

To: Joint Steering Committee for Development of RDA

From: Marg Stewart, CCC representative

Subject: **Proposed revision of RDA chap. 6, Additional instructions for musical works and expressions**

CCC has reviewed LC's proposed revisions and offers the following comments:

General comment: CCC is concerned with the impact of the changes LC is proposing on existing records and the extent of clean-up that will be required.

6.1.1.2.5: Agree with the deletion.

6.1.3.1: Instructions should specify the order in which the elements are to be added. Suggest adding a reference to 6.17.3.0 for expressions of musical works (similar in purpose to the reference at 6.1.1.7.2). As well, use wording as at 6.1.1.4.4 and 6.1.1.5.3 as follows:

If it is considered important for identification to name a particular expression, construct an access point representing a particular expression of a work or a part or parts ...

6.1.3.2: Agree with the proposed revision.

6.1.3.3: Alterations of musico-dramatic works should be treated as versions of musical works, rather than as an exception to 6.1.3.2. Suggest adding a new instruction at 6.14, between 6.14.0.3.1 and 6.14.0.3.2. See also comment at 6.17.3.1.1.

6.14.0.3.X

When the version is that of a musical work where the text, plot, setting, or other verbal element was substantially modified or where a new text was supplied, and which bears a new title, record the new title as the name of the version.

~~Strauss, Johann, 1825-1899. Fledermaus~~

Strauss, Johann, 1825-1899. Fledermaus (Champagne sec)

[remaining examples are correct and not transcribed]

If the CCC proposal is not accepted, suggest revising 6.1.3.3 as follows:

If the text, plot, setting, or other verbal element of a musical work is substantially modified or if a new text is supplied, and the title has changed, construct the preferred access point representing the expression work by combining (in this order):

- a) the preferred access point representing the ~~original~~ work
- b) the changed title.

~~Strauss, Johann, 1825-1899. Fledermaus~~

Strauss, Johann, 1825-1899. Fledermaus (Champagne sec)

[remaining examples are correct and not transcribed]

6.2.7.3.1: Do not support the changes proposed by LC for the following reasons:

- 1) We don't agree that this instruction can be applied to music as written. The list of collective titles in this instruction is a closed list. This format is not suited to the variety of collective titles possible for music; as modified by LC, the instruction suggests that only three collective titles would be allowed for music, which is too restrictive;
- 2) Instructions 6.18.5.2-6.18.5.4 offer more detailed guidance, which is needed in order to choose the collective title with the appropriate level of specificity;
- 3) Recording the inclusive numbering of a group of works for partial compilations would no longer be permitted since instruction 6.18.5.4.2 would presumably be applied only to compilations that contain the complete works of a composer for one type of for one type in one specific medium;
- 4) We are not sure that adding the medium of performance after a collective title naming a type would still be allowed since LC recommends deleting instruction 6.17.1.12. We certainly don't want to lose this possibility. If it were still allowed, though, using "*Selected*" with some music collective titles would sometimes produce odd results once the medium is added, e.g. Selected concertos, violin, orchestra.

We do support adding the possibility of distinguishing between complete and partial compilations of musical works, which is not possible in the draft. But we would rather have this distinction addressed in instructions specifically written for music, i.e. in 6.18.5. To allow for the collocation of collective titles for complete and partial compilations in the catalogue and to suit the construction of collective titles for music (i.e. the inclusion of medium of performance), we would prefer if the distinction were made by using "*Selections*" or some equivalent term as an addition to collective titles for complete compilations.

If LC's proposal to incorporate some music collective titles in this instruction is accepted, we believe that the instruction should be changed so as to allow more varied designations instead of using of closed list of terms, e.g.:

For a compilation consisting of two or more but not all the works of one person, family, or corporate body, in a particular form or in various forms, record an appropriate specific collective title (e.g. *Selected chamber music*, *Selected correspondence*, *Selected fragments*, *Selected piano music*, *Selected works*) ~~one of the following collective titles~~.

Instruction 6.2.7.3.6 would need to be deleted as well. Additionally, the wording of instructions 6.18.5.2, 6.18.5.3 and 6.18.5.4 would have to be modified so as to clarify that these instructions cover only compilations that contain the complete works of a composer for one broad medium (6.18.5.2), for one specific medium (6.18.5.3) and for one type of for one type in one specific medium (6.18.5.4).

6.2.7.3.3: Do not support the deletion of this instruction.

6.17.1.0.1: The categorization proposed by LC suggests that instrumental music can't be collaborative in nature and that all vocal works are collaborative works. Examples of collaborative instrumental music are rare but do exist (e.g. *F.A.E. sonata* by Schumann, A.

Dietrich and Brahms). It is not unusual for composers to also set their own librettos or texts to music (e.g. operas by Wagner).

Reword as follows, to parallel instructions 6.1.1.1-6.1.1.3:

Follow the instructions given under 6.17.1.1-~~6.17.1.4~~ ~~6.17.1.3~~ when constructing the preferred access point for one of the following types of musical work:

a) works created by one person, family, or corporate body ~~instrumental music~~
(see 6.17.1.1)

b) collaborative works (see 6.17.1.2)

c) compilations of works by different composers ~~adaptations of musical works~~
(see 6.17.1.3)

d) adaptations of musical works (see 6.17.1.4)

If this change is accepted, the categories at 6.17.1 would need to be revised accordingly and relevant instruction numbers renumbered.

