To: Joint Steering Committee for Development of RDA

From: John Attig, ALA representative

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

The ALA participants in the May 16, 2008, meeting at the Library of Congress wish to
thank LC for hosting the meeting, and Judy Kuhagen for moderating the discussions.
This was a very fruitful collaboration that achieved a consensus on important issues
raised in the original LC proposals. In addition to the meeting and a follow-up conference
call, members of the group did considerable work during the following month, working
through details of a consensus proposal. We were disappointed that this work was ended,
as a number of details remained without a satisfactory resolution. Our comments on the
LC follow-up document are an attempt to focus on those details from an ALA
perspective, as well as to raise for discussion some important issues "not in line with the
proposals as originally proposed by LC" and therefore not included in the follow-up
document (*5JSC/LC/12/LC follow-up*, p. 1). In addition, the document incorporates
comments from CC:DA members and others.

Given the extent and complexity of the LC proposals, ALA is not certain that it will be
possible to resolve them in time for inclusion in the initial release of RDA. Given that
any revisions not agreed to by the JSC will revert to the text in the full draft, we note that
there are instructions in the full draft that will require revision before RDA is released:
instructions that are inconsistent or simply wrong, or that would constitute an
unacceptable change in current practice for identifying musical works and expressions.
Some of these are addressed in the *5JSC/LC/12* proposals, but others are not. The JSC
should be prepared to make such issues a priority for discussion.

Note: This response was prepared in consultation with the Bibliographic Control
Committee of the Music Library Association and its Descriptive Cataloging
Subcommittee. I would particularly like to acknowledge the contributions of Kathy
Glennan, chair of the Bibliographic Control Committee, and Mark Scharff, chair of the
Descriptive Cataloging Subcommittee, for their contributions to this response.

General comment

The developers of RDA have taken on an immense challenge in moving from the
AACR2 notions of main entry and uniform titles to that of "preferred title" and "preferred
access point," and in separating the acts of *choosing* and *recording*. The additional
hurdle of doing so in a way that is not specific to a particular display convention or the
structure in which data will be stored, while still seeking results that are compatible with
existing structures, has complicated the review of *5JSC/LC/12/LC follow-up*. The
instructions for recording Medium of Performance, Numeric Designations, and Key
presume that the data that results will be ready to drop into a preferred access point. In
some cases, this places limits on what and how data is to be recorded (e.g., in the table for

standard combinations of instruments in 6.16.0.5.1, the conventional medium statement at the right is recorded in lieu of the names of the instruments themselves; there is a prescribed order for recording medium statements given in 6.16.0.3.2; thematic-index numbers are recorded only "in the case of certain composers") that might seem odd to users who are looking for guidance on populating what we might call "work records." Reviewers often wondered why these restrictions would be present at the point of recording, and needed frequent reminding of the "access-point-ready" orientation of the instructions. There are also issues with attributes that would not be part of a preferred access point for a work, but would be needed in a variant access point (e.g. key and instrumentation for a Menuet from a Haydn symphony). There may not be time now to deal with this, but we would recommend that the JSC reconsider the decision to place these instructions on manipulating information for use in access points with recording the element, rather than in formulating the access point; we are not convinced that the results need to be identical in the two cases.

Specific comments

6.2.1.15: The reference to the instructions for compilations of musical works that is given in 6.2.1.15.2 is misplaced, since it is worded to cover all sorts of musical compilations, not just those analogous to literary works in 6.2.1.15. Since the music instructions contain a full suite of instructions for compilations, a blanket reference in 6.2.1.13 would be far better, or more specifically-worded references under each subsection of 6.2.1.15 to the appropriate places in the music instructions. This would also allow for the removal of the parenthetical exception in the main paragraph of 6.2.1.15. As things stand, however, a collection of Wagner's musical works and one of his literary works would both be described with the conventional title "Works." It would seem preferable to adopt language that allows "Literary works" and "Musical works" as preferred titles for such compilations by persons who are active in both spheres, choosing one sphere as the "primary" one with which to use the preferred title "Works." We propose below a revision to 6.15.12, the instruction for complete compilations of the works of a composer; a comparable revision of 6.2.1.15, the general instruction, should also be made.

6.2.3: ALA has reservations about the placement of the instructions on Alternative Name for Work (6.2.3). This may reflect uncertainty as to how and where this information would be recorded. If it is to be recorded only in an authority record, its placement here is logical, though the instructions are more in line with those for creating preferred access points (6.28). If such data were to be in a bibliographic record, it would almost certainly be expressed as an access point. The wording of the Scope in 6.2.3.1 seems to suggest a whole-part relationship which is not technically correct (though the full RDA draft does consider it so in Appendix J.2.4). We suggest this alternate wording: "… relationship between a work and another work into which the work has been subsumed."

The alternative title for the work, taken on its own terms, looks more like the title of an expression, but this may be more perception than reality. There is the question of whether an unqualified "Cadenzas" would clearly identify the cadenzas as having been

composed by the composer of the "larger work." The instructions in 6.2.3.3.2 and 6.2.3.3.3 could be simplified by simply directing the recording of the preferred access point for the "larger work," rather than breaking it out into composer and title. The first example in 6.2.3.3.2 would seem to need "Previn" as a qualifier.

An issue arises when the composer of an opera or cadenza is the same as the writer of the libretto or the composer of the larger work. If the concept of librettos and cadenzas as being part of the larger work (as in the RDA full draft) holds, there needs to be some exception made here with reference to 6.28.2.2, and the instructions at that point would have to provide for a conventionalized "part title." Otherwise, we would need parenthetical qualifiers added to the preferred access point for both the opera and the libretto (this would presumably not be an issue for cadenzas). Having varying approaches for the addition of "Libretto" (parenthetical in an access point, a form sub-element in an alternative title) seems to invite confusion.

6.15.0.2.2: The reference should be to the instruction for sources of information for preferred title for a musical work (6.15.1.2).

6.15.1: There is an inconsistency in the use of plural and singular forms in the captions in 6.15 ("a musical work" vs. "musical works"). The caption for 6.15.0 should probably be plural, rather than the hybrid in the draft ("a musical works").

6.15.1.3 purports to be instructions for *choosing* the preferred title for a work, but there's nothing to explain why the "Präludium et Fuge" example does not include the key and medium of performance; such an omission would seem to be more accurately considered a function of *recording* the preferred title (assuming the purpose for the recording activity outlined in the General Comment above). And if *choosing* is really the point here, one might argue for the inclusion of an example where the composer's original title includes medium of performance, key, etc., but at core is a non-distinctive title in a different language than that of the resource being described (analogous to the "Damnation de Faust" example).

6.15.1.3.1: This instruction is more restrictive than the sources of information instructions in 6.15.1.2, and it does not address the situation when the original language cannot be determined. ALA recommends rewording this instruction to better parallel the general rules in 6.2.2.4 of the full draft (clean copy only; changes not indicated):

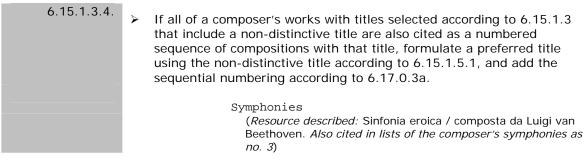|	
6.15.1.3.1a	**a) Musical works Created After 1500**
6.15.1.3.1a.1	For musical works created after 1500, choose the composer's original title as the preferred title.
	If the original title cannot be determined, choose the title in the original language by which the work has become best known as the preferred title.
	If there is no well-established title in the original language, or in case of doubt, choose the title proper of the original edition (see 2.3.3) as the preferred title.
	If the musical work is published simultaneously in the same language under different titles, choose the title proper of the first resource received as the preferred title.

