

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**

The CCC response was prepared by the Canadian Association of Music Libraries. CAML has reviewed LC's proposed revisions and offers the following comments:

(A clean copy of CAML's proposed revisions is appended.)

6.2.1.15.2: Agree to reinstate exception. The phrase "(other than music, see 6.15.1)" in 6.2.1.15.1 is redundant, though, and should be deleted.

***6.2.3:** It is incorrect to define an alternative name of a work as a form of title, as 6.2.3.1.1 does, since the variation in the name of the work might also involve the creator's name. For example, "Verdi, Giuseppe, 1813-1901. Ernani. Libretto. English" is the alternative name for the work identified as "Piave, Francesco Maria, 1810-1876. Ernani. English". Alternative names for works are therefore variant access points, not variant titles, and don't belong here. CAML feels that proposed 6.2.3.3.2 for cadenzas should be moved under 6.28.4 with other variant access points for musical works, and that proposed 6.2.3.3.3 should be relocated under 6.27.4 with general variant access points.

Some adjustments would be needed because 6.27.4 and 6.28.4 don't provide for the possibility of a variant access point with a preferred access point other than that for the creator of the work and don't support using the title of another work as 6.2.3 proposes to do. Adding these instructions would also entail renumbering the subsequent instructions.

CAML suggests rewording 6.2.3.3.2 as follows in order to 1) clarify that these variant access points are made for cadenzas only when the cadenzas are separate works and are meant to be performed as parts of specific musical works (as opposed to being interchangeable), 2) clarify in paragraph c) that the title of the movement is always included when the cadenza is written for a specific movement, even if no other movement includes a cadenza, and 3) specify in paragraph c) how the preferred title for the movement is formulated, as it is done for other parts of the access point.

6.28.4.4 Variant access point representing a cadenza

- 6.28.4.4.1 Construct a variant access point representing a cadenza written to be performed as part of a separate musical work ~~For cadenzas, construct the alternative name for a work~~ by combining in this order:
- a) the preferred access point for the composer of the ~~larger~~ musical work for which the cadenza was written, formulated according to the guidelines and instructions given under 9.19.1, 10.10.1, or 11.12.1, as applicable
 - b) the preferred title for the ~~larger~~ musical work for which the cadenza was written, formulated according to the instructions given under 6.15.1
 - c) the preferred title for the movement of the larger musical work for which the cadenza was written, formulated according to the instructions given under 6.15.1.8-6.15.1.10, if there is more than one cadenza

- d) the term *Cadenza* or *Cadenzas*
- e) another distinguishing term if needed.

Mozart, Wolfgang Amadeus, 1756-1791. Concertos, piano, orchestra, K. 491, C minor. Allegro. Cadenza
 (Resource described: Cadenza to Mozart's Piano concerto in C minor, KV. 491, 1st movement / André Previn)

Haydn, Joseph, 1685-1759. Concertos, harpsichord, H. XVIII, 11, D major. Cadenzas (Badura-Skoda)
 (Resource described: Kadenzen zum Klavierkonzert in D-dur (Hoboken XVIII: 11) / Paul Badura-Skoda)

Mozart, Wolfgang Amadeus, 1756-1791. Sonatas, piano, K. 333, B major. Allegretto grazioso. Cadenzas (Landowska)
 (Resource described: Cadenzas for the piano sonata in B-flat major, K. 333, third movement, by W.A. Mozart / Wanda Landowska)

CAML suggests rewording 6.2.3.3.3 as follows in order to clarify that these variant access points are required for librettos only when the librettos or other texts have actually been set to music. CAML also prefers avoiding a term such as “larger work” because CAML doesn’t support the notion that a separately published libretto or text for a musical work is a part of the musical work to which it is related.

- 6.27.4.4 Variant access point representing a libretto or another text for a musical work
- 6.27.4.4.1 Construct a variant access point representing a libretto or another text that has been used in a specific musical work ~~For librettos or other texts, construct the alternative name for a work~~ by combining in this order:
 - a) the preferred access point for the composer of the ~~larger~~ musical work, formulated according to the guidelines and instructions given under 9.19.1, 10.10.1, or 11.12.1, as applicable
 - b) the preferred title for the ~~larger~~ musical work, formulated according to the instructions given under 6.15.1
 - c) the term *Libretto*, *Librettos*, *Text* or *Texts*, as appropriate
 - d) another distinguishing term if needed.

