

To: Gordon Dunsire, Chair, RDA Steering Committee

From: Damian Iseminger, Chair, RSC Music Working Group

Subject: Revision of RSC/MusicWG/4

Related documents:

RSC/MusicWG/4
RSC/MusicWG/4/ACOC response
RSC/MusicWG/4/ALA response
RSC/MusicWG/4/CCC response
RSC/MusicWG/4/Europe response
RSC/MusicWG/4/LC response

Abstract

This revised proposal incorporates changes suggested in the responses to RSC/MusicWG/4

Summary of Changes

6.28.1.9

Paragraph 1

- The word “of” is added before the phrase “two or more types.”

Paragraph 2 (includes lettered list)

- The reference in a) to 6.15 has been replaced with a reference to 6.28.1.9.1.
- The words “and/or” have been added before g).
- The Working Group did not agree with ALA’s suggestion that the phrase “in this order” should replace “as appropriate.” The Working Group believes that guidance of this sort belongs in application profiles.

Paragraph 3

- The word “always” has been removed.
- The Working Group could not reach a consensus on whether the phrase “in this order” should be removed from the paragraph. Several members felt that this guidance was best for application profiles, while others felt that order, for this

particular instance (preferred titles consisting only of a type or two or more types of composition), was warranted. Because it was present in the original proposal, the guidance concerning order has been retained, but has been moved after the word “include,” as suggested in the CCC response.

Paragraph 4

- Two options are presented. Option 1 deletes the Working Group version entirely for the version suggested by ALA. Option 2 uses the modifications proposed in the LC response, but with slightly different wording.

Paragraph 5

- The paragraph has been removed.

6.28.1.9.1

- A see reference to 6.15 has been added.
- In response to issues raised in the Europe response, the Working Group has removed the prescribed order for medium of performance elements and has instead replaced it with text to use an order preferred by the agency creating the data.

6.28.1.9.1 Exceptions

- Full stops have been removed from Exceptions a) i), a) ii), and a) iii).
- The Working Group has included the suggestion from LC for Exception a) i) of additional text and examples for adding the medium of performance if it is not the one implied by the preferred title. However it should be noted that several members of the Working Group feel that this additional text is redundant and is not needed.
- The former Exception g) has been moved and placed after Exception a) as suggested in the ALA response.
- Exception c) (formerly Exception b)) has been modified as suggested in the responses from ALA and CCC.
- Exception d) (formerly Exception c)) has been modified as suggested by CCC and to match the style of Exception c).
- Exception f) (formerly Exception e)) has been modified as suggested by ALA.
- Exception j) includes the small change suggested by ALA.
- Exception k) has been modified to indicate that works in question have the same preferred title.

Unresolved Issue

LC questioned the need for Exception k) in 6.28.1.9.1. The Working Group plans to discuss this issue further and hopes to have a response ready by the RSC meeting. For the time being, the Exception remains a part of the proposal.

Exceptions in 6.28.1.9.1

Several members of the Working Group were sympathetic to the issue concerning the number of Exceptions that was raised in the ACOC and Europe responses. The Working Group could be amenable to removing the Exceptions, however, as was noted in our original proposal, the removal of the Exceptions could be extremely disruptive to current music cataloging practice, especially in North America. If the RSC feels that the time is right to remove the Exceptions, the Working Group suggests that either it or the RSC contact stakeholders as soon as possible, so that contingency plans, such as having the guidance previously present in the Exceptions placed in policy statements, can be formed and implemented.

Marked-up version (based on Working Group text in RSC/MusicWG/4)

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:

- 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](#))
- and/or**
- 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 (in this order) the medium of performance, numeric designation of a musical work, and key (~~in this order~~), as applicable.

Paragraph 4 Option 1

~~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

Paragraph 4 Option 2

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

form of work

date of work

place of origin of the work

and/or

other distinguishing characteristic of the work.

