To: Gordon Dunsire, Chair, RDA Steering Committee

From: Damian Iseminger, Chair, RSC Music Working Group

Subject: Revision of RSC/MusicWG/3

Related documents:

RSC/MusicWG/3
RSC/MusicWG/3/ACOC response
RSC/MusicWG/3/ALA response
RSC/MusicWG/3/CCC response
RSC/MusicWG/3/Europe response
RSC/MusicWG/3/LC response

Abstract

This revised proposal incorporates changes suggested in the responses to RSC/MusicWG/3

Summary of revisions

6.15.1.1: The scope now reflects the text as it appears in the Toolkit (as of 22 October)

6.15.1.3 paragraph 1

- The phrase "controlled list of terms" has been replaced with "term from a standard list."
- The phrase "most specific term possible" has been replaced.
- The Working Group did not agree with ALA's suggestion for including the proposed Tools tab resource in its exemplars of standard lists. The Working Group believes that the proposed Tool is a more a set of suggestions and cannot be compared to the UNIMARC list or LCMPT.
- The Working Group disagrees with ALA's suggestion that the phrase "if available" be deleted. This is standard boiler plate in *RDA* and we can see no reason as to why it should be omitted in this case.

6.15.1.3 paragraph 2

- The examples of terms in a) has been modified as suggested by LC.
- The Working Group did not agree with ALA's suggestion for adding –s to the examples. This category is referring to a medium of performance where only the

general type of instrument or voice is known. The Working Group has modified the text to make this clearer.

6.15.1.3 paragraph 3

- If LC/2 is accepted, the Working Group concurs that this paragraph should be deleted.

6.15.1.3 paragraph 4

- The 1st sentence has been shortened.

6.15.1.3 paragraph 5

- The Working Group believes that the positioning of this paragraph is acceptable, however we will defer to those who are better positioned to make such decisions regarding the style of *RDA*.

6.15.1.4

- The phrase "the names of" has been replaced by "terms for."
- The sentence referring to 6.15.1.6 has been removed.
- The Working Group does not agree with the suggestion in the Europe response to treat ad libitum instruments as a special kind of alternative instrument. This is a community-level decision.
- The question raised by ALA concerning the use of singular or plural has not been addressed in this instruction. The Working Group will defer to the RSC on this matter.
- The suggestion from the Europe response to have an Optional Omission to not apply the instruction has not been added, pending a decision regarding whether such omissions are actually needed. See section **6.15.1.5** below.

6.15.1.5

- The phrase "the names of" has been replaced by "terms for."
- The sentence referring to 6.15.1.6 has been removed.
- The question raised by ALA concerning the use of singular or plural has not been addressed in this instruction. The Working Group will defer to the RSC on this matter.
- LC suggested that the Optional Omission could be deleted in this instruction, because the instruction could be applied or not applied based on agency decision. The Working Group feels that this is an issue that has wider implications beyond

this set of instructions. If what LC is suggesting is true, then there is no need for any of the instructions in RDA to have options to apply or not to apply the instruction. Because this is a potentially unresolved issue, the Working Group has retained the optional omission for the time being.

6.15.1.6

- Sentence 1 has been revised.
- The list of instructions has been shortened to reflect ALA's suggestion that 6.15.1.6.3 be made an Exception to 6.15.1.6.1.

6.15.1.6.1

- ALA's suggestion for 6.15.1.6.3 to be an Exception in this instruction has been added.
- The phrase "or performer" has been added to the Optional Omission.
- The Working Group has not provided guidance regarding when parts or performers should be recorded, as suggested in the Europe response. The Working Group believes that such situations are better addressed in community guidelines.

6.15.1.6.2

- The Examples suggested by CCC have been incorporated, but with some slight changes.

6.15.1.6.3

- The instruction has been deleted and moved to 6.15.1.6.1 as an Exception, as suggested in the ALA response.

6.15.1.6.4

- The instruction has been renumbered as 6.15.1.6.3.
- The phrase "type of" has been added to the instruction.
- The wording of the Optional Omission has been changed.

6.15.1.6.5 and 6.15.1.6.6

- The numbering of the instructions have been changed to 6.15.1.6.4 and 6.15.1.6.5.
- The suggestion from the Europe response to have Optional Omissions to not apply the instructions have not been added, pending a decision regarding whether such omissions are actually needed. See section **6.15.1.5** above.