[examples from 6.2.3.3.3]

6.2.3.3.2, Editorial: Spacing between paragraphs d) and e), and font in 3rd example need to be corrected.

6.2.3.3.3, Editorial: In 2nd example, “Canadace A. Magner” should read “Candace A. Magner.”

6.15.0, Editorial: In title of instruction and in contents, “a musical works” should read “a musical work.”

***6.15.0.1.2:** It would be helpful to say that preferred titles for musical works are further categorized as distinctive and non-distinctive titles.

6.15.0.3.1: Agree with the proposed revision.

6.15.1: CAML doesn't agree with the proposed revision. In accordance with our suggestions at 6.15.1.13-6.15.1.16, CAML suggests renaming instructions 6.15.1.13-6.15.1.15 as follows:

- 6.15.1.13 Complete works ~~Works of various types~~ for one broad medium of performance
- 6.15.1.14 Complete works ~~Works of various types~~ for one specific medium of performance
- 6.15.1.15 Complete works ~~Works~~ of one type for one specific medium of performance or various media

6.15.1.2.2: The first sentence should read:

Determine the title to be used as the preferred title for a musical work created before 1501 from modern reference sources.

6.15.1.3.1: Based on 6.15.1.4, CAML can infer that a preferred title, when it is first chosen, may include elements such as a statement of medium of performance, key, date of composition, etc. To clarify this, it would be helpful if the preferred titles given as the last 3 examples, as well as the titles of the resources described for these examples, included such elements.

***6.15.1.3.4:** Agree that instruction should be relocated here as an exception to 6.15.1.3.1 but do not agree with revised version of text.

This instruction (originally AACR2 25.27D) is about choosing, as the preferred title, another title than the one that would be chosen per 6.15.1.3.1-6.15.1.3.3 when that title includes the name of a type of composition (e.g. "Sinfonia eroica") and the work is also known under a non-distinctive title in a numbered sequence of compositions of that type (e.g. "Symphony no. 3").

As modified by LC, the instruction has seemingly become about recording a sequential numbering when a work belongs to a numbered sequence of compositions with the same non-distinctive title, and the original purpose of the instruction is unfortunately lost. The modification proposed by LC is therefore not acceptable because the original wording of the instruction is necessary to address the problem that it was meant to address and because numbering properly belongs under 6.17 anyway.

CAML suggests keeping the original wording for the most part, revising it slightly to adapt it to its new location and make the language clearer. CAML also suggests adding an example (taken from AACR2 25.27D1):

- 6.15.1.3.4 If all of a composer's works with titles the same non-distinctive title (selected according to 6.15.1.3.1-6.15.1.3.3 ~~6.15.1.4~~) that include the name of a type of composition are also cited as a numbered sequence of compositions of that type with that title, use the name of the type of composition as the preferred title ~~formulate a preferred title using the non-distinctive title and apply the sequential numbering according to 6.17.0.3a.~~

Symphonies ...

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

6.15.1.4.2g: This instruction states that “an initial article” is to be omitted from the title chosen as the preferred title. However, this instruction is redundant since 6.15.1.4.1 already refers to 6.2.0 which includes 6.2.1.7 Initial articles.

6.15.1.4.3: Agree with the proposed revision. Add the following example to clarify application of paragraph a) in a more complicated situation:

15 kleine Klavierstücke

6.15.1.5: Agree with the proposed revision.

***6.15.1.5.1:** Recommend restoring the AACR2 notion of cognate form. If this correction is not made, “Chansons” and “Lieder” in the examples in instruction 6.16.0.12.1 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 notion of cognate form is not carried over in RDA.

Suggest revising as follows:

6.15.1.5 If the preferred title resulting from the application of ~~6.15.0~~ 6.15.1.4 is not distinctive, record it in the language preferred by the agency creating the data, if there is ~~one~~ a cognate form in the language preferred by the agency creating the data, or if the same form is used in this language. Record the name in the plural unless the composer wrote only one ~~such~~ work with that title.

6.15.1.5.2: Suggest labelling as an exception to 6.15.1.5.1.

6.15.1.7.1: Since continuo realization is more varied today, CAML suggests replacing “usually violoncello and keyboard” with “usually a bass instrument and a chordal instrument.”¹

***6.15.1.9.1, 1st sentence:** Instruction should refer only to 6.15.1.4 as 6.15.1.5-6.15.1.7 do not apply to parts of musical works; reword as follows:

Record the preferred title for a part of a musical work applying the instructions given under 6.15.1.4, as applicable.

