same title but for different media.
[examples unchanged]
- iii) the medium was not indicated by the composer.
- iv) the medium of performance cannot be recorded succinctly and other elements are more useful for identifying the work (e.g., thematic index number or opus number, see 6.16).
[example unchanged]
- b) If there is only one part or performer for a particular instrument, voice, or only one ensemble, do not add the number.
[example needed]
- c) If there is more than one part for a particular instrument or voice, do not add the number of parts if the number is implicit in the preferred title.
[example unchanged]
- d) Do not add the number of performers for a group of percussion instruments.
[example unchanged]
- e) Do not add the total number of parts, performers, or ensembles.
[example needed]
- f) Omit the designation of the key in which an instrument is pitched or terms indicating a range (e.g., *alto*, *tenor*, *bass*).
[example unchanged]
- g) Omit alternative or doubling instruments and voices.
[example unchanged]
- h) For an accompanying ensemble with one performer to a part, record an appropriate term for the ensemble rather than the individual instruments.
[example unchanged]
- i) Omit solo voices if the medium includes a chorus.
[example unchanged]

j) *If:*

the work is not in a "popular" idiom

and

the preferred title for the work consists solely of the name of a type, or of two or more types, of composition for solo voice (e.g., *Lieder*, *Mélodies*, *Songs*)

and

the voice is accompanied by anything other than a keyboard stringed instrument alone

then:

add the medium of performance using the name of the accompanying instrument(s) or ensemble(s), followed by the word *accompaniment*.

If such a work is not accompanied, use *unaccompanied*.

[example unchanged]

k) *If:*

there are two or more works by the same composer with no specified medium of performance

and

the number of parts can be ascertained

then:

add the medium of performance using the term *voices* to indicate both vocal and instrumental parts. Record the number of parts (see [6.15.1.6](#)), as applicable.

[example unchanged]

Alternative

Apply the individual exceptions for adding medium of performance according to the policy of the agency creating the data.