

To: RDA Steering Committee

From: Linda Barnhart, Secretary-Elect, RSC

Subject: Revision of *RDA* 6.28.1.9 and 6.28.1.10, Additions to Access Points Representing Musical Works

The text below reflects the decisions made by the RDA Steering Committee during its November 2016 meeting. Note that this instruction consolidates and completely replaces the former 6.28.1.9 and 6.28.1.10.

For corrections to references in 6.28.4.1, 6.28.4.3, 6.28.4.4, and 6.28.4.5, see RSC/ALA/3/Sec final.

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6.4.1.3 Recording Date of Work

Record a date of work in terms of the calendar preferred by the agency creating the data.

For works other than treaties, generally record a date of work by giving the year or years alone.

EXAMPLE

1960

Date of release of a motion picture titled Ocean's eleven

2001

Date of release of another motion picture titled Ocean's eleven

1807

Date of first publication of a periodical titled The guardian

1990

Date of release of a motion pictured titled The guardian

1610

Date of creation of the painting by Artemisia Gentileschi with title Susanna and the elders

1987-1989

Date of creation of the motion picture Paris is burning. **Film was copyrighted in 1990 and shown at festivals that same year, but not released commercially until 1991**

1983

Date of creation of the Stephen Sondheim musical Sunday in the park with George

[3rd-5th paragraphs unchanged]

For instructions on recording a date of work as part of authorized access points representing special types of works, see additional instructions:

musical works (6.28.1.9)
legal works (6.29.1.29–6.29.1.30).

[Last paragraph unchanged]

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6.5.1.3 Recording Place of Origin of Work

Record a place of origin of work. Record the place name as instructed in chapter 16. Abbreviate the names of countries, states, provinces, territories, etc., as instructed in Appendix B (B.11), as applicable.

EXAMPLE

Boise, Idaho
Place of origin of the monthly The advocate

Nairobi, Kenya
Place of origin of the quarterly The advocate

Australia
Place of origin of a television program titled Big brother

Netherlands
Place of origin of a television program titled Big brother

Geneva, Switzerland
Place of origin of the monographic series Collection "Passé et présent"

[2nd paragraph unchanged]

For instructions on recording a place of origin of work as part of authorized access points representing musical works, see additional instructions at 6.28.1.9.

Indicate the source of information by applying the instructions at 5.8.1.3.

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6.6.1.3 Recording Other Distinguishing Characteristic of Work

[Instruction unchanged except for the 3rd paragraph below]

For instructions on recording an other distinguishing characteristic of work as part of authorized access points representing special types of works, see additional instructions:

musical works (6.28.1.9)
legal works (6.29.1.29–6.29.1.30).

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6.16.1.3 Recording Numeric Designation of Musical Work

[Instruction unchanged except for the 2nd paragraph below]

Record a numeric designation of musical work as a separate element, as part of an access point, or as both. For instructions on recording a numeric designation of musical work as part of the authorized access point, see 6.28.1.9.

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6.17.1.3 Recording Key

Record a key if one or more of the following conditions applies:

- a) it is commonly identified in reference sources
- b) it appears in the composer's original title or the title proper of the first manifestation
- c) it is apparent from the resource described (unless it is known to be transposed in the resource).

EXAMPLE

C minor

Resource described: Trio c-Moll Opus 66 für Violine, Violoncello und Klavier / Felix Mendelssohn Bartholdy

D major

Resource described: Symphony no. 93, in D major / Haydn

A major

Resource described: Scherzo in A for pianoforte / Franz Reizenstein

B ♭

Resource described: Symphony in B flat for concert band / Paul Hindemith

F# minor

Resource described: Sinfonie für Orgel solo fis-Moll, op. 143 = Symphony for organ solo in F sharp minor / Sigfrid Karg-Elert

Record a key as a separate element, as part of an access point, or as both. For instructions on recording a key as part of the authorized access point, see 6.28.1.9.

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6.27.1.9 Additional Elements in Authorized Access Points Representing Works

[Instruction unchanged except for the 3rd paragraph below]

For instructions on including additional elements in access points representing special types of works, see:

musical works (6.28.1.9)
legal works (6.29.1.29–6.29.1.31).

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6.28.1.1 General Guidelines on Constructing Authorized Access Points Representing Musical Works

[Instruction unchanged except for the 5th paragraph below]

Include additional elements in the authorized access point by applying the instructions at 6.28.1.9, as applicable.

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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:

a preferred title for 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 an agent or place.

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

- a) medium of performance (see 6.28.1.9.1)
- b) numeric designation of 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 work (see 6.5)
- g) other distinguishing characteristic of work (see 6.6).

EXAMPLE

Schubert, Franz, 1797–1828. Tantum ergo (1814)

Schubert, Franz, 1797–1828. Tantum ergo (1821)

Debussy, Claude, 1862–1918. Images, orchestra

Debussy, Claude, 1862–1918. Images, piano

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

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

Bach, Johann Sebastian, 1685–1750. Christ lag in Todesbanden, BWV 4

Bach, Johann Sebastian, 1685–1750. Christ lag in Todesbanden, BWV 695

Bach, Johann Sebastian, 1685–1750. Christ lag in Todesbanden, BWV 718

Cash, Johnny. Man in black (Song)

To distinguish the authorized access point for the musical work from the authorized access point for the autobiography of the same title

Amazing grace (Hymn)

To distinguish the authorized access point for the musical work from the authorized access point for a motion picture of the same title

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

EXAMPLE

Enesco, Georges, 1881–1955. Sonatas, violin, piano, no. 2, op. 6, F minor

Donizetti, Gaetano, 1797–1848. Adagio e allegro, piano, In. 653, G major

Exception

If the authorized access point for a compilation of musical works includes a conventional collective title using the name of a type of composition (see 6.14.2.8.3) followed by *Selections* (see 6.14.2.8.4 alternative), include one or more of the following elements, as appropriate:

- a) medium of performance (see 6.28.1.9.1)
- b) date of work (see 6.4)
- c) place of origin of work (see 6.5)
- d) other distinguishing characteristic of work (see 6.6).