6.15.1.9a.1: Suggest that there be a reference to appendix B for abbreviations (cf. 6.14.1.3).

6.15.1.9e.1, Editorial: Alignment needs to be corrected in second example.

6.15.1.12.2: Agree with the proposed revision.

***6.15.1.12.3:** Do not support the proposed addition which conflicts with 6.15.1.16.2 and belongs under 6.15.1.16 anyway. See our comment at 6.15.1.13-6.15.1.16 for our suggestion to update 6.15.1.16.2.

***6.15.1.13-6.15.1.16:** To be consistent with the general instructions on preferred titles for compilations (6.2.2.11), a distinction should be made between compilations that are the complete

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

works of a composer in a given medium or type and those that are incomplete, whether for one or various types or for one or various media. When the compilations are incomplete, the instructions should mandate to record the preferred title for each of the works in the compilation and, as an alternative, to record a conventional collective title instead of, or in addition to, the title for the individual works. Suggest rewording as follows:

6.15.1.13 Complete works ~~Works of various types for one broad medium of performance~~

- 6.15.1.13.1 For a compilation containing musical works of various types that consists of, or purports to be, the complete works of a composer in ~~for~~ one broad medium ~~by a single composer~~, record the designation of that medium as the conventional collective title.

[examples from 6.15.1.13.1]

Alternative:

- 6.15.1.13.2 If the works are of a single type, apply the instructions given under 6.15.1.15. ~~For a compilation consisting of two or more but not all of a composer's musical works of various types for one broad medium, record the conventional collective title followed by *Selections*.~~

6.15.1.14 Complete works ~~Works of various types for one specific medium of performance~~

- 6.15.1.14.1 For a compilation containing musical works of various types that consists of, or purports to be, the complete works of a composer in ~~for~~ one specific medium ~~by a single composer~~, record a conventional collective title generally descriptive of that medium.

[examples from 6.15.1.14.1]

Alternative:

- 6.15.1.14.2 If the works are of a single type, apply the instructions given under 6.15.1.15. ~~For a compilation consisting of two or more but not all of a composer's musical works of various types for one specific medium, record the conventional collective title followed by *Selections*.~~

6.15.1.15 Complete works ~~Works of one type for one specific medium of performance or various media~~

- 6.15.1.15.1 For a compilation ~~of containing~~ musical works that consists of, or purports to be, the complete works of a composer in a particular ~~of one~~ type, or the complete works of a composer in a particular type for one specific medium ~~by a single composer~~, record the name of that type as the conventional collective title.

[examples from 6.15.1.15.1]

Alternative:

~~6.15.1.15.2 For a compilation consisting of two or more but not all of a composer's musical works of various types of one type for one specific medium or various media, record the conventional collective title followed by *Selections*.~~

6.15.1.15.2

~~6.15.1.15.3~~ If the works are for one specific medium of performance ~~compilation consists of a consecutively numbered group~~, record the medium (see 6.16) ~~inclusive numbering~~ following the name of the type unless the medium is obvious.

Polonaises, piano

Quartets, strings

Sonatas, violin, piano

but

Symphonies

Sonatas, piano, no. 6-10

(Resource described: Sonates pour piano 6 à 10 / Alexandre Scriabine)

Symphonies, no. 1-3

(Resource described: First, Second, and Third symphonies / Ludwig van Beethoven)

6.15.1.16 Other compilations

6.15.1.16.1 For a compilation containing:

a) various types of composition that consists of two or more but not all of a composer's musical works for one broad or specific medium

or

b) two or more but not all of a composer's musical works of one type for one specific medium or various media

or

c) various types of compositions for various instrumental and vocal media by a single composer, identify each of the works in the compilation separately applying the instructions given under 6.28.1.

Alternative:

6.15.1.16.2 Instead of (or in addition to) recording the preferred title of each of the works in the compilation, For a compilation containing various types of composition for various instrumental and vocal media by a single composer, record a the conventional collective title as instructed under 6.15.1.12-6.15.1.15, as applicable, followed by *Selections* or the inclusive numbering (see 6.17) if the compilation consists of a consecutively numbered group.