6.17.1.0.3 (numbering from Draft): Agree with the deletion of this instruction as this would have all the instructions for musical works grouped in 6.17 (*Additional instructions for musical work*).

6.17.1.0.6: Do not support the deletion of this instruction since for musical works. It is the equivalent of 6.1.1.0.5 which no longer applies to musical works now that they are excluded from the application of 6.1.

6.17.1.1: As noted above at 6.17.1.0, do not support the proposal and suggest the following wording instead:

6.7.1.1 Works created by one person, family, or corporate body ~~Instrumental music~~

6.17.1.1.1 If one person, family, or corporate body is responsible for creating the musical work, ~~For an instrumental work with a title that is not distinctive,~~ construct the preferred access point representing the work by combining (in this order):

a) the preferred access point for that person, family, or corporate body, formulated according to the guidelines...

[rest of instructions unchanged but new examples would have to be provided; the Coldplay example at 6.1.1.1.1 would have to be moved here]

6.17.1.2 (LC numbering): Suggest adding a caption to 6.17.1.2.1 and reword as follows:

6.17.1.2 **Collaborative works**

6.17.1.2.1 Works by two or more composers

6.17.1.2.1.1 If the work is presented as a collaboration between two or more composers ~~For a musical work that includes words, whether pre-existing or written in collaboration with the composer,~~ construct the preferred access point for representing the work by combining (in this order):

a) the preferred access point for the composer named first in resources embodying the work or in reference sources ~~of the music~~, formulated according to the guidelines...

[rest of instruction unchanged but new examples would have to be provided]

Alternative:

6.17.1.2.1.2 Include in the preferred access point for the work the preferred access points for all composers named in resources embodying the work or in reference sources (in the order in which they are named in those sources), formulated according to the guidelines and instructions given under 9.1.1, 10.1.1, or 11.1.1, as applicable.

The addition of new wording at 6.17.1.2.1 will entail renumbering 6.17.1.2.1-6.17.1.2.4 (LC numbering) to 6.17.1.2.2-6.17.1.2.5.

6.17.1.2.1 (LC numbering): Agree with the proposed revision but suggest adding a caption and renumbering the instructions:

6.17.1.2.2 Musical works with lyrics, libretto, text, etc.

6.17.1.2.2.1 For a musical work that includes words, whether pre-existing or written in collaboration with the composer,
[rest of the instruction unchanged]

6.17.1.2.2: Agree with the proposed revision.

6.17.1.2.3.1c.1: Suggest that it would be more consistent with 6.2.6.3.2 and 6.17.2.3.2 to construct preferred access points for each of the excerpts using the preferred access point for the work as a whole as an alternative.

6.17.1.2.3.1d: Agree with the proposed revision.

Where would it be appropriate to say to make an access point for the work as a whole when cataloguing a single song from a pasticcio, etc.? Rule 7.7.1.1.1b.1 in former *Part A, Chapters 6-7 (revised)*? If so, add an example there of such an access point.

6.17.1.2.4 (LC numbering): Agree with the proposed revision. Suggest adding a new instruction for collaborative works to parallel 6.17.1.3.3 (LC numbering) as well as new instruction 6.17.1.3.3 (see below) and fill a gap in RDA, e.g.:

6.17.1.2.5.2 If two or more composers have collaborated in the work, follow the instructions given under 6.17.1.2.1.

6.17.1.3 (numbering from Draft): Agree with the deletion of this instruction.

6.17.1.3 NEW: Propose adding the following new instruction:

6.17.1.3 Compilations of works by different composers

6.17.1.3.1 If the work is a compilation of works by different composers, construct the preferred access point for the work by combining (in this order):
a) the preferred access point for the compiler if the compiler is considered the creator of the work, formulated according to the guidelines and instructions given under 9.1.1, 10.1.1, or 11.1.1, as applicable

- b) the preferred title for the compilation, formulated according to the instructions given under 6.18.

[new examples would have to be provided]

6.17.1.3.2 If, however, all the following conditions apply:

- a) the work is a compilation of performances of musical works by different composers
 b) the performances involve substantial creative responsibility on the part of the performer
 c) there is no compiler or the compiler is not considered the creator of the work, construct the preferred access point for the work by combining (in this order):

i) the preferred access point for the performer, formulated according to the guidelines and instructions given under 9.1.1, 10.1.1, or 11.1.1, as applicable

ii) the preferred title for the compilation, formulated according to the instructions given under 6.18.

[new examples would have to be provided]

6.17.1.3.3 If there is more than one compiler or performer, construct the preferred access point for the work following the instructions given under 6.17.1.2.1.

Adding this new instruction will entail renumbering the subsequent instructions.