Record a medium of performance before the term *Selections*.

EXAMPLE

Bentzon, Niels Viggo, 1919–2000. Sonatas, piano. Selections

Record the other elements after the term *Selections*.

6.28.1.9.1 Medium of Performance

Add a medium of performance (see 6.15) as applicable, in an order preferred by the agency creating the data.

Exceptions

a) Do not add a medium of performance if one or more of the following conditions apply:

i) the medium is implied by the title

EXAMPLE

[Existing examples unchanged]

If, however, a medium of performance is not the one implied by the title, add the medium.

EXAMPLE

Raff, Joachim, 1822–1882. Sinfonietta, flutes (2), oboes (2), clarinets (2), bassoons (2), horns (2), op. 188, F major

Steinkogler, Siegfried. Symphony, guitars (2)

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

EXAMPLE

[1st example replaced by the following; remaining examples unchanged]

Gál, Hans, 1890–1987. Divertimenti, op. 90

One divertimento for bassoon and cello, one divertimento for violin and cello, and one divertimento for violin and viola

iii) the medium was not indicated by the composer

iv) a 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

[Example unchanged]

- b) Omit alternative or doubling instruments and voices.

EXAMPLE

Hoffmeister, Franz Anton, 1754–1812. Sonatas, flute, piano, op. 12

Alternative instrument: violin

Holliger, Heinz. Trio, oboe, viola, harp

Doubling instrument: English horn

- c) If there is only one part or performer for a particular instrument or voice, or only one ensemble, record the term for the instrument, voice, or ensemble in the singular. Do not add the number of parts or performers.

EXAMPLE

Ablóniz, Miguel. Bossa nova, guitar

For solo guitar

Françaix, Jean, 1912–1997. Concertos, trombone, wind ensemble

For solo trombone and a wind ensemble

- d) If there is more than one part or performer for a particular instrument or voice, record the term for the instrument or voice in the plural. Do not add the number of parts or performers if the number is implicit in the preferred title.

EXAMPLE

Boccherini, Luigi, 1743–1805. Duets, violins, G. 58, A major

Atterberg, Kurt, 1887–1974. Quartets, violins, viola, cello, no. 2, op. 11

Rosetti, Antonio, approximately 1750–1792. Quartets, clarinets, horns, M. B17, E \flat major

but

White, Ian, 1955– . Quintets, euphoniums (3), tubas (2)

Aladov, N. (Nikolai), 1890–1972. Scherzo, flutes (2), clarinets (2)

Lawes, William, 1602–1645. Suites, viols (4), no. 1, C minor

- e) Do not add the number of performers for a group of percussion instruments.

EXAMPLE

Glanville-Hicks, Peggy. Sonatas, piano, percussion
For piano and 4 percussionists

- f) Do not add the total number of parts, performers, or ensembles.
- g) Omit the designation of the key in which an instrument is pitched or terms indicating a range (e.g., *alto*, *tenor*, *bass*).

EXAMPLE

Goehr, Alexander, 1932– . Fantasias, clarinet, piano, op. 3
For clarinet in A and piano

Debussy, Claude, 1862–1918. Rhapsodies, saxophone, orchestra
For alto saxophone and orchestra

- h) For an accompanying ensemble with one performer to a part, record an appropriate term for the ensemble rather than the individual instruments.

EXAMPLE

Thomas, Augusta Read. Concertinos, bassoon, instrumental ensemble
For solo bassoon and accompanying instrumental ensemble

- i) Omit solo voices if the medium includes a chorus.

EXAMPLE

Hailstork, Adolphus C. Spirituals, mixed voices, orchestra
For 2 solo sopranos, a chorus of mixed voices, and orchestra

- j) *If:*
 - the work is not in a "popular" idiom
 - and*
 - the preferred title for 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 a 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

Sor, Fernando, 1778–1839. Songs, guitar accompaniment
For voice and guitar

Hamel, Micha. Lieder, percussion accompaniment
For voice and percussion

Bennett, Sharon. Vocalises, unaccompanied
For unaccompanied voice

Goehr, Alexander, 1932– . Songs, clarinet, viola accompaniment
For voice, clarinet, and viola

Alternative

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

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6.28.1.9.2 Numeric Designation of Musical Work

[This instruction has been deleted as a revision to RDA. For further information, see RSC/MusicWG/4/rev/1/Sec final.]

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6.28.1.9.3 Key

[This instruction has been deleted as a revision to RDA. For further information, see RSC/MusicWG/4/rev/1/Sec final.]

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6.28.1.9.4 Additional Elements in Authorized Access Points When Medium of Performance, Etc. Insufficient, or Not Available

[This instruction has been deleted as a revision to RDA. For further information, see RSC/MusicWG/4/rev/1/Sec final.]

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6.28.1.10 Additional Elements in Authorized Access Points Representing Musical Works with Distinctive Titles

[This instruction has been deleted as a revision to RDA. For further information, see RSC/MusicWG/4/rev/1/Sec final.]

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6.28.2.4 Two or More Unnumbered Parts Designated by the Same General Term

[Instruction unchanged except for the end of the 1st paragraph below]

then:

include in the authorized access point representing the part one or more of the identifying elements covered in the instructions at 6.28.1.9. Include as many as are necessary to distinguish the part.