6.15.1.3.1b	**b) Musical Works Created Before 1501**
	For musical works created before 1501, choose the title or form of title in the original language by which the work is identified in modern reference sources as the preferred title. If the evidence of modern reference sources is inconclusive, choose (in this order of preference) the title most frequently found in:
	a) modern editions b) early editions c) manuscript copies.
	Exceptions:
6.15.1.3.2	***Better known title in the same language.*** [as in 5JSC/LC/12/LC follow-up]
6.15.1.3.3	***Long titles.*** [as in 5JSC/LC/12/LC follow-up]
6.15.1.3.4	If all of a composer's works … [as in 5JSC/LC/12/LC follow-up]

<u>6.15.1.3.4</u>: Reviewers disagreed over the placement and wording of this instruction, known to music catalogers as the "Eroica rule" (we note that LC chose not to include the example itself). Some see this as describing a ***recording*** function, rather than a ***choosing*** function, particularly in its appeal to 6.15.1.4 and also to 6.17 in adding the serial numbering. Others supported the placement, since the process involves some level of research (which is inherently a ***choosing*** activity); the wording, however, is problematic. For the Eroica example, applying 6.15.1.4 would not produce the title "Sinfonia," since "Eroica" does not fit any of the categories in 6.15.1.4.2. The proposal omits the stage in the process where "Sinfonia eroica" has been chosen as the preferred title.

We suggest the following wording:

6.15.1.3.4.	➢ If all of a composer's works with titles selected according to 6.15.1.3 that include a non-distinctive title are also cited as a numbered sequence of compositions with that title, formulate a preferred title using the non-distinctive title according to 6.15.1.5.1, and add the sequential numbering according to 6.17.0.3a.
	``` Symphonies ``` (*Resource described:* Sinfonia eroica / composta da Luigi van Beethoven. *Also cited in lists of the composer's symphonies as no. 3*)

<u>6.15.1.4.3</u>: We question the decision to assign a number to the examples illustrating the application of the instructions in 6.15.1.4.2. We think that examples that include information about the resource from which the titles come would be more helpful, and such is attached as Appendix A below. The citations to authority records and OCLC numbers are for the benefit of the Examples Working Group. If the current list is retained, we express relief that the inappropriate "Magic flute" example in *5JSC/LC/12* has been replaced. On the other hand, "The celebrated Sophie waltz" is such a

problematic example that it should probably be scrapped. Nothing suggests that "Sophie" is an epithet not part of the original title; in fact, this is likely an English-language title for Johann Strauss Vater's Sofien-Tänze, op. 185. If it has to be retained, "Sophie waltz" would be the result of following the instruction.

6.15.1.5: The language instruction is very broad. Presumably "Lieder" could become "Songs." Something incorporating the notion of cognates seems required here, particularly if the act of translating loses important distinctions (e.g.. the French "Mélodie"). This would also minimize the discontinuity between AACR2- and RDA-formulated titles. That said, we prefer this instruction to that proposed in *5JSC/LC/12/LC follow-up/2* at 6.15.1.3.4.

6.15.1.8: The extent to which part titles are subject to manipulation using the instructions in 6.15.1.4-6.15.1.7 is unclear. While numbers and related designations have always been open to regularization, abbreviation, etc., current practice treats part titles consisting of words or phrases as distinctive, even if they consist only of a word that is normally non-distinctive (e.g. [Carulli, Fernando, 1770-1841. Divertimenti, guitar, op. 18. Sonate]); that is, they don't get translated, and are qualified under the same conditions as distinctive titles. It would appear that this would not be the case under the proposed instruction; such a change could produce some confusing results, and is one place where the principle of **representation** would be best honored. If that were not the intent, and part titles were to continue to be treated as distinctive, then some provision needs to be made in 6.28.2 for constructing a variant access point for the work named above, since its preferred variant title would begin "Sonatas …"

We appreciate the reference to 6.28.2 in 6.15.1.8.2; we suggest providing links from other areas of the preferred-title sections to the corresponding preferred-access-point sections.

6.15.1.9: This instruction, while clearly intended to support some continuity with current practice, is incomplete:

6.15.1.9 a) has to cover situations where parts are identified only by number, with or without an accompanying designation; yet the example illustrates only a situation where a designation is found with the number. (An elaborate LCRI to AACR2 25.30B2 includes guidance on how to supply a designation when one is not present in the source upon which the uniform title is being based.) This is another case where the distinction between preferred title and preferred access point is unclear. While one might argue that adding a designation would be a function of constructing the access point, the LC proposal for 6.28.2.2.1 provides no guidance, either. There is also the question of whether designations associated with parts are to be abbreviated or not. If there is some general instruction to take care of this, we haven't found it. The general instructions from 6.2.2.10.1 of the RDA full draft might be better for this section; but there are additional concerns here.

6.15.1.9 c): This would be a highly-desired exception to the general instructions (6.2.2.10.1 in the full draft) if those were to be extended to musical works. When parts of larger musical works are titled, users have no use or patience for intervening numbering.

6.15.1.9 d), which does follow the general rule, is an exception for the sake of providing consistency in a file.

6.15.1.9 e), like subinstruction a), is a place where the distinction between preferred title and preferred access point becomes murky. The process of determining what part titles need to be recorded seems a function of formulating the access point. This instruction's presentation in a single paragraph is needlessly dense, and makes it difficult to match up provisions with examples. We re-submit our recommended wording from *5JSC/LC/12/ALA response*, with renumbering and a bit of tweaking:

6.15.1.9e	**e) Part of a larger part of a work**
6.15.1.9e.1	If the part is part of a larger part:
	a) If the larger part has a distinctive title, record the title of the larger part preceding the title and/or designation of the smaller part.
	Cantiones sacrae. O vos omnes (*Part of Hieronymus Praetorius's* Opus musicum)
	b) If the title of the larger part is not distinctive, record the title and/or designation of the smaller part as the preferred title.
	Pifa *not* Part 1. Pifa (*Part of George Frideric Handel's* Messiah)
	Exception:
6.15.1.9e.2	If an indistinctive designation of the larger part is required to identify the smaller part, record that designation, followed by a full stop, preceding the title and/or designation of the smaller part.
	Atto 3o. Preludio (*Part of Giuseppe Verdi's* Traviata)

If the JSC chooses to retain the wording of *5JSC/LC/12/LC follow-up* here, please change the final word in the instruction from "period" to "full stop".

6.15.1.10.1: The instruction refers to general instructions at "6.2.1.12." No such instruction is found in either RDA full draft nor in *5JSC/LC/12* or its follow-ups. We presume that this refers to 6.2.2.10 in the full draft.

The examples in 6.15.1.10.1, as presented, rely on the cataloger to match them up with the corresponding provision in the general instruction. AACR2 made it clear that the excerpts were found in the same resource; while this may not be judged necessary in RDA, the examples need to clearly "track" to corresponding provisions. Either repeat the language of 6.2.2.10 in the full draft and insert examples accordingly (preferable), or refer to the appropriate area within the general instruction.

We agree with LC's addition of 6.15.1.10.2, though the example is problematic because it introduces the element of numbering without describing how that numbering is to be added. Less problematic would be an example such as "Appalachian spring. Suite" or "Billy the Kid. Suite."

6.15.1.12: As noted under 6.2.1 above, a collection of Wagner's musical works and one of his literary works would both be described with the conventional title "Works." It would seem preferable to adopt language that allows "Literary works" and "Musical works" as preferred titles for such compilations by persons who are active in both spheres, choosing one sphere as the "primary" one with which to use the preferred title "Works." We propose the following revision; a comparable revision of 6.2.1.15 would be required.

6.15.1.12	Complete works
6.15.1.12.1.	➤ For a compilation that consists of, or purports to be, the complete musical works of a composer, including those that are complete at the time of publication, record the conventional collective title *Works*.
6.15.1.12.2	➤ If a person has written both musical and literary works, construct the preferred title by applying one of the following guidelines:
6.15.1.12.2a	**a) Primarily a composer**
6.15.1.12.2a.1	If the person is known primarily a composer, use the preferred title *Literary works* for compilations containing the complete literary works. For a compilation consisting of two or more literary works in a particular form, see 6.2.2.11.2. For a compilation that consists of two or more literary works in various forms, use *Literary works. Selections* as the preferred title.
6.15.1.12.2b	**b) Primarily a writer**
	If the person is known primarily a writer, use the preferred title *Musical works* for compilations containing the complete musical works. For a compilation consisting of two or more musical works in one broad or specific form or medium of performance, see 6.15.1.14 and 6.15.1.14. For a compilation that consists of two or more musical works in various forms or for various media, use *Musical works. Selections* as the preferred title.

6.15.1.12-6.15.1.16: We are relieved that the concept of "Selections" at all levels has been restored to RDA. However, we are concerned that the use of "Selections" is only provided as an alternative in these instructions. An incomplete compilation — for example, one containing two of Beethoven's 32 numbered piano sonatas — should always be identified as incomplete. Only complete or purportedly complete compilations of works (6.15.1.12), or complete compilations of works of a particular type or medium of performance (6.15.1.13-6.15.1.15) should be given a preferred title unqualified by

Selections; incomplete collections should ***always*** be qualified by *Selections*; this should **not** be an alternative. The use of an unqualified preferred title for incomplete collections is a misrepresentation. A code that purports to be modeled on FRBR and has **representation** as a guiding principle should not allow such a misleading preferred title for an incomplete collection. This misrepresentation is also an issue in the general instructions (cf. 6.2.2.11.3 of the full draft).

Specifically, we recommend that 6.15.1.12.3 be deleted on the grounds that (a) it does not belong under an instruction dealing with "complete works" and (b) it conflicts with the instruction at 6.15.1.16.2. With this instruction removed, incomplete compilations would fall under one of the alternatives in 6.15.1.13-6.15.1.16.

Furthermore, we urge that the main instructions in 6.15.1.13-6.15.1.15 be limited to compilations containing all of the works within the category, and that the label "alternative" be removed from the instructions dealing with incomplete compilations. 6.15.1.16.2 would remain an alternative.

<u>6.15.1.13.1</u>: We concur with the proposed addition of "by a single composer".

<u>6.15.1.14</u>: We recommend adding a reference to 6.15.1.12.1 from 6.2.1.14.

<u>6.15.1.15.1</u>: We recommend including "Motion picture music" and "Musicals" as examples; they appear as such in the full draft (6.15.2.9.5).

<u>6.15.1.15.3</u>: The provision dealing with consecutively-numbered parts of a compilation seems to get ahead of itself by including additions of Medium of Performance without any reference as to how and why such an addition would appear. It looks like a tacit assumption is made that "works of one type" will have "non-distinctive" titles; such an assumption is hazardous in a document that has to be used by generalists. It would also be good to make a reference to the instructions for how to formulate the numbering (6.17).

6.15.2: To parallel captions in the subsections, the caption at 6.15.2 should read "Variant titles for musical works."

The provisions for recording variant titles for musical works in *5JSC/LC/12/LC follow-up* seem to extend to recording variants for non-distinctive titles, e.g. "Sonaten" when the preferred title is "Sonatas." This is not current practice. Is this deliberate? Or is there some sense that the Exception at 6.2.3.3 in the full draft is applicable?

<u>6.15.2.1.1</u>: We recommend adding "for the work" to the end of the definition, to parallel the wording in 6.2.3.1.

<u>6.15.2.2.1</u>: Change to "Take variant titles for a musical work from any source", which better parallels the general instruction in 6.2.3.2.

<u>6.15.2.3</u>: Both the general instructions and the music instructions fail to mention the manipulation by the cataloger of titles recorded as variant titles, such as omitting numbers not integral to a title not chosen as the basis for the preferred title, swapping numerals for numbers expressed as words, and the like. The general instructions include an example for the latter, but neither section includes one for the former situation. Either relevant

examples should be added to the music instruction, or reference made back to the instructions for description (2.3.6.3).

<u>6.15.2.3.1</u>: Change to "Record variant titles for musical works applying the basic instructions on recording titles of works given under 6.2.1" to parallel the general instructions in 6.2.3.3.