6.17.1.3.1 (LC numbering): We believe that category a) would be better defined if the wording stated the main attribute of the works belonging to it (i.e. the fact that they are modifications incorporating new material) instead of simply giving instances of these works. We don't consider that works described as based on other works belong in the same category as modifications incorporating new material so we suggest that they be in their own category. We agree that former paragraph d) should pertain to recorded albums. We strongly believe, however, that this category, as rephrased and moved under paragraph c), would be better located in a new instruction 6.17.1.3 on compilations of works by different composers. We therefore suggest the following changes, which would better align this instruction with the Glossary definition of *Adaptation (Music)* (in 5JSC/Chair/11/Chair follow up/1):

6.17.1.34.1 Consider a modification of the types listed below to be an adaptation that results in a new work.

- a) modifications of other musical works incorporating new material (e.g., free transcriptions) ~~works described as freely transcribed, based on, etc., and other modifications incorporating new material~~
b) paraphrases of works or of the general style of another composer
c) musical works merely based on other music (e.g., variations on a theme) ~~performances of a compilation of musical works by more than one composer that involve substantial creative responsibility on the part of the performer(s)~~

Note: We believe that the examples given in parentheses in categories a) and c) are necessary to make the instructions easy to understand.

6.17.1.3.3 (LC numbering): Change as follows:

6.17.1.3~~4~~.3 If two or more composers have collaborated in the adaptation, follow the instructions given under 6.17.1.2.1 ~~6.1.1.2~~.

6.17.1.3.4: We believe it unwise to rely on how an adaptation is “commonly cited” to decide how to construct the preferred access point representing it. A cataloguer shouldn’t have to consult sources outside of RDA to make that kind of decision. Furthermore, following how a work is “commonly cited” could lead to contradict instruction 6.17.1.3.2 (LC numbering; 6.17.1.4.2 in our proposal). We therefore suggest the following wording:

If the name of the composer of the adaptation is not known ~~adaptation is commonly cited by title~~, use the preferred title for the adaptation as the preferred access point representing the work.

The example is that of an arrangement, not of an adaptation. Substitute the following example:

Yankee Doodle

(Variations for piano on the patriotic song; name of the composer of the adaptation unknown.)

6.17.1.3.5: The wording of 6.17.1.3.5 implies that a work that is not an adaptation is necessarily an arrangement. Since there might be modifications without there being a change in medium and since some changes of medium might not be treated as arrangements (see 6.17.3.2.3), we suggest rewording the instruction as follows:

6.17.1.3~~4~~.5 In case of doubt about whether a work is an adaptation that is a new work or ~~an arrangement, etc., that is a new~~ expression ~~expressions~~ of a previously existing work, treat it as a new expression.

6.17.1.4 and 6.17.1.4.1: Do not support the proposed rewording.

6.17.1.4.3: Agree with the proposed revision.

6.17.1.5, 6.17.1.5.1 and 6.17.1.5.2: Do not support the proposed rewording of 6.17.1.5.

In 6.17.1.5.1, we do not support substituting “the name of a type, or of two or more types, of composition” with “a title that is not distinctive.” Given the absence of a proposed definition for “distinctive title”, we don’t believe that this would represent an improvement. We also believe that saying “add one or more of the following elements” still implies that at least one of the three elements ought to be added, which is not correct. Using “and/or” before the last element should be sufficient to fix the problem identified by LC.

We propose adding two new instructions. The first (6.17.1.5.2) would incorporate the exceptions provided in the proposal at 6.18.0.3c.2. These need to be included here to prevent adding the medium of performance, numeric designation, and/or key to these titles when following the instructions given under 6.17.1.5.1. The second would incorporate 6.20.0.13.2 (numbering from Draft) that doesn’t belong under 6.20.1.13 but that we would like to retain in RDA. Suggest the following:

6.17.1.5 Additions to access points with titles consisting of the name(s) of one or more type(s) of composition ~~for musical works with titles that are not distinctive~~

6.17.1.5.1 If the preferred title for the work (see 6.18) consists solely of the name of a type, or of two or more types, of composition, ~~a title that is not distinctive~~,

add ~~one or more~~ of the following elements to the access point for representing the work (in this order):

- a) medium of performance (see 6.20)
 - b) numeric designation (see 6.21)
- and/or c) key (see 6.22)

Exception:

6.17.1.5.2 Do not consider the preferred title to be the name of a type of composition when

- a) a type of composition is used as the title of a work that is definitely not a work of the type normally designated by the term,
- b) the title is “Double concerto,” “Tripelkonzert,” etc.

6.17.1.5.3 If the access point for a musical work is identical to an access point representing a different work because of the application of 6.20.0.13.2 a) and b), record the number of parts or voices. Use *voices* to designate both vocal and instrumental parts.

voices (3)

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

voices (5-6)

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

6.17.1.5.2renumbered to 6.17.1.5.4.

If the proposed set of instructions at 6.18.0.3c is accepted, instruction 6.17.1.5.2 would have to read as follows:

Exception:

6.17.1.5.2 Consider the preferred title to be distinctive when

- a) a type of composition is used as the title of a work that is definitely not a work of the type normally designated by the term,
- b) the title is “Double concerto,” “Tripelkonzert,” etc.

6.17.1.6 (numbering from Draft): See comment at 6.1.3.3.

6.17.1.12: Do not support the deletion of this instruction as we do not agree that the proposed revisions to 6.20 make the instruction unnecessary. If retained, this instruction should be renumbered as 6.17.1.7 (see our comment at 6.17.1) and revised as follows:

6.17.1.7~~2~~ Additions to access points representing compilations of musical works by a single composer

6.17.1.7~~2~~.1 Add to the access point for a compilation containing works of one type by a single composer, the medium of performance, unless the medium is obvious or unless the works are for various media.