Sonatas, piano, no. 6-10(Resource described: Sonates pour piano 6 à 10 / Alexandre Scriabine)Symphonies, no. 1-3(Resource described: First, Second, and Third symphonies / Ludwig van Beethoven)

Note on medium and numeric designation in 6.15.1.15.2: CAML realizes that medium and numeric designation should theoretically be considered as additions to the preferred title for the compilation and would belong in 6.28. This is indeed where the instruction on medium for compilation titles was originally located. But since these elements can't be addressed separately from the term *Selections*, CAML suggests that they be included in 6.16.

6.15.2.5.1: In order to apply 6.15.2.3.4 and conform to the instructions in preceding sections (e.g., 6.15.1.4.2 and 6.28.1.7.1), the examples should be revised to read:

Nouveaux quintetti, op. 45

(Preferred title recorded as: Quintets, oboe, violins, viola, violoncello, G. 431-436)

Songs, airs, duets, and choruses in the masque of King Arthur

(Preferred titled recorded as: King Arthur)

***6.16:** Medium of performance is required when the preferred title for the work is not distinctive, even if there is no need to differentiate the work with another work with the same title. Suggest the following rewording:

Medium of performance is required when needed to differentiate a musical work from another work with the same title, or when the preferred title for the work is not distinctive.

6.16.0: Agree with the proposed revision.

6.16.0.1.1: Agree with the proposed revision.

6.16.0.3.1: Agree with the proposed revision.

***6.16.0.3.2:** Agree with the proposed revision. CAML suggests however correcting paragraph a) to clarify the instruction. CAML also strongly believes that this instruction can't be applied if no order is prescribed within categories of instruments that may include more than one instrument. Our preference is for the conventional score order. CAML strongly supports stipulating the order of instruments within categories and suggest rewording as follows:

6.16.0.3.2 Record the elements in the following order:

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

voice(s)

non-keyboard instrument (including media other than voices, ~~or~~ instruments or electronics)

keyboard instrument

continuo

electronics

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

voices

keyboard instrument(s) (in conventional score order)

other instruments, etc. (including media other than voices, ~~or~~
instruments or electronics) (in conventional score order)

continuo

electronics

6.16.0.3.2, Editorial: In a) and b), either “voice(s)” or “voices” should be used, but not both.

***6.16.0.3.3:** This instruction is actually an exception to the exception at 6.28.1.6.2a and should be relocated there. See our comment at 6.28.1.6.2. In the example, “alto” should be replaced with “contralto” to respect 6.16.0.10.1.

6.16.0.3.4, 6.16.0.3.5 and 6.16.0.3.6: Suggest deleting these instructions since they add nothing more to the general instruction at 6.16.0.3.1, which already says to apply 6.16.0.4-6.16.0.14.

***6.16.0.4:** Lifting the restriction on the number of elements and limiting the use of terms for groups of instruments to a few exceptional situations has the benefit of establishing a basic principle according to which all the instruments are listed in the medium. This is unfortunately not reflected in this instruction whose complex wording might have been appropriate in AACR2 but is no longer needed in RDA. The basic principle needs to be stated clearly, now that it can be, and instructions on standard combinations of instruments (6.16.0.5) and group of instruments (6.16.0.7) should consequently be clearly identified as exceptions to that basic principle. The treatment of continuo (6.16.0.6.4) and percussion instruments (6.16.0.7) can also be viewed as exceptions to that principle. CAML therefore suggests rephrasing 6.16.0.4.1 as follows:

- 6.16.0.4.1 For instrumental music intended for one performer to a part, record each instrument following the instructions given under 6.16.0.6 ~~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).~~

Exceptions:

- 6.16.0.4.2 For more than one percussion instrument, use *percussion* if the names of the individual instruments are not specified by the composer in the original title.

- 6.16.0.4.3 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*.
[Formerly 6.16.0.6.4]
- 6.16.0.4.4 If the work is for a standard combination of instruments, follow the instructions given under 6.16.0.5.
- 6.16.0.4.5 If the medium includes instruments designated only by the name of their family by the composer or in any other source, or acting as an accompanying ensemble, follow the instructions given under 6.16.0.7.
[The wording here reflects the suggestions CAML makes below under 6.16.0.7.]

If this approach is taken, it would make more sense to interchange the position of 6.16.0.5 and 6.16.0.6 so that individual instruments are addressed first, before standard combinations of instruments.

