

To: Gordon Dunsire, Chair, RDA Steering Committee

From: Damian Iseminger, Chair, RSC Music Working Group

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

Related documents:

RSC/MusicWG/3  
6JSC/MusicWG/11/rev  
6JSC/MusicWG/14 and responses  
6JSC/MusicWG/Discussion/2 and responses

## **Abstract**

The proposal condenses *RDA* 6.28.1.9–6.28.1.10 into a single instruction for making additions to authorized access points representing musical works.

## **Justification**

The RSC tasked the Music Working Group with examining and revising the instructions for recording medium of performance in *RDA* 6.15 and *RDA* 6.28.1.9.1. In its examination of 6.28.1.9.1, the working group concluded that a consolidation of 6.28.1.9–6.28.1.10 was warranted.

## **Issues requiring resolution**

At the JSC meeting in November 2015, the Music Working Group agreed to examine how medium of performance was treated in access points as part of its examination of *RDA* 6.15 (see 6JSC/MusicWG/11/rev). At issue was the reference in *RDA* 6.28.1.10 to add medium of performance to an access point that included a distinctive title by following the instructions for adding medium of performance to access points that included a type of composition at *RDA* 6.28.1.9.1.

In order to resolve this problem, the Working Group concluded that the best course of action was to consolidate *RDA* 6.28.1.9 and 6.28.1.10 into a single instruction. This has the benefit of making it clear in a single instruction what additions are available for disambiguation.

In its consolidation, the Working Group have retained the following concepts for making additions to access points representing musical works:

- 1) additions of medium of performance, numeric designation, and key (in that order) are always made for works with a preferred title consisting solely of one or more types of composition.
- 2) additions of any kind may be made for purposes of disambiguation
- 3) the placement of *Selections*
- 4) the Exceptions for adding medium of performance to an access point, along with the Alternative to apply the Exceptions according to the policy of the agency creating the data.

Concept 4 has proven to be the most contentious in formulating this proposal. Discussions early on considered removing the Exceptions entirely. It was felt by some that if the idea of “on-the-fly” access point construction was to be feasible, continuing to maintain elaborate instructions for adding the medium to an access point would be a problem. Others argued that specific instructions for adding medium of performance were no different in complexity from many other access point instructions in *RDA*. Why should music access points be treated differently? In the end, the Working Group decided to keep the Exceptions for adding medium of performance to an authorized access point, along with the Alternative to apply the Exceptions selectively. We believe this represents the best way forward for dealing with this issue. It allows those who wish to maintain past practices to do so, while at the same time allowing for different, future practices.

There have been some modifications to the Exceptions that are a result of the work on RSC/MusicWG/3, the replacement of *RDA* 6.15. These changes were made in order to produce access points that are similar to those currently being done, despite the changes made to *RDA* 6.15. These include an additional Exception to not add the number of parts or performers if there is only one part for a particular voice, instrument, or ensemble (Exception b)), an Exception to not add the total number of performers or ensembles (Exception e)), and finally an Exception for using the term “voices” followed by the number of parts when the medium of performance cannot be determined, but the number of parts can be (Exception k)).

### **Impact of the revisions**

As this is a consolidation of the instructions previously present at 6.28.1.9 and 6.28.1.10, there should be no changes to how additions are made to authorized access points representing musical works.

## Changes

No marked-up version provided; clean copy only. Completely replaces 6.28.1.9, its sub-instructions, and 6.28.1.10.

In cases where examples have been provided, they have been taken directly from *RDA* 6.15.1.11.4, 6.28.1.9 and 6.28.1.10

## 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 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)
- 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 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.

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 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.

#### **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

***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) If there is only one part for a particular instrument, voice, or ensemble, do not add the number.

**EXAMPLE**

[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**

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

- d) 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

- e) Do not add the total number of performers or ensembles.

**EXAMPLE**

[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**

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, 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 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 six 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.

### **Other changes in RDA**

References to 6.28.1.10 in *RDA* will need to be changed to 6.28.1.9.

### **Changes to the RDA Element Set**

No changes would be required to the RDA Element Set.