6.17.2.2.2, 6.17.2.2.2.1, 6.17.2.2.2.2: Prefer the following rewording:

Add set to music following “other texts/other text” at these instruction numbers.

6.17.2.2.3: Agree with the principle to treat cadenzas as parts of works. However, the proposal doesn't allow for the fact that not all cadenzas are intended to be part of a specific work as some cadenzas were meant to be interchangeable. We propose adding a new instruction to fill that gap:

6.17.2.2.3.2 If, however, the cadenza is not meant to be part of a specific work, construct the preferred access point for the work, by combining (in this order):
a) the preferred access point for the composer of the cadenza, formulated according to the guidelines and instructions given under 9.1.1, 10.1.1, or 11.1.1, as applicable
b) the preferred title for the work, formulated according to the instructions given under 6.18.

Borghgi, Luigi, born approximately 1745. Cadenzas, violin, op. 11
(Preferred access point for: Sixty four cadences or solos for the violin,
op. 11 / by Luigi Borghgi)

If the proposal at 6.18.0.3c.1 is accepted, the example will have to be given as:

Borghgi, Luigi, born approximately 1745. Cadences, violin, op. 11

We suggest that the principle applied to cadenzas could be extended in a new instruction to other interpolations composed for a work by someone else, e.g. arias interpolated in operas.

6.17.3.0.1: Agree with the proposed revision.

We are however concerned that the instruction as written would prevent using elements prescribed under 6.1.3 in conjunction with those prescribed under 6.17.3.1-6.17.3.6. This would be regrettable since musical works would benefit a great deal from the collocating or distinguishing devices provided for at 6.1.3, especially “Type of content.”

If combining elements from 6.1.3 with those from 6.17.3.1-6.17.3.6 is allowed, guidance would be needed regarding the position of the terms indicating type of content in the access point in relation with other elements. We would favour putting “Type of content” after “Libretto” (or “Text”), “arranged” and the language name but before “(Sketches),” “Vocal score” (or “Chorus score”) in order to collocate notated music.

6.17.3.1.1: Suggest the following rewording to incorporate alterations of musico-dramatic works (see comment at 6.1.3.3):

Follow the instructions under 6.14 for musical expressions ~~in which~~:

- a) in which the work
- ~~or~~ b) in which the composer...
- or c) where the text, plot, setting, or other verbal element was substantially modified or where a new text was supplied, and which bear a new title.

6.17.3.2.2: Suggest adding “with each performance” to parallel 6.17.3.2.3 (LC numbering). We believe that the phrase “broadly speaking” is no longer necessary now that Western art music is given simply as an example. We therefore suggest the following rewording:

Construct the preferred access point for an arrangement, etc., of a work whose medium of performance, form, text, etc., is intended to remain the same with each performance, e.g., a work that belongs, ~~broadly speaking~~, to the category of Western art music, by adding *arranged* to the preferred access point for the original work (see 6.17.1). Apply this instruction also to an arrangement by the original composer.

We also propose adding two exceptions to 6.17.3.2.2. The first would allow using a phrase more specific than *arranged* for ensemble works that have been arranged for one or two keyboard instruments. The second would provide a reference to 6.17.3.4 which we believe is necessary since works with arranged accompaniment are arrangements.

Exceptions:

6.17.3.2.3 For a notated ensemble work that has been arranged for one or two keyboard instruments, add the name(s) of the instrument(s) and score.
[The Schubert example from 6.17.3.1.2 (numbering from Draft) would need to be corrected and moved under the new instruction]

Schubert, Franz, 1797-1828. Octet, clarinet, horn, bassoon, violins (2), viola, violoncello, double bass, D. 803, F major. 4-hand piano score (Resource described: Grosses Octett, op. 166. Arranged for piano, 4 hands)

6.17.3.2.4 For instructions on constructing access points for notated works with arranged accompaniment, see 6.17.3.4.

6.17.3.2.3: Renumber and revise wording as follows:

6.17.3.2.5 For an arrangement, etc., of a work whose form, medium of performance, text, etc., is intended to change with each performance, e.g., a work that belongs to the category of Western popular music, jazz, etc., use the preferred access point representing the original work (see 6.17.1). Add *arranged* only if the resource being described is ~~one of the following types:~~
~~either~~ a) an instrumental arrangement of a vocal or choral work ~~an arrangement for chorus of a work originally for solo singer(s),~~
or b) a vocal or choral arrangement of an instrumental work ~~an arrangement of a choral work for a different type of chorus,~~
 e) ~~an instrumental arrangement of a vocal work,~~
~~or~~ d) a vocal or choral arrangement of an instrumental work.

6.17.3.3 and 6.17.3.3.1: Agree with the proposed revision.

6.17.3.4: Agree with the proposed revision.

6.17.3.4.1: Suggest rewording as follows:

a) a notated concerto-like instrumental work or part(s) of such a work ~~a concerto-like work in which the accompaniment has been arranged for one or two keyboard instruments;~~
 b) a ~~an~~ notated accompanied vocal or choral work or part(s) of such a work in which the accompaniment has been arranged for one or two keyboard instruments.

6.17.3.4.2: Agree with the proposed revision.