~~When recording the medium of performance, apply the additional instructions at 6.28.1.9.1, as applicable.~~

6.28.1.9.1 Medium of Performance

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

- 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-

EXAMPLE

Peeters, Flor, 1903–1986. Chorale preludes, op. 69

Implied medium: organ

Poulenc, Francis, 1899–1963. Mass, G major

Implied medium: voices, with or without accompaniment

Martinů, Bohuslav, 1890–1959. Overture

Implied medium: orchestra

Mitchell, Joni. Songs

Implied medium: solo voice or voices with accompaniment for keyboard stringed instrument or, if in a “popular” idiom, solo voice or voices with instrumental and/or vocal accompaniment

Strauss, Richard, 1864–1949. Lieder, op. 10

Implied medium: solo voice or voices with accompaniment for keyboard stringed instrument or, if in a “popular” idiom, solo voice or voices with instrumental and/or vocal accompaniment

Kodály, Zoltán, 1882–1967. Symphony

Implied medium: orchestra

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

but

Widor, Charles Marie, 1844–1937. Symphonies, organ

Rapf, Kurt. Requiem, organ, horns (4), trumpets (4), trombones (3), tuba, percussion

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

Goehr, Alexander, 1932– . Songs, clarinet, viola accompaniment

- 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

Fontana, Giovanni Battista, died 1630. Sonatas (1641)
Six sonatas for 1 violin, three for 2 violins, three for violin and bassoon, five for 2 violins and bassoon, and one for 3 violins, all with continuo

Leonarda, Isabella, 1620–1704. Sonatas, op. 16
Eleven sonatas for 2 violins and continuo and one for violin and continuo

Monteverdi, Claudio, 1567–1643. Madrigals, bk. 1
For 5 voices

Monteverdi, Claudio, 1567–1643. Madrigals, bk. 7
For 1–6 voices and instruments

Persichetti, Vincent, 1915–1987. Serenades, no. 14
For solo oboe

Persichetti, Vincent, 1915–1987. Serenades, no. 15
For harpsichord

- 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

Mozart, Wolfgang Amadeus, 1756–1791. Divertimenti, K. 251, D major

b) Omit alternative or doubling instruments and voices.

EXAMPLE

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

For flute (or violin) and piano

Holliger, Heinz. Trio, oboe, viola, harp

For oboe (doubling on English horn), viola, and harp

- b) 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

[Example needed]

e) 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 ♭ 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

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

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

e) f) Do not add the total number of parts, performers, or ensembles.

EXAMPLE

[Example needed]

f) 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

g) ~~Omit alternative or doubling instruments.~~

EXAMPLE

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

~~For flute (or violin) and piano~~

~~Holliger, Heinz. Trio, oboe, viola, harp~~

~~For oboe (doubling on English horn), viola, and harp~~

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

EXAMPLE

Baker, David, 1931– . Sonatas, violin, string ensemble

For jazz violin and string quartet

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

EXAMPLE

Hailstork, Adolphus C. Spirituals, mixed voices, orchestra

For 2 solo sopranos, S.A.T.B. chorus, and orchestra

- 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

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

- k) *If:*

there are two or more works by the same composer with the same preferred title 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

voices (3)

Resource described: Canzonets, or, Little short songs to three voyces / published by Thomas Morley

voices (5–6)

Resource described: Canzonets, or, Little short aers to five and sixe voices / by Thomas Morley

voices (4)

Resource described: Fourteen canzonas for four instruments / Claudio Merulo

voices (5–6)

Resource described: Madrigals of 5 and 6 parts, apt for the viols and voices / made & published by Thomas Weelkes

Alternative

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

Clean version

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

- a) medium of performance (see 6.28.1.9.1)
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 - 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)
- and/or**
- 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 (in this order) the medium of performance, numeric designation of a musical work, and key, as applicable.

Paragraph 4 Option 1

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- date of work
- place of origin of the work
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6.28.1.9.1 Medium of Performance

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

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-

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