<u>6.15.2.3.2</u>: We're not sure what purpose the footnote to 6.15.2.3.2 serves; wouldn't such a title proper be "a title under which the work has been issued?" Or is this phrasing specifically intended to cover only those titles that can be associated solely with the work (as opposed to non-collective titles that have a preferred title that is collective?)

<u>6.15.2.4</u>: Change the caption to "Alternative Linguistic Form of Title for the Musical Work" to parallel the general instruction in 6.2.3.4.

<u>6.15.2.4.1</u>: We recommend using all the examples from 6.15.3.4 of the full draft.

<u>6.15.2.5</u>: Change the caption to "Other Variant Titles for the Musical Work" to parallel the general instruction in 6.2.3.5. Editorial: We note that RDA is inconsistent about including "Recording" in appropriate captions.

<u>6.15.2.5.1</u>: The first example should have the preferred *title* "Quintets"; what has been given is something that might be part of a preferred access point, but not a preferred title. The third example gives the preferred title as "Selected works." Depending on decisions made on 6.15.1.12-6.15.1.16, this should either be "Works. Selections" or (our preference) "Selections."

In 6.15.2.5.1, we recommend using all the examples from 6.15.3.5 in the full draft.

6.16: We offer what we think would be a more logical ordering of the instructions in 6.16 as **Appendix B** at the end of this document. One provision (highlighted in <mark>blue</mark>) has been added to cover a situation not currently addressed. The sole intent of the Appendix is to propose a re-ordering on instructions; with the exception noted above, the text has not been changed from the presentation in the LC follow-up. All the issues raised in our response with the instructions in this section still pertain; all citations reflect numbering from the LC follow-up.

<u>6.16, Core Element</u>: There is a tacit assumption that the comparison is between two or among more than two works with the same title **by the same composer** or of unknown composition. Consider making this an explicit assertion by adding that phrase to the statement.

<u>6.16.0.1:</u> We prefer this version of the scope statement to the one in the full draft.

<u>6.16.0.3.2</u>: While we recognize the difficulties inherent in choosing a sufficiently comprehensive basis for the order in which instruments are recorded, we don't believe that silence on the matter serves anyone. The best solution would likely be to refer to the most comprehensive "score order" that is widely accepted. This will also make life easier when the resource being cataloged is a sound recording, where "score order" does not represent a tangible or verifiable concept. Note again that the question of the order is more properly a function of formulating the access point, and that instructions relating to

this issue might not be appropriate here. We also note that this instruction apparently does not cover ensembles and request further clarification about the relationship of this instruction to 6.16.0.9.

6.16.0.5: We need to point out one more time that 6.16.0.5.1 as presented does not make sense, since it does not specify that the terms in the right column must be combined with the appropriate preferred title "Trio," "Quartet," or "Quintet." Relying on the language in 6.16.0.5.2 is **not** sufficient. Add to the end of 6.16.0.5.1: "when the preferred title is *trio*, *quartet* or *quintet* (or the plural)". Using the verb "includes" in 6.16.0.5.2 renders the instruction too broad. Would one add "strings" to "Prelude and quartet?" To "Little quartet?" While obvious to experienced catalogers, it should be made clear that the term to be used from the left-hand column does not include the parenthetical phrases; either say that, or put the parenthetical information in a suitably-captioned center column. In the interests of simplifying language, we suggest using "instrument" rather than "medium" in 6.16.0.5.3. See our suggested revisions below (changes highlighted):

6.16.0.5	**Standard combinations of instruments**		
6.16.0.5.1	➢ For the following standard chamber music combinations, use the terms given in the column on the right when the preferred title is *trio, quartet, quintet* (or the plural):		
	STANDARD COMBINATION	STANDARD INSTRUMENTATION	TERM(S) RECORDED
	string trio	violin, viola, violoncello	strings
	string quartet	2 violins, viola, violoncello	strings
	woodwind quartet	flute, oboe, clarinet, bassoon	woodwinds
	wind quintet	flute, oboe, clarinet, horn, bassoon	winds
	piano trio	piano, violin, violoncello	piano strings
	piano quartet	piano, violin, viola, violoncello	piano strings
	piano quintet	piano, 2 violins, viola, violoncello	piano strings
6.16.0.5.2	➢ If the preferred title does not include *trio*, *quartet*, or *quintet* (or the plural), and is non-distinctive, record the name of the standard combination as given in the left column above.		
6.16.0.5.3	➢ If the preferred title is *Trio*, *Quartet*, or *Quintet* (or the plural), and the work is for a combination other than one listed above, record each ~~medium~~ instrument.		

6.16.0.6.2: We suggest providing these LCCN citations to the Examples Working Group: "marimba, 4 hands" [LCCN 87770460]; "organ, 6 hands" [LCCN 2002317543]. Since a

general principle of RDA is to use real examples, the 3-hands example should be changed to one for "piano, 3 hands"; the P.D.Q. Bach sonata that presumably is the basis for that example is actually for 4 hands. One possibility is "Szymanowska, Maria Agata Wołowska, 1789-1831.Waltzes, piano, 3 hands" [LCCN n 2006033318].

<u>6.16.0.6.3</u>: We think that the term "doubling instruments" in 6.16.0.6.3 b) will not be clear to non-musicians, and would appreciate some sort of clarification here, or adefinition in the Glossary. For the latter, we suggest:

> **Doubling instruments.** Additional instruments that are played by a single performer in the course of a work, e.g., an orchestral work in which the second oboe part calls for some passages to be played on English horn.

We point out that 6.16.0.6.3, by not including range terms such as "alto," "tenor," etc., as elements to omit from names of instruments, produces a significant change in practice. Its inclusion may hide some performance options for clarinetists and saxophonists, instruments for which the same piece of music often can be played by several members of the instrument family without transposition. On the other hand, "bass clarinet" is already found in a number of headings in the authority file.

<u>6.16.0.6.5</u>: LC's proposed revision is a poorly-advised rewriting of LCRI 25.30B4. That LCRI, by specifying harpsichord, clavichord, and piano as the instruments from which to choose a predominant one and use it consistently, applies the instruction to music of a particular historical period — the 18th and very early 19th centuries — in which the piano, harpsichord, and clavichord were treated more or less interchangeably, and in which composers wrote large numbers of works with non-distinctive titles: Sonata, Fantasia, Preludes, etc. Applied to music after ca. 1820, it would have unfortunate results. Petr Eben's "Sonatas, harpsichord" undoubtedly reflects compositional choices suited to that instrument, as opposed to his "Sonatas, piano". Substituting "piano" in the preferred access point for Elliott Carter's "Sonatas, harpsichord, woodwinds, violoncello" would be a gross distortion. By omitting the instruction in the last paragraph of 6.16.1.6 in the full draft — to use *keyboard instrument* when no specific instrument is named and the piece can be played on any keyboard instrument — the LC proposal fails to deal with situations where works could be and were played on either stringed keyboard or organ, including many compositions by Frescobaldi and Froberger.

<u>6.16.0.6.6</u>: We reiterate our suggestion to add at the end of the instruction "..., or its cognate in the language preferred by the agency creating the data."

<u>6.16.0.7.1</u>: We question the removal of a definition for "Instrumental (wind, string, etc.) ensembles". What is the difference between "winds" and "wind ensemble?" Also, the instruction is to be applied when "no more specific medium is given in the preferred source of information." How does this square with 6.16.0.2.1: "Take information on medium of performance from any source"? And requiring specific instrumentation to be presented on the preferred source of information for a resource would invoke this instruction to a needless degree; a score titled only "Sextet" on the title page likely has specific instrumentation in the music itself. The same relationship would often occur between the label and the container/insert of a sound recording.

We find it difficult to decide when to record a group of instruments rather than a list of individual instruments (6.16.0.6). It is unclear whether to record (for example) "instrumental ensemble" *vs.* "winds, strings" *vs.* "oboe, clarinet, bassoon, trumpet, trombone, violins (2), violas (2), violoncello". Given that this element may be included in a preferred access point, it is important that RDA give clear and unambiguous guidance.

6.16.0.8: ALA appreciates the LC proposal to go back to the AACR2 terms for large ensembles. We recommend changing the caption to "Instrumental music for orchestra, string orchestra, or band" to be consistent with the instruction itself and with the table of contents. In addition, the use of the phrase "large ensembles" in 6.16.0.8.1 should be changed to "orchestra, string orchestra, or band." The Exception here could be removed, since it is covered by 6.16.0.3. If retained, the provision should read: "If there is more than one orchestra, string orchestra or band, follow the instructions given under 6.16.0.14." [Note: *5JSC/LC/12/LC follow-up/2* reverses this decision, and problems are noted in our response to that document. This could be a situation where the more specific terms should be appropriate in elements in work records, but would be replaced by more general terms in preferred access points.]

6.16.0.9.1 and 6.16.0.9.2: These instructions illustrate an editorial discrepancy that probably needs more general examination: the use of "name of the accompanying ensemble" in the former vs. "term for the accompanying ensemble" in the latter. We prefer "Term for".

6.16.0.9.2: The "clarinets (2)" example, while within the parameter of the instruction, has no preceding justification for its construction (i.e., the parenthetical "2") beyond the general rubric in 6.16.0.3.4 — and that instruction does not fall within the range specified as being the basis for formulating this statement. The easiest solution is to move this example under 6.16.0.9.3; a more thorough-going approach would be to move all such examples to 6.16.0.14.

6.16.0.10: The instruction reads like a closed list, at least in the sense that it specifies the term to be used for the six vocal ranges listed. This does not align with the use of "contralto" in 6.16.0.3.3. Our preference would be for consistent use of "alto," in the interest of simplicity. "Type of solo voice" is too vague; it would seem to open the door to formulations such as "lyric soprano," "Heldentenor," "spinto." If the primary aspect being documented here is range, then perhaps the instruction should say so ("voice register" rather than "voice").

Furthermore, there are occasions where a composition may be for two or more voices of different registers but not identifiable as being for men, women, or children. Perhaps "Use a general term for two or more solo voices of different ranges if no more specific voice type(s) can be ascertained" could be added; one example might be "treble voices."

6.16.0.12: The instruction produces the effect of "implied medium of performance" without explicitly invoking it ("the vocals" is a particularly infelicitous term; use "voice or voices" or "vocal content"). The reference to 6.15.1.15 does not seem applicable to that instruction in the LC follow-up; could it be to another version of that instruction?

6.16.0.13: This instruction calls for recording data beyond what may be used in an access point. Given that, we suspect that the instructions about implied medium of performance (6.28.1.6.2) would not be relevant. For example, titles such as "Eight songs with pianoforte accompaniment, op. 47" (by Edward MacDowell) or "5 songs, opus 39" (by Clarence Cameron White), neither of which contains a specific statement of medium for the vocal component, would seem to fall under 6.16.0.13, in spite of the fact that "songs" has an implied medium. If this is correct, we propose adding an example to subinstruction c).

6.16.0.13.1 b): The last example is ambiguous. "Bass" is not always an indeterminate medium of performance, especially when it is not presented in a context that explicitly identifies it as a designation for an instrument. We prefer "bass instrument".