6.17.3.4.2.1: We support the idea of using a specific term for concerto-like works with arranged accompaniment but find both *Piano reduction* and *Keyboard reduction* to be too limited to cover all situations. We would like to avoid terms such as *Trumpet-piano score*. We would rather use a built term incorporating the name of the accompanying instrument(s) and the term *reduction*, e.g. *Piano reduction*, *Organ reduction*, *2-piano reduction*, etc. We therefore suggest rewording as follows:

Construct the preferred access point for a notated concerto-like instrumental work or part(s) of such a work in which the accompaniment has been arranged for one or two keyboard instruments ~~pianos~~ by adding the name(s) of the accompanying instrument(s) and reduction ~~Piano reduction~~ to the preferred access point title for the work.

Beethoven, Ludwig van, 1770-1827. Concertos, violin, orchestra, op. 61, D major. Piano reduction
(*Resource described: Violinkonzert D-dur Opus 61 / Ludwig van Beethoven. Accompaniment for orchestra arranged for piano*)

6.17.3.4.3: Reword the wording as follows:

Accompanied vocal ~~Vocal~~ and choral works

6.17.3.4.3.1: Suggest rewording as follows:

Construct the preferred access point for a notated accompanied vocal or choral work or part(s) of such a work ~~a vocal work~~ in which the instrumental accompaniment has been arranged for one or two keyboard instruments by adding to the preferred access point for the work following the instructions in 6.17.3.4.3.2-6.17.3.4.3.4.

6.17.3.4.3.2: Suggest rewording as follows:

For a notated accompanied vocal or choral work in which the instrumental accompaniment has been arranged for one or two keyboard instruments....

6.17.3.4.3.3: Suggest rewording as follows:

For a notated accompanied choral work with solo voice(s) in which the instrumental accompaniment has been arranged for one or two keyboard instruments and only the chorus parts ~~from a larger vocal work~~ are included, at least in those portions of the work in which the chorus sings, add *Chorus score*.

6.17.3.4.3.4: Query if the reference to instructions 6.17.1.4-6.17.1.5 is correct. Suggest that this instruction be deleted since chorus scores that are not expressions are not treated differently.

6.17.3.5.1: “*Resorce*” in explanatory text of 1st example should read: “*Resource*”.

6.17.4.1.3: Instructions referred to should read: ~~6.17.1.4-6.17.1.5-6.17.1.7.~~

6.18.0.3.1: We find the wording from *LCRI 25.27A1* obscure and suggest rewording it. Specifying “unless a later title in the same language is better known” is not necessary at this stage since this exception is provided for later at 6.18.0.3a.1. The wording we propose reads:

Choose as the preferred title for a musical work the composer’s original title in the language in which it was presented. If the composer’s original title ~~of the first edition of a~~

~~work is not known but the title of the first edition of the work is to be different in wording or language from the composer's original title, use the title of the first edition as the basis for the preferred title unless a later title in the same language is better known.~~

6.18.0.3b.1: Agree with the proposed revision.

6.18.0.3c and 6.18.0.3c1: Do not support the proposed revision. Titles consisting of the names of types of composition are generally known to users in their own language. We strongly believe that it would be a disservice to users to give titles in the language preferred by the agency creating the data only when they consist of the name of one the types of composition listed. For cataloguers, finding the original title in the language of the composer for titles consisting of the names of types of composition that are not included in the list would be more difficult since such titles are usually given in references sources in the language of these resources. Giving preferred titles in the plural would become more complicated for cataloguers because they would have to deal more often with titles in languages other than their own. We are also concerned about the significant impact that such a change would have on existing authorities since it would involve a great amount of corrections.

If the proposal is accepted, we would like the list of terms to be expanded by including a much greater number of types of composition taken from the MLA resource entitled *Types of compositions for use in music uniform titles : a manual for use with AACR2 chapter 25* (<http://www.library.yale.edu/cataloging/music/types.htm>), even though this could mean having to give these terms in an appendix. CAML volunteers to provide an expanded list of terms if this suggestion is accepted.

6.18.0.3c2: Agree with adding the two exceptions; suggest that these provisions appear at 6.17.1.5.2 as well as at 6.18.1.2.

6.18.0.4.3: Agree with integrating this instruction with 6.18.0.4.2. The proposed wording suggests however that the title is chosen following 6.18.0.4 when the choice of title is actually governed by 6.18.0.3 (6.18.0.4 is about recording the title). Suggest rewording as follows:

In the following examples the preferred title as recorded after ~~chosen as a result of~~ following this instruction is underlined.

Disagree with replacing the *Zauberflöte* example with *The magic flute*. Add the following example to clear up a problematic situation:

15 kleine Klavierstücke

Add missing accent on “Grandes études” in the draft (the correction was made in LC’s proposal).

6.18.1-6.18.3: Accept only the addition of 6.18.0.4.4 and suggest restoring the AACR2 wording “if there are cognate forms in English, French, German and Italian.” If this correction is not made, “Chansons” and “Lieder” in the examples in instruction 6.20.0.12.1 will have to be replaced with “Songs” to conform to the instruction as written. More importantly, a significant number of authorities for music uniform titles might also have to be corrected if the AACR2 text is not carried over in RDA.