***6.16.0.5.1:** Wording indicating that the terms in the column on the right are to be used when the preferred title as recorded after applying 6.15.1.4 is *Trio*, *Quartet* or *Quintet* is missing. Suggest correcting as follows:

If the preferred title as recorded resulting from the application of 6.15.1.4 is *Trio*, *Quartet*, or *Quintet* (or the plural), and the work is for one of ~~For~~ the following standard chamber music combinations, use the terms given in the column on the right:

CAML suggests clarifying, by using italics, footnotes or otherwise, that the terms in parentheses in the column on the left are meant to explain what the combination is and are not part of the terms to be employed in the statement of medium.

***6.16.0.5.2:** CAML suggests 1) clarifying that the preferred title that this instruction refers to is the preferred title as recorded after applying 6.15.1.4, not the preferred title chosen per 6.15.1.3 and 2) correcting the wording so that the instruction applies only when the preferred title is not *Trio*, *Quartet* or *Quintet* (or the plural) (not all preferred titles that don't include *Trio*, *Quartet* or *Quintet* (or the plural) are meant to be covered by this instruction). Suggest the following correction:

If the preferred title resulting from the application of 6.15.1.4 is ~~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:** Suggest deleting as it states the basic instruction that CAML proposes at 6.16.0.4.1.

6.16.0.6: Add the following reference at the end of this section, possibly under 6.16.0.6.6 (see our comment at 6.16.0.6.6):

If there is more than one particular instrument, follow the instructions under 6.16.0.14.

6.16.0.6.1 (9th example), Editorial: "Or" in "(not bass viol or gamba)" should be italicized.

***6.16.0.6.3:** CAML supports keeping the range designation in the name of an instrument (e.g. bass clarinet) when there is only one such instrument in the medium but believe that it would be

preferable to omit it when the same instrument would be recorded in the medium more than once with different range designations or with and without a range designation (e.g. in the case of works such as Duo for soprano and alto saxophones by Gordon Jacob, Four fantasies for saxophone quartet (soprano, alto, tenor, baritone) by Michael Short or Sonata for 3 trombones (alto, tenor & bass) (2001) by Ivan Jevtic). CAML would therefore recommend that an exception be introduced to address these situations.

***6.16.0.6.4:** Suggest relocating under 6.16.0.4 (see our comment at 6.16.0.4).

***6.16.0.6.5:** Suggest revising as follows to reinstate the last sentence of this instruction as appearing in the original 5JSC/LC/12:

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

***6.16.0.6.6:** Suggest deleting because it repeats the general instruction that CAML proposes at 6.16.0.4.1 and instruction 6.16.0.7.1.

If our suggestion is not accepted, suggest correcting as follows to clarify that the priority source for the names of the instruments is the composer's original title of the resource, as LC's wording implies:

Use names of electronic instruments if designated by the composer given in the resource or in any other source; otherwise, record use electronics.

***6.16.0.7:** CAML doesn't support using terms for groups of instruments whenever instruments are not specifically stated in the preferred source of information, even when all the instruments could be ascertained. Relying on the wording on the preferred source of information would introduce inconsistencies, such as in the case of Roy Harris' *Chorale for organ and brasses*, where the medium statement would be "organ, brasses," and not "organ, trumpets (3), horn, trombone," even though we know the specific medium. "Strings" or its equivalent in other languages is also often used by composers to mean "string orchestra;" respecting the principle of representation in these cases would produce undesirable results.

CAML prefers restricting the usage of terms for groups of instruments to cases when a more specific medium is not at all indicated by the composer or is not available from any other source. Percussion instruments have to be treated differently, though, and should therefore be excluded from this instruction (see our comment at 6.16.0.4).

CAML also feels that more specific guidance should be given on when terms such as "string ensemble," "wind ensemble," etc., are to be used since their meaning is very close to terms like "strings," "winds", etc.

CAML suggests rewording 6.16.0.7.1 as follows and adding a new instruction at 6.17.0.7.2 to cover terms incorporating the word "ensemble." The wording of this new instruction is based on the current practice, which is to restrict the use of terms incorporating the word "ensemble" to cases when the group acts as an accompanying ensemble. Adding this instruction would entail renumbering the subsequent instructions.

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 indicated by the composer, or is available from any other source 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 Record a term incorporating the word *ensemble* for a group of instruments with one performer to a part when the group acts as an accompanying ensemble.

instrumental ensemble
string ensemble
percussion ensemble
guitar ensemble

6.16.0.7.3: Agree with the proposed revision.

6.16.0.8: Agree with the proposed revision.

6.16.0.8.1: Agree with the proposed revision.