6.16.0.13.1 c): The example poorly illustrates the instruction, since it does not include a specific medium statement that would justify "unspecified instruments, [voices, etc.]" as **part of** the medium statement. Note that the instruction does not describe a situation where there are **no** specified instruments or voices, only **some** parts of the medium are unspecified. We propose to add a second medium statement "keyboard instrument"; this is based on Powell, Robert J. Pieces, unspecified instrument, keyboard instrument [LCCN n 2001069254].

6.16.0.13.2: It is not clear to what portion of the preceding instructions 6.16.0.13.2 stands as an exception. We believe that it ought to be an exception to 6.16.0.13.1 c), and that it would not be used (for example) to replace "low voice, orchestra" with "voices (2)". However, the scope of subinstruction c) is limited to "some parts of the medium" being unspecified, not the entire medium of performance; if portions of the medium can be specified, the value of substituting "voices (n)" for part of the medium statement is not clear. Because of the way it is stated, we would prefer that 6.16.0.13.2 be an exception to 6.16.0.13.3, which does deal with a completely indeterminate medium, and which appears to be conceived as an exception to 6.16.0.3.1 as a whole.

If this is correct, we suggest removing the exception label from 6.16.0.13.3 and re-numbering it as 6.16.0.13.2, with the current 6.16.0.13.2 presented as an exception to the new 6.16.0.13.2. The logic of the section would then be to provide approximate medium statements when part of the medium is unspecified (6.16.0.13.1), not to provide a statement when the entire medium of performance is not specified or ascertainable (6.16.0.13.2); but to provide a statement (using "voices") when the medium is indeterminate but a medium statement is needed to distinguish between two or more works by the same composer with the same preferred title (6.16.0.13.3). We suggest that the contrast between the first two instructions be made explicit: 6.16.0.13.1 deals with parts of the medium of performance; 6.16.0.13.2 (and the exception in 6.16.0.13.3) deals with the entire medium of performance.

Since the scope of this exception would be broader than the Renaissance works for which it was originally drafted, examples for those other situations would be helpful; the last two of the current examples under the new 6.16.0.13.3 could and should be removed; they are problematic in any case, since they were not paired with a citation for another work of the same title by the same composer that would justify the use of "voices". We

propose a new example, based on Berlioz, Hector, 1803-1869. Fugues, voices (4) (1826) [LCCN no2004023264]; unfortunately, the only record available is a compilation, so it was not possible to include "resource described" information.

6.16.0.13   **Indeterminate medium of performance**

6.16.0.13.1

➢ If part of the medium of performance, or any part of it, is not stated specifically in the resource or other source, or if it 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 media, is indicated by the composer, or is available from any other source, give the family, collective, term, etc.

   ```
   accordion
   violin
   chordal instrument
   ```
   (Preferred title: Trio)

   b) If only the range or general type of instrument or voice is indicated by the composer, or is available from any other source, give the range:

   ```
   low instrument
   orchestra
   ```
   (Preferred title: Concertos)

   ```
   treble instrument
   organ
   ```
   (*Preferred title:* Chorale preludes)

   ```
   melody instrument
   piano
   ```
   (Preferred title: Suites)

   ```
   violoncello
   bass instrument
   ```
   (Preferred title: Sonatas)

   c) If some parts of the medium are indicated by the composer, or are available from any other source, and others are unspecified or are indicated as "unspecified" or a similar term, give the individual parts of the medium as instructed under 6.16.0.4-6.16.0.12, also using "unspecified" or a similar term as appropriate.

   ```
   unspecified instrument
   keyboard instrument
   ```
   (Preferred title: Pieces)

> unspecified voice
> piano
> > (*Preferred title:* Songs)

6.16.0.13.2 ➤ Do not record a statement of the medium of performance when there is no determinate medium specified or ascertainable. Specifically, do not record a statement in the case of:

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

> *Exception:*

6.16.0.13.3 ➤ If, however, two or more ~~such~~ works by the same composer with no determinate medium have the same preferred title, 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)

> > voices (4)
> > > (*Preferred title:* Fugues)

> > ~~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)~~

> ~~*Exception:*~~

6.16.0.13.3 ➤ ~~Do not record a statement of the medium of performance in the case of:~~

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

6.16.0.14.1: The use of "more than one part" in this instruction is problematic. While it is correct to speak of parts for instruments or voices, speaking of parts for ensembles is ambiguous. We propose that the instruction begin "If there are parts for more than one particular instrument or voice, or if there are two or more ensembles of the same type, add …"

Furthermore, the term "part" may refer either to a physical object or to the musical contribution of an individual or group. Thus a work whose forces include double chorus might not have separate physical parts for each chorus, while a work for two choruses might present the music in more than two physical parts (this is the case with the Schott performing edition of Orff's Carmina Burana, which has separate physical parts for women's, men's, and children's voices). It is unclear whether this instruction is referring to the number of physical parts or the number of performers.

The example for choral works — "choruses (2)" — contains a term for medium of performance that has no instruction for its formulation (6.16.0.11 is captioned "Choruses," but the instructions say to name choruses in terms of their voicing).

6.16.0.14.3: Because 6.16.0.14.2 includes mallet instruments, change the opening of this instruction from "For electronics or percussion …" to "For electronics or non-mallet percussion …".

6.17: Since most instructions under 6.17 refer to "musical work**s**," the caption should be in the plural, too.

6.17.0.1: Rephrase to avoid repeating "a musical work": "A numeric designation for a musical work is a serial number, opus number, or thematic index number assigned by the composer, publisher, or a musicologist."

6.17.0.3: Please clarify that these instructions could apply to compilations with inclusive numbering but not to other compilations of musical works.

6.17.0.3 a): 6.17.0.3.3a.1 offers no rationale for the use of "no." Similarly, 6.17.0.3a.2 offers no rationale for the use of an English rather than an Italian term. We recommend revising the instruction to read:

> If different works in a consecutively numbered series have different forms of numerical designation, or different words introducing the number in the sources on which the preferred access points for the individual works are based, select one of the forms to use in all the numbers in the series.

6.18: From the perspective of a work record, 6.18 offers no opportunity to record the key of a transposed expression. While it's unlikely that the transposed key would be used in any preferred access point, it could well be needed in a variant access point and is certainly appropriate to be recorded in an expression record.

6.18.0.3.1: We suggest rewording: "Record the key **of a musical work** …" to make clear that the instructions only apply to individual works or parts of works. To provide consistency with other parts of RDA, add the phrase "in the language preferred by the agency creating the data" to this instruction.

6.19.0.4.1: Change the parenthetical to "(or of **one or more** parts of one composer's works)".

6.19.0.4.2: The usage of "arrangement" and "transcription" in 6.19.0.4 is confusing. Particularly puzzling is 6.19.0.4.2, where the use of *different* terms obscures what we think is the main point — that arrangements can come from the pen of the composer or from others. The situation where a composer assigns a new title or opus number to wholesale modifications of an earlier work and thus produces a new work is quite common in music cataloging, and is currently dealt with in LCRI 25.25A, footnote 9. It seems particularly important for RDA to deal with this situation.

To address this situation, ALA proposes the following revision:

6.19.0.4.2	➢ If the expression is an arrangement, etc., of a work or part or parts of a work that belongs, broadly speaking, to the category of "serious," "classical," or "art" music, record *arranged*. Apply this instruction also to a ~~transcription~~ <u>an arrangement, etc.,</u> by the original composer<u>, if the arrangement, etc., retains the original title and opus number and does not contain extensive revisions or added material</u>.

6.27: The instructions in 6.28 do not cover all categories of musical works, though the wording of 6.27.1.0.2 suggests that is does. It would be more accurate to have the parenthetical phrase following the reference to 6.28.1. read "(<u>certain categories of musical works</u>)" In a similar vein, we think it would be more efficient in 6.27.1.1.1 to send users to the specific instructions for constructing preferred titles for musical works rather than to the general instruction, which will simply refer to 6.15. Another such roundabout reference comes at 6.27.3.1 d). We prefer to refer directly to the music instructions at 6.28.3.

6.27.1.2.2: This is presented as an alternative to 6.27.1.2.1 alone; in fact, it could serve as an alternative to 6.27.1.2.6, 6.27.1.2.7 or 6.27.1.2.8. Move the alternative to follow 6.27.1.2.8.

6.27.3.1: It is not clear whether the attributes listed are to be routinely added to the preferred access point, whether the list represents an order of preference, and whether any accretions from 6.28.3 would remain if the directive in 6.28.3.0.2 were invoked to return to 6.27.3. This might offer the odd result of adding a content type like "performed music" to the preferred access point for a recording of Wagner's Lohengrin in the original German because none of the expression categories in 6.28.3 pertained, but adding "English" to a performance of the same opera in that language because language is one of the attributes listed in 6.28.3.

6.28: We find the opening instruction of 6.28.1.1 troubling. Not all collaborative works include words, and not all musical works that have words are collaborative. Indeed, the subsequent instructions in this section encompass collaborative works without words. Thus we recommend that this section begin with a more general instruction, identifying the types of collaborative works addressed in 6.28.1.1.

6.28.1.1.3d.2: We recommend including the final example from 6.28.1.3 in the full draft.

6.28.1.2.1: We like this instruction if the examples truly illustrate the outcome of applying "6.27.1.3" (which should probably be 6.27.1.4 of the full draft); RDA's vagueness as to when a compiler qualifies as a "creator," however, makes this unclear for the first example.

6.28.1.3: This instruction and its subinstructions still jumble the terms "adaptation" and "arrangement." We are pleased to see that this has been corrected in *5JSC/LC/12/LC follow-up/2*.

6.28.1.3.1 [Editorial]: It would seem that the plural "adaptations" should be used to match the caption and the instructions below it. In subinstruction b), we wonder if the word "various" is necessary or appropriate; paraphrases falling under this instruction can be of a single work, e.g., Hugo Wolf's Paraphrase über Die Walküre von Richard Wagner. Substitute "one or more" for "various." [We see that this, too, has been corrected in *5JSC/LC/12/LC follow-up/2*].

6.28.1.3.2: This does not contain examples of each of the conditions laid out in the previous instruction. The examples should at least "track" the order of the instructions above; the Tausig example illustrates condition b), while the other two examples seem to fall under condition a).