Suggest adding a new instruction to incorporate the exceptions provided in the proposal at 6.18.0.3c.2 if the proposed set of instructions at 6.18.0.3c is not accepted. Also suggest treating

6.18.1.3 as an exception to the general instruction at 6.18.1.1 (hence “Exceptions” in the plural). Since continuo realization is more varied today, we suggest replacing “usually violoncello and keyboard” in instruction 6.18.3.1 with “usually a bass instrument and a chordal instrument.”¹ We propose that instruction 6.18.1.1 reads as follows:

6.18.1.1 If the preferred title resulting from the application of 6.18.0 consists solely of the name of one type of composition is not distinctive, record the accepted form of name in the language preferred by the agency creating the data, if there is one, and if there are cognate forms in English, French, German and Italian, or if the same name is used in all these languages. Record the name # in the plural unless the composer wrote only one of the type such work.

Exceptions:

6.18.1.2 Do not consider the preferred title to be the name of a type of composition when
 a) a type of composition is used as the title of a work that is definitely not a work of the type normally designated by the term,
 b) the title is “Double concerto,” “Tripelkonzert,” etc.

6.18.1.3 Record the original language form of name for works intended for concert performance called *étude*, *fantasia*, or *sinfonia concertante* or their cognates.

Études

(Resource described: Studies)

6.18.2 Duets

6.18.2.1 Record *Duets* (or an equivalent term in the language preferred by the agency creating the data) for works variously titled *duos*, *duets*, etc.

Duets

(Resource described: Trois duos)

6.18.3 Trio sonatas

6.18.3.1 Record *Trio sonatas* (or an equivalent term in the language preferred by the agency creating the data) for works of the seventeenth and eighteenth centuries variously titled *sonatas*, *trios*, *sonate a tre*, etc. These works are generally written for two treble instruments and continuo (usually a bass instrument and a chordal instrument).

Trio sonatas

(Resource described: Twelve sonatas for two violins and a violoncello, with a thorough bass for harpsichord or organ)

Trio sonatas

¹ See definition of continuo in *Britannica concise*: <http://concise.britannica.com/ebc/article-9361513/continuo>

(Resource described: Zwölf Triosonaten für zwei Violinen und Basso continuo)

6.18.4 Titles including the name of a type of composition

6.18.4.1 If all of a composer's works with titles selected according to 6.18.0.3 that are the name of one type of composition and also are cited as a numbered sequence of compositions of that type, formulate a preferred title using the name of the type of composition following the instructions given under 6.18.1.

Symphonies ...

(Resource described: Sinfonia eroica. Also called Dritte Symphonie)

Adding new instruction 6.18.4 will entail renumbering the subsequent instructions.

6.18.5.1.2: Agree with the proposed revision. "Works" should be italicized.

6.18.5.5.1-6.18.5.5.2: Do not support the proposed revisions.

6.20: Various phrases are used in this set of instructions to indicate the sources to be used to for the statement of the medium of performance, e.g. "in the resource or other source" (6.20.0.6.6, 6.20.0.13.1), "in the preferred source of information" (6.20.0.7.1), "in the resource" (6.20.0.8.1), "indicated by the composer" (6.20.0.13.1), etc. This inconsistency is disturbing since the sources should be the same for all the instructions in 6.20. The sources named do not include reference sources, however, even though the medium of performance, like preferred titles, is often determined using reference sources. In order to be uniform and to allow for all possible sources without naming them all, we propose using the same phrase that is used in 6.21.0.3a.2, i.e. "the source on which the preferred access point for the work is based," and to use it consistently whenever it is appropriate.

6.20.0.3.1: We propose the wording below that integrates 6.20.0.3.4.1 in the general instruction 6.20.0.3.1 in order to simplify 6.20.0.3. We suggest deleting paragraph c) because this situation is covered under 6.20.0.13.2 c) (LC numbering). Our proposed wording would read as follows:

Record the medium of performance in the language of the cataloguing agency, following the instructions given under 6.20.0.4–6.20.0.13, unless one or more of the following conditions apply:

a) the medium is the same as the one implied by the title

[examples from 6.17.1.10.2a; see note below]

b) the work consists of a set of compositions for different media, or is one of a series of sets of compositions with the same title but for different media

[examples from 6.17.1.10.2b]

~~e) the medium was not designated by the composer~~

c) d) the complexities of stating the medium are such that an arrangement by other identifying elements (e.g., thematic index number or opus number, see 6.21) would be more useful.

[examples from 6.17.1.10.2d]

Note on examples from 6.17.1.10.2a: Only the first 6 examples should be kept; the last 4 examples are no longer necessary. If these are kept for some reason, the Rapf example (Rapf, Kurt. Requiem, organ, brasses, percussion) should be deleted because it contradicts instruction 6.18.0.3c.2 (LC numbering; 6.17.1.5.1 in our proposal). We suggest substituting this example:
Pender, Scott. Chorale preludes, piano

6.20.0.3.2: To align in part with the wording of 6.20.0.10.3 and 6.20.0.12.2, suggest as follows:
If a composer names a specific ~~singing~~ voice type or register in the original title record a statement of ~~give the~~ medium of performance ~~in the preferred title~~.