Appendix

- The small change suggested by CCC has been added.

Pitch and Range

- The Working Group has not added an instruction concerning whether the pitch or range of an instrument should be included in the term used for that instrument, as suggested in the Europe response. The vocabulary used for medium of performance terms will make the determination whether or not key or range is a part of the term for the instrument.

Changes

Marked-up version (based on Music WG text; 6.15.1.1 reflects Toolkit version as of 22 October)

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▼: An instrument, voice, and/or ensemble for which a musical work was originally conceived.

For guidelines on recording the medium of performance of musical content, see **7.21**.

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~~ <u>term from a standard list</u>, 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 <u>as many terms as are applicable to the resource being described, such as:</u> ~~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~~ <u>sitar, soprano voice, tin can ensemble</u>)

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~~ <u>a term for an instrument or voice for which only the family is known</u> (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~~ <u>Apply</u> 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**)<u>.</u>

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~~ <u>an</u> authorized access point, see **6.28.1.9**.

> **EXAMPLE**
> [Examples needed]

6.15.1.4. Alternative Instruments and Voices

Record ~~the names of~~ terms for 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~~ terms for 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, performers, hands, and 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**~~ **6.15.1.6.3**)
>
> total number of parts or performers (see ~~**6.15.1.6.5**~~ **6.15.1.6.4**)
>
> total number of ensembles (see ~~**6.15.1.6.6**~~ **6.15.1.6.5**).

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]

Exception

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 parts or performers for each instrument or voice if there is only one part or performer 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

1 hand
Medium of performance: piano. Number of parts: 1

4 hands
Medium of performance: harpsichord. Number of parts: 2

4 hands
Medium of performance: viola. Number of parts: 2

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 hands
Medium of performance: piano. Number of parts: 3

8 hands

Medium of performance: piano. Number of parts: 4

8 hands
Medium of performance: marimba. Number of parts: 4

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.

6.15.1.6.34 Number of Ensembles

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

EXAMPLE
[Examples needed]

Optional omission

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

6.15.1.6.45 Total Number of Parts or Performers

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

EXAMPLE
[Examples needed]

6.15.1.6.56 Total Number of Ensembles

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

EXAMPLE
[Examples needed]

Clean version

6.15 Medium of Performance

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▼: An instrument, voice, and/or ensemble for which a musical work was originally conceived.

For guidelines on recording the medium of performance of musical content, see **7.21**.

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 term from a standard list, 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 as many terms as are applicable to the resource being described, such as:

a) a term for a specific instrument, voice or ensemble (e.g., sitar, soprano voice, tin can ensemble)

b) a term for an unspecified instrument, voice or ensemble (e.g., instrument, voice, ensemble)

c) a term for an instrument or voice for which only the family is known (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).

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 an authorized access point, see **6.28.1.9**.

> **EXAMPLE**
>
> [Examples needed]

6.15.1.4. Alternative Instruments and Voices

Record terms for alternative instruments and voices.

> **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 terms for doubling instruments and voices.

> **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, performers, hands, and ensembles 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 ensembles (see **6.15.1.6.3**)

total number of parts or performers (see **6.15.1.6.4**)

total number of ensembles (see **6.15.1.6.5**).

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]

> *Exception*
>
> 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 parts or performers for each instrument or voice if there is only one part or performer 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**
>
> **1 hand**
> **Medium of performance: piano. Number of parts: 1**
>
> **4 hands**

> **Medium of performance: harpsichord. Number of parts: 2**
>
> **4 hands**
> **Medium of performance: viola. Number of parts: 2**

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

> **EXAMPLE**
>
> **6 hands**
> **Medium of performance: piano. Number of parts: 3**
>
> **8 hands**
> **Medium of performance: piano. Number of parts: 4**
>
> **8 hands**
> **Medium of performance: marimba. Number of parts: 4**

6.15.1.6.3 Number of Ensembles

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

> **EXAMPLE**
> [Examples needed]

Optional omission

Omit the number of ensembles for a type of ensemble if there is only one ensemble of that type.

6.15.1.6.4 Total Number of Parts or Performers

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

> **EXAMPLE**
> [Examples needed]

6.15.1.6.5 Total Number of Ensembles

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

EXAMPLE
[Examples needed]

Appendix

For the Tools tab of the *RDA Toolkit* (only one small change made in paragraph 3 of Instruments; no clean text provided)*:*

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~~ <u>or</u> 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.