6.28.1.3.4: This instruction describes a situation complicated by a fundamental issue — that of identifying what the "original work" is for folk music, spirituals, and the like. If Florence Price's contribution is merely that of an "added accompaniment," then this is actually an expression of a work of unknown authorship (6.28.3.2). If it is indeed some sort of adaptation, why would one assume this to be a case where the adaptation is "commonly cited by title?" Absent an authoritative musical text for the "original work," how does one determine the scope of Price's contributions? ALA argued in *5JSC/LC/12/ALA response* that "The whole concept about how these *RDA* instructions [6.17.1.3.4 in *5JSC/LC/12*] apply to world/traditional/folk music is extremely difficult and complex, since works in these genres rarely exhibit a stable "original form" against which other music incorporating them can be compared to differentiate between mere additions and substantive changes." We prefer that the preferred access point for the work be a combination of the preferred title for the adaptation with the preferred access point for the adapter. If it is felt that this is simply an application of the general instruction in 6.27.1.5 of the full draft, we suggest that at least a reference to that instruction be included here.

6.28.1.4: The follow-up perpetuates the discrepancy between the scope of the caption of 6.28.1.4 and the text in 6.28.1.4.1. As before, ALA would prefer a more inclusive instruction, which would put us closer to a reasonable preferred title for "My country 'tis of thee" (i.e. "God save the King (America))" We have more to say about this in *5JSC/LC/12/LC follow-up/2/ALA response*.

We recognize that in FRBR, "work" encompasses single works as well as aggregates, and *5JSC/LC/12/LC follow-up* has dropped special instructions in 6.28 for additions to non-distinctive preferred titles for compilations on that understanding. Reviewers found this confusing, and it could well be so for users, at least in the short term.

6.28.1.6.2: The "If, however …" statement would seem more logically presented as an exception, or given its own number — although we recognize that other places in Chapter 6 of the full draft incorporate "however" instructions in a single instruction, both with and without intervening examples. In subinstruction d) of this instruction, the reference to 6.21 in the context of *5JSC/LC/12/LC follow-up* should be to 6.17.

6.28.2: The references to 6.15.1.4 in 6.28.2.2.1 and 6.28.2.3.1 in the context of *5JSC/LC/12/LC follow-up* should be to 6.15.1.9 and 6.15.1.10, respectively.

6.28.3.1.1: Change the parenthetical statement in 6.28.3.1.1 to read "(or of part or parts of one composer's works)"

6.28.3.1.2: We propose an added example under 6.28.3.1.2 to illustrate another situation not dealt with elsewhere in the instructions:

> `Wagner, Richard, 1813-1883. Tristan und Isolde. Liebestod; arranged`
> (*Preferred access point for:* Mild und Leise / Wagner. *For orchestra, without words*)

6.28.3.1.3: We would appreciate terminology that acknowledged that most folk music and much of what is called "world music" falls into this category.

Treating all expressions of a piece of "popular" music that fall on the same side of the instrumental/vocal divide as namable with the same access point may need to call for reconsideration in the future to ensure alignment with FRBR principles. Similar issues arise in the case of added accompaniments (6.28.3.2.1). This concern was raised by discomfort with the treatment of the string quartet expression of the Brubeck example.

6.28.3.3.1: This is an instruction for creating preferred access points, yet the examples are presented as preferred titles. The preferred access point for the composer needs to be added in each case.

6.28.4.1.2: To address non-distinctive variant titles, we recommend including a reference back to the earlier instructions regarding isolating the preferred title (6.15.1.4) and making the term plural if applicable (6.15.1.5).

6.28.4.2.1 and 6.28.4.2.2: The deleted provisions should be restored, or references such as "Veracini, Francesco Maria, 1690-1768. 6" as a reference from his "Sonate accademiche. 6" will be justified. In addition, we recommend using all the examples from the full draft for these instructions.

6.28.4.3: ALA prefers LC's wording here to the version in the full draft; however, we prefer the full draft's examples, although we note that the example for Bellini's libretti will not belong in this instruction if the JSC approves the change in treatment of librettos.

Appendix A
Suggested examples for 6.15.1.4.3 (LC/12/LC follow-up/2, #1)

Quartet
  (*Resource described:* String quartet / Michael Finnissy) [LCCN
  87752395]

Quartets
  (*Resource described:* Viertes Streichquartett / Wolfgang Rihm) [LCCN
  86752534]

Symphonies
  (*Resource described:* Symphonie 40 : G moll : Köch. No. 550 / W.A.
  Mozart) [LCCN m 61001697]

Clavier Übung
  (*Resource described:* Clavierübung / Johann Ludwig Krebs ;
  herausgegeben von Gerhard Weinberger) [LCCN 88753970]

Kammersymphonie
  (*Resource described:* Kammersymphonie : in fünf Sätzen, op. 41 / H.E.
  Apostel) [LCCN 72217365]

Symphonie fantastique
  (*Resource described:* Symphonie fantastique / Hector Berlioz) [LCCN
  93723756]

Carnaval
  (*Resource described:* Carnaval : op. 9, für Klavier / Robert Schumann)
  [LCCN 93723756]

Concertos
  (*Resource described:* Concerto pour piano, la mineur, op. 54 / Robert
  Schumann) [LCCN m 55000355]

Sonatas
  (*Resource described:* 12 sonatas, opus 1, for two violins and piano
  (with cello ad libitum) / Corelli) [LCCN 84759275]

Nocturnes
  (*Resource described:* Nocturne in F sharp major, op. 15, no. 2 /
  Frederic Chopin) [OCLC #9750372]

Stücke
  (*Resource described:* Sechs Stücke für grosses Orchester, Opus 6 /
  Anton v. Webern) [LCCN 89752185]

Stücke
  (*Resource described:* Fünf Orchesterstücke = Five pieces for orchestra,
  op. 16 / Arnold Schoenberg) [LCCN 62045735]

Darabok
  (*Resource described:* Four orchestral pieces, opus 12 / Béla Bartók)
  [LCCN 62045735]

Little pieces
  (*Resource described:* Five <u>little pieces</u> : for flute & piano / by Mark Carlson.) [LCCN 2002537399]

Gesänge
  (*Resource described:* Drei <u>Gesänge</u> : für sechsstimmigen Chor a cappella : op. 42 = Three songs : for six-part chorus a cappella / Johannes Brahms) [OCLC #222521552]

Lieder
  (*Resource described:* Vier Orchester<u>lieder</u>, op. 22 / Arnold Schoenberg) [LCCN 78207935]

Deux journeés
  (*Resource described:* Les <u>deux journées</u> / libretto by Jean Nicholas Bouilly ; music by Maria Luigi Cherubini) [LCCN 76049214]

Heiligen zehn Gebote
  (*Resource described:* The <u>holy Ten commandments</u> = Die heiligen zehn Gebote : canons for 3-5 equal voices / Joseph Haydn) [LCCN 44014834]

Seventh trumpet
  (*Resource described:* The <u>seventh trumpet</u> : for orchestra / Donald Erb) [LCCN 72213133]

Nocturnes
  (*Resource described:* Le troisième <u>nocturne</u> pour piano / Erik Satie) [OCLC #2384329]

Minuet
  (*Resource described:* A favourite <u>minuet</u>, with variations / Pietro Domenico Paradies) [OCLC #26072996]

Sofien-Tänze
  (*Resource described:* The celebrated <u>Sophie waltz</u> / by John Strauss) [OCLC #25063383]

Grandes études
  (*Resource described:* 25 <u>grandes études</u> : pour orgue / Sigismund Neukomm) (*So named by the composer*) [LCCN 2002543388]

Zauberflöte
  (*Resource described:* The <u>magic flute</u> / by W.A. Mozart ; English translation by John Dare) [LCCN 89754265]

War requiem
  (*Resource described:* <u>War requiem</u> : op. 66 / Benjamin Britten) [LCCN 63026469]

Concertos
  (*Resource described:* <u>Concerto</u> a cinque op. 10/4 = Konzert G-Dur für Violine und Streichorchester = Concerto G major for violin and string orchestra / Tomaso Albinoni) [LCCN 99478622]

Appendix B
ALA proposed re-ordering of instructions in 6.16
(text based on *5JSC/LC/12/LC follow-up*,
except for a proposed addition highlighted in blue below)

6.16.0.1	**Scope**
6.16.0.1.1	☐ **Medium of performance** is the instruments, voices, etc., for which a musical work was originally conceived.
6.16.0.2	**Sources of information**
6.16.0.2.1	➢ Take information on medium of performance from any source.
6.16.0.3	**Recording medium of performance**
6.16.0.3.1	➢ Record the medium of performance in the language preferred by the agency creating the data, applying the instructions given under 6.16.0.4–6.16.0.14.
6.16.0.3.4	➢ If there is more than one part for a particular instrument, voice, or ensemble, follow the instructions under 6.16.0.14.
6.16.0.3.5	➢ If there is a number of hands other than two for any performer, follow the instructions given under 6.16.0.6.2.
6.16.0.3.6	➢ If the medium, or any part of it, is not stated specifically, is indeterminate, or is unspecified, see 6.16.0.13.
6.16.0.10	**Solo voices**
6.16.0.10.1	➢ Record one of the following terms as appropriate to name a type of solo voice:

        soprano
        mezzo-soprano
        alto
        tenor
        baritone
        bass

        sopranos (2)
        alto
        orchestra
          (*Preferred title:* Cantatas)

        soprano
        piano

          (*Preferred title:* Romances)

6.16.0.10.2   ➢   Use other terms (e.g., *high voice*, *countertenor*) as appropriate.

6.16.0.3.3   ➢   If a composer names a specific voice type or register (see 6.16.0.10.1-6.16.0.10.2) in the original title, record that medium.

> contralto
> (*Resource described: Three songs for contralto with piano accompaniment, op. 2 / by Frederic Ayres)*
>
> tenor
> (*Resource described: 3 songs for tenor and piano 1978/9 / by Charles Wuorinen)*

6.16.0.10.3   ➢   Use a one of the following terms for two or more solo voices of different ranges

> mixed solo voices
> men's solo voices
>
> women's solo voices

6.16.0.10.4   ➢   Use other terms (e.g., *children's solo voices*) as appropriate.

6.16.0.10.5   ➢   For compositions that include solo voices with chorus, record only the appropriate terms for the chorus (see 6.16.0.11) and the accompaniment, if any.

6.16.0.11   Choruses

6.16.0.11.1   ➢   Use one of the following terms as appropriate to name a choral ensemble:

> mixed voices
> men's voices
> women's voices
> unison voices

6.16.0.11.2   ➢   Use other terms (e.g., *children's voices*) as appropriate.

6.16.0.6   Individual instruments

6.16.0.6.1   ➢   When recording an individual instrument, use a term in the language preferred by the agency creating the data whenever possible. Use the following list of terms as a guide. When alternatives are given, choose a term and use it consistently

> 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
> viol (*for sizes of viola da gamba other than bass)*

> viola da gamba (*not* bass viol or gamba)
>
> viols (*for viols of different sizes*)

6.16.0.6.2 ➤ For one instrument, other than one performer, 2 hands, specify the number of hands.

>   `piano, 1 hand`
>   (*Preferred title*: Études)
>
>   `viola, 3 hands`
>   (*Preferred title*: Sonatas)
>
>   `marimba, 4 hands`
>   (*Preferred title*: Duets)
>
>   `organ, 6 hands`
>   (*Preferred title*: Sonatas)

6.16.0.6.3 ➤ Omit the following elements:

>   a) the designation of the key in which an instrument is pitched
>
>   clarinet (*not* clarinet in A)
>
>   b) the names of alternative or doubling instruments.

6.16.0.6.4 ➤ Use *continuo* for a thorough bass part, with or without figures, realized or unrealized, whether it is named as *basso continuo*, *figured bass*, *thorough bass*, or *continuo*.

6.16.0.6.5 ➤ For stringed keyboard instruments, if the application of this instruction could result in the separation of a composer's works for or including stringed keyboard instruments between more than one instrument, such as harpsichord (or clavichord) and piano, choose the instrument for which the major portion of the composer's works were intended and specify that as the medium of performance in all medium statements.

6.16.0.6.6 ➤ Use names of electronic instruments if given in the resource or other source; otherwise, use *electronics*.

6.16.0.4   Instrumental music intended for one performer to a part

6.16.0.4.1 ➤ For instrumental music intended for one performer to a part, record the medium of performance in one of, or a combination of, the following ways (in this order of preference):

>   a) by certain standard chamber music combinations (see 6.16.0.5)
>   b) by individual instruments (see 6.16.0.6)
>   c) by groups of instruments (see 6.16.0.7).

6.16.0.5   Standard combinations of instruments

6.16.0.5.1   ➢   For the following standard chamber music combinations, use the terms given in the column on the right:

INSTRUMENT COMBINATION	TERM(S) RECORDED
string trio (violin, viola, violoncello)	strings
string quartet (2 violins, viola, violoncello)	strings
woodwind quartet (flute, oboe, clarinet, bassoon)	woodwinds
wind quintet (flute, oboe, clarinet, horn, bassoon)	winds
piano trio (piano, violin, violoncello)	piano strings
piano quartet (piano, violin, viola, violoncello)	piano strings
piano quintet (piano, 2 violins, viola, violoncello)	piano strings

6.16.0.5.2   ➢   If the preferred title does not include *trio*, *quartet*, or *quintet* (or the plural), record the name of the standard combination as given in the left column above.

6.16.0.5.3   ➢   If the preferred title is *Trio*, *Quartet*, or *Quintet* (or the plural), and the work is for a combination other than one listed above, record each medium.