6.20.0.3.3: This instruction could be deleted if 6.20.0.3.4.1 a) was reworded as:
a) the medium is the same as the one implied by the title

6.20.0.3.4: Agree with the proposed revision. However, we strongly believe that some order must be prescribed for non-keyboard instruments in paragraph a) and for other instruments in paragraph b), at least for Western instruments. Our preference is for the standard score order of the Western symphony orchestra.

6.20.0.3.4.1: This instruction is not an exception to 6.20.0.3.4 and would be better located in the general instruction 6.20.0.3.1. If our suggestion is not accepted, we suggest deleting paragraph c) because this situation is covered under 6.20.0.13.2 c). In addition to deletion of c), we suggest the following rewording:

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

[remaining text as given under comment at 6.20.0.3.1]

6.20.0.3.5: Suggest that this instruction is not necessary under 6.20.0.3 since it also appears more appropriately at 6.20.0.6.2.

6.20.0.3.6: Agree with the proposed revision.

6.20.0.5.3: Agree with the deletion of the instruction.

6.20.0.6.1-6.20.0.6.3: Agree with the proposed revisions.

6.20.0.6.5: Suggest revising as follows:

...choose the instrument for which the major portion of the composer's works were intended and record ~~specify~~ If no keyboard instrument predominates record ~~use~~ *keyboard instrument* as the medium of performance in all medium statements.

We query if this instruction doesn't apply only to a composer's works that belong to the same type, e.g. all the keyboard sonatas, but not necessarily across the composer's whole catalogue of works. If that is the case, this might need to be specified.

6.20.0.6.6: Suggest following rewording:

Use names of electronic instruments if given in the source on which the preferred access point for the work is based ~~resource or other source~~; otherwise, record ~~use~~ *electronics*.

6.20.0.7.1: Our understanding is that agencies creating data for use in a different language or script context may modify instructions such as a controlled list of terms in English. Suggest following rewording:

Record one of the following terms ~~in the language of the cataloguing agency~~ for a group of instruments with one performer to a part when no more specific medium is given in the source on which the preferred access point for the work is based ~~preferred source of information:~~

6.20.0.7.2-6.20.0.7.3: Agree with the proposed revision but suggest reversing the order of the instructions:

6.20.0.7.2 For standard chamber music combinations ~~instrumental music intended for a large ensemble~~, see the instructions given under 6.20.0.58.

6.20.0.7.3 For instrumental music intended for a large ensemble ~~standard chamber music combinations~~, see the instructions given under 6.20.0.85.

6.20.0.8: Agree with the proposed revision.

Suggest adding a new instruction between 6.20.0.8.1 and 6.20.0.8.2 to fill a gap in the proposal:
If there is more than one part for a large ensemble, follow the instructions under 6.20.0.14.

6.20.0.8.1: Suggest rewording as follows:

For instrumental music intended for a large ensemble, record the name of the ensemble as found in the source on which the preferred access point for the work is based ~~resource~~.

We query whether an exception should be introduced to address cases where the name of the ensemble as found in the source would be one used for chamber music under 6.20.0.7.1, e.g. Music for strings, percussion and celesta (where *strings* means *string orchestra* whereas *strings* in 6.20.0.7.1 means *string ensemble* with one performer to a part).

6.20.0.8.2: Suggest rewording as follows:

If the source on which the preferred access point for the work is based ~~composer~~ names an ensemble but also singles out specific instruments or groups of instruments that are included with the larger ensemble, record name ~~name~~ them following the term for the larger ensemble:

If 6.18.0.3c.1 is accepted by JSC, we query if the preferred title in the example should not be changed to “Musik” since it is the title proper of the manifestation catalogued by LC for which an authority record for this work by Bartók was created (in NAR n 82093593, the 670 field for the work catalogued reads: Bartók, B. Musik für Saiteninstrumente, Schlagzeug und Celesta, c1937).

6.20.0.9.3: Suggest rewording as follows:

For a work for two or more of the same solo instrument, or for one instrument for other than two hands, and accompanying ensemble, record the medium for the solo instrument(s) following the instructions given under ~~follow the instructions under~~ 6.12.0.14, and the term for the accompanying ensemble, in that order.

6.20.0.10.3: Suggest rewording as follows:

Use a general term for two or more solo voices of different ranges if the source on which the preferred access point for the work is based does not name a specific voice type or registers can be ascertained.

6.20.0.12.1 and 6.20.0.12.2: 6.20.0.12.2 repeats the instruction given at 6.20.0.3.2 without addressing the issue of the accompaniment for the works covered under 6.20.0.3.2. Suggest rewording as follows:

6.20.0.12.1 If the preferred title of a work (other than one in a “popular” idiom) is requires an initial title element such as *Songs, Lieder*, etc., and the following conditions apply:

a) the work is to be accompanied by anything other than a keyboard stringed instrument alone

b) the source on which the preferred access point for the work is based does not name a specific voice type or register,

record the name(s) of the accompanying instrument(s) or ensemble and accompaniment. If such a work is not accompanied, record *unaccompanied*.

Note on examples: If neither the proposal at 6.18.0.3c.1 nor our suggestion at 6.18.1.1 to restore the AACR2 wording “if there are cognate forms in English, French, German and Italian” is accepted, replace “Chansons” and “Lieder” in the examples with “Songs.”