***6.16.0.8.3:** Suggest removing the label as an exception and deleting the reference to vocal ensembles since the scope of 6.16.0.8 is instrumental music. Suggest revising as follows for consistency with wording at 6.16.0.3.4 and 6.16.0.14.1:

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

***6.16.0.9.1-6.16.0.9.4:** CAML notes that 6.16.0.9.2 includes an instruction to apply 6.16.0.4-6.16.0.8 in recording the name of the solo instruments but that an equivalent instruction is lacking in 6.16.0.9.1. We also note that instructions to apply 6.16.0.4-6.16.0.8 in recording the name of the accompanying ensemble are missing as well. Suggest that these inconsistencies could be corrected and that this section could be considerably simplified if a reference to 6.16.0.14 was added at the end of 6.16.0.6 (see our comment at 6.16.0.6) and if 6.16.0.9.1 was revised as follows:

For a work for one or more solo instruments and accompanying ensemble, record the name of the solo instrument or instruments and the name of the accompanying ensemble in that order, applying the instructions given under 6.16.0.4-6.16.0.8.

6.16.0.9.2 could then be deleted and its examples moved under 6.16.0.9.1. 6.16.0.9.3-6.16.0.9.4 could also be deleted as they would no longer be necessary. The general instruction to apply 6.16.0.4-6.16.0.8 would make the reference to 6.16.0.6.2 that is 6.16.0.9.4 redundant; as for the reference to 6.16.0.14 that is provided for at 6.16.0.9.3, it would already be included at 6.16.0.6.3.

Suggest adding the following example to illustrate a situation covered by 6.16.0.9.4.

piano, 3 hands
 orchestra
 (Preferred title: Concertos)
 [LCCN n 85272526]

6.16.0.10.1: Suggest moving the first example under 6.16.0.14.1 where it is more appropriate.

***6.16.0.10.3:** If the limitation on the number of instruments or voices named in the medium is to be lifted in access points, then the following wording originally proposed by LC in 5JSC/LC/12 must be added at the end of the instruction: “if no specific voice types or registers can be ascertained.” Without it, one couldn’t use any combination of the terms in 6.16.0.10.1, e.g. *soprano, mezzo-soprano*.

6.16.0.10.5: Suggest labelling as an exception and rewording as follows:

Exception:

6.16.0.10.5 For compositions that include solo voices with chorus, do not record the medium for the solo voices only the appropriate terms for the chorus (see 6.16.0.11) and the accompaniment, if any.

***6.16.0.11:** Suggest adding the following instruction to fill a gap in RDA:

6.16.0.11.3: If there is more than one part for a particular choral ensemble, use the name of the ensemble (e.g., *choruses, women’s choruses*) and apply the instructions given under 6.16.0.14.

***6.16.0.12.1:** The phrase “conventional collective title” is not appropriate because this instruction applies to individual as well as collective titles. Suggest rewording as follows:

6.16.0.12.1 If the preferred title for a work (other than one in a “popular” idiom) resulting from the application of 6.15.1.4 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*.

Add an example with an ensemble as accompaniment.

instrumental ensemble accompaniment
 (Preferred title: Songs)
 [LCCN no2005114789]

This instruction applies only when the voice type or register is omitted per 6.28.1.6.2. Suggest adding an exception to provide for cases when the full medium is included.

Exception:

6.16.0.12.2 If the composer names a specific voice type or register in the original title, record the medium for the accompaniment applying the instructions given under 6.16.0.4-6.16.0.8.

Note on examples: If our suggestion at 6.15.1.5.1 to restore the AACR2 notion of cognate form is not accepted, replace “Chansons” and “Lieder” in the examples with “Songs.”

6.16.0.13.1: Suggest correcting the first paragraph as follows to clarify that the priority source for that information would be the composer's original title, not the title of the resource as LC's wording implies.

If the medium of performance, or any part of it, is not stated specifically by the composer in the resource or in any other source, or if it is unspecified, record that part of the medium element in the following order of priority:

Suggest replacing "give" in paragraphs a), b) and c) with "record." In paragraph a), suggest connecting the instruction with instructions 6.16.0.7.1 and 6.16.0.10.3-6.16.0.10.4 as follows:

a) If only the family of instruments (see 6.16.0.7.1) or voices (see 6.16.0.10.3-6.16.0.10.4), 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.

Also suggest adding an example with a family of instruments:

woodwinds (2)
(Preferred title: Duets)
[LCCN no 97076964]

In the last example of paragraph b), it is not clear if "