```
violin
viola
violoncello
double bass
```
   (*Preferred title:* Quartets)

```
flute
oboe
saxophone
bassoon
```
   (*Preferred title:* Quartets)

```
piano
violin
viola
violoncello
double bass
```
   (*Preferred title:* Quintets)

```
flute
clarinets
bassoon
horn
```
   (*Preferred title:* Quintets)

6.16.0.X **Order of instruments or voices, if no larger ensemble**

6.16.0.3.2

➤ If the instrumental or vocal music does not include a group of instruments or a larger ensemble, such as an instrumental ensemble or an orchestra, record the elements in the following order:

   a) when there is one non-keyboard instrument, etc.:

   > voice(s)
   > non-keyboard instrument (including media other than voices or instruments)
   > keyboard instrument
   >
   > continuo
   >
   > electronics

   b) when there is more than one non-keyboard instrument

   > voices
   > keyboard instrument(s)
   > other instruments, etc. (including media other than voices or instruments)
   > continuo
   > electronics

6.16.0.7 **Groups of instruments**

6.16.0.7.1

➤ 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 preferred source of information:

   > woodwinds
   > brasses
   > winds (*for woodwinds and brasses*)
   > percussion
   > plucked instruments
   > keyboard instruments
   > strings
   > instrumental [string, wind, etc.] ensemble
   > electronics

6.16.0.7.2

➤ For standard chamber music combinations, see the instructions given under 6.16.0.5.

6.16.0.7.3

➤ For instrumental music intended for large ensembles, see the instructions given under 6.16.0.8.

6.16.0.8 **Instrumental music for large ensembles**

6.16.0.8.1
> For instrumental music intended for large ensembles, record one of the following terms:

>> orchestra (*for full or reduced orchestra*)
>> string orchestra
>> band

6.16.0.8.2
> Disregard continuo when it is part of an orchestra or string orchestra.

> ***Exception:***

6.16.0.8.3
> If there is more than one of a particular instrumental or vocal ensemble, follow the instructions given under 6.16.0.14.

6.16.0.12 **Accompaniment for songs, Lieder, etc.**

6.16.0.12.1
> If the preferred title for a work (other than one in a "popular" idiom) is a conventional collective title such as *Songs*, *Lieder*, etc. (see 6.15.1.15), and the vocals are to be accompanied by anything other than a keyboard stringed instrument alone, record the name of the accompanying instrument or instruments and *accompaniment*. If such a work is not accompanied record *unaccompanied*.

>> guitar accompaniment
>> (*Preferred title:* Chansons)

>> unaccompanied
>> (*Preferred title:* Lieder)

>> percussion accompaniment
>> (*Preferred title:* Songs)

>> clarinet, viola accompaniment
>> (*Preferred title:* Songs)

6.16.0.9 **One or more solo instruments and accompanying ensemble**

6.16.0.9.1
> For a work for one solo instrument and accompanying ensemble, record the name of the solo instrument and the name of the accompanying ensemble, in that order.

>> violin
>> orchestra
>> (*Preferred title:* Rhapsodies)

>> piano
>> orchestra
>> (*Preferred title:* Concertos)