6.20.0.12.2 If the preferred title of a work (other than one in a “popular” idiom) is *Songs, Lieder*, etc., and the source on which the preferred access point for the work is based a composer names a specific voice type or register, record the name(s) of the accompanying instrument(s) or ensemble without accompaniment. in the original title give that medium in the preferred title. If such a work is not accompanied, record *unaccompanied*.

~~Gesänge, contralto, viola, piano, op. 91~~

(*Resource described:* Zwei Gesänge für eine Altstimme mit Bratsche und Pianoforte, op. 91 / von Johannes Brahms)

~~Lieder, soprano, string quartet, op. 40~~

(*Resource described:* Five songs for soprano and string quartet, op. 40 ... / Karl Weigl)

6.20.0.13.1: Suggest rewording as follows:

If the medium of performance, or any part of it, is not stated specifically in the source on which the preferred access point for the work is based resource or other source or is unspecified, record that part of the medium element in the following order of priority:

a) If only the family of instruments or voices, or a collective term for other mediums, is indicated in the source on which the preferred access point for the work is based by the composer, or is available from any other source, record give the family, collective term, etc.

b) If only the range or general type of instrument or voice is indicated in the source on which the preferred access point for the work is based by the composer, or is available from any other source, record give the range:

c) If some parts of the medium are indicated in the source on which the preferred access point for the work is based by the composer, or are available from any other source, and others are unspecified or are indicated as “unspecified” or a similar term, record give the individual parts of the medium as appropriate in the guidelines above, also using “unspecified” or a similar term as appropriate.

6.20.0.13.2 (LC numbering): Suggest rewording as follows:

Do not record a statement of medium of performance if one of the following conditions apply in the case of:

- a) the a work (especially of the Renaissance period) is intended for performance by voices and/or instruments
- b) the work is an instrumental chamber work for which the precise medium is not clearly defined and cannot be ascertained from any other source
- c) the ~~no~~ medium of performance was not designated is specified by the composer and cannot none can be ascertained from any other source.

6.20.0.13.2: Agree with not including this instruction in 6.20.0.13 but propose to move it under a new instruction 6.17.1.5.3 with a wording appropriate to its new location.

6.20.0.14: Agree with the proposed revisions.

6.20.0.14.1, 6.20.0.14.2 and 6.20.0.14.3: We suggest moving the second example from 6.20.0.14.3 under 6.20.0.14.1 since a specific instruction for large ensembles is unnecessary. A specific instruction for choruses is however necessary since 6.20.0.11 does not mention the possibility of using the word *chorus*. We therefore suggest rewording 6.20.0.14.3 for that purpose and renumbering it. We also suggest shortening and simplifying 6.20.0.14.2, renumbered 6.20.0.14.3 as well as adding an example at 6.20.0.14.1.

6.20.0.14.1 If there is more than one part for a particular instrument, voice, speaker, ~~chorus~~, large ensemble, etc., record ~~add~~ the appropriate arabic numeral after the name of that instrument, voice, etc.:

[other examples not transcribed but add]

string orchestras (2)

(Preferred title: Concertos)

6.20.0.14.3

6.20.0.14.2 If there is more than one part for a particular chorus, record the appropriate arabic numeral after the name of that chorus, followed by the term naming the choral ensemble as prescribed in 6.20.0.11, if appropriate. Designate the number of large ensembles and choruses using numerals as follows:

choruses (2), mixed voices

(Preferred title: Gesänge)

~~string orchestras (2)~~

~~*(Preferred title: Concertos)*~~

6.20.0.14.2

6.20.0.14.3 ~~Record~~ Designate the number of hands in the following situations as follows:

a) ~~for one instrument, 2 hands, omit a designation~~

[examples]

~~ab) for one instrument, other than two hands, specify the number of hands~~

[examples]

e) ~~for two keyboard instruments, 4 hands omit a designation~~

[example]

~~bd) for two keyboard instruments other than 4 hands, specify the number of hands~~

[example]

e) ~~for more than two keyboard instruments, do not specify the number of hands~~

[example]

6.20.0.14.4: Suggest rewording as follows:

For electronics or percussion, do not record ~~specify~~ the number of performers even if indicated in the ~~resource or available from any other source~~ on which the preferred access point for the work is based.

6.21.0.3a.2: Agree with the proposed revision.

6.22: Do not support the proposed revision. It is our understanding that “*Required*” means in fact “*Require if applicable to the resource*” per 5.3.1 which says: When recording data identifying a work or expression, include as a minimum the elements listed below that are applicable to that work or expression. Even though key might not be applicable for all works, it should be included whenever it is applicable, so the element should still be “*Required.*”

Suggest rewording the footnote as follows:

Key is required in the access point representing the work when the preferred title for the work consists solely of the name of a type, or of two or more types, of composition if at least one of the conditions in 6.22.0.3.1 is present.

6.22.0.3.1: Would prefer that the order of paragraphs a) and b) be reversed and that paragraph c) be limited to pre-twentieth-century works. Suggest following rewording:

Record the key, or key and mode, if one or more of the following conditions are present using one or more of the following:

a) they appear in the composer’s original title or of the first edition, if that is used instead as the source of the preferred title if they are commonly given in reference sources;

b) they are commonly given in reference sources if they appear in the composer’s original title or of the first edition, if that is used instead as the source of the preferred title;

c) if they are apparent from the notated music for pre-twentieth-century works.