```
harpsichord
instrumental ensemble
```
   (*Preferred title:* Concertos)

6.16.0.9.2

➢ For a work for two or more solo instruments and accompanying ensemble, record the medium for the solo instruments applying the instructions given under 6.16.0.4–6.16.0.8 above, and the term for the accompanying ensemble, in that order.

```
piano trio
orchestra
```
   (*Preferred title:* Concertos)

```
woodwind quartet
string orchestra
```
   (*Preferred title:* Concertos)

```
clarinets (2)
string orchestra
```
   (*Preferred title:* Divertimenti)

```
violin
viola
orchestra
```
   (*Preferred title:* Sinfonie concertanti)

Exceptions:

6.16.0.9.3

➢ For a work for two or more of the same solo instrument with accompanying ensemble, record the medium for the solo instrument applying the instructions given under 6.16.0.14.

6.16.0.9.4

➢ For a work for a solo instrument for other than one performer, two hands, and accompanying ensemble, record the medium for the solo instrument applying the instructions given under 6.16.0.6.2.

6.16.0.13   **Indeterminate medium of performance**

6.16.0.13.1

➢ If the medium of performance, or any part of it, is not stated specifically in the resource or other source, or if it 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 media, is indicated by the composer, or is available from any other source, give the family, collective term, etc.

```
accordion
violin
chordal instrument
```
   (*Preferred title:* Trio)

   b) If only the range or general type of instrument or voice is indicated by the composer, or is available from any other source, give the range:

```
low instrument
orchestra
   (Preferred title: Concertos)

treble instrument
organ
   (Preferred title: Chorale preludes)

melody instrument
piano
   (Preferred title: Suites)

violoncello
bass
   (Preferred title: Sonatas)
```

c) If some parts of the medium are indicated by the composer, or are available from any other source, and others are unspecified or are indicated as "unspecified" or a similar term, give the individual parts of the medium as instructed under 6.16.0.4-6.16.0.12, also using "unspecified" or a similar term as appropriate.

```
unspecified instruments
   (Preferred title: Pieces)
```

6.16.0.13.2

➢ If, however, two or more such works by the same composer have the same title, 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)

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)
```

Exceptions:

6.16.0.13.3

➢ Do not record a statement of the medium of performance in the case of:

a) a work (especially of the Renaissance period) intended for performance by voices and/or instruments;

b) an instrumental chamber work for which the precise medium is not clearly defined and cannot be ascertained from any other source;

c) no medium of performance is specified by the composer and none can be ascertained from any other source.

6.16.0.14   More than one particular instrument, ensemble, or voice

6.16.0.14.1

➢ If there is more than one part for a particular instrument, ensemble, or voice, add the appropriate arabic numeral after the name of that instrument, ensemble or voice.

```
flutes (2)
oboes (2)
clarinets (2)
horns (2)
bassoons (2)
  (Preferred title: Parthien)

viols (5)
  (Preferred title: Fantasias)

violins (2)
viola
violoncellos (2)
  (Preferred title: Quintets)

choruses (2)
  (Preferred title: Magnificats)

violin
string orchestras (2)
  (Preferred title: Concertos)
```

6.16.0.14.2

➢ For two keyboard or mallet (marimba, vibraphone, xylophone, etc.) instruments other than 4 hands, and for more than two keyboard or mallet instruments, specify the number of hands.

```
pianos (2), 8 hands

pianos (2), 6 hands

marimbas (4), 8 hands
```

6.16.0.14.3

➢ For electronics or percussion, do not record the number of performers even if indicated in the resource or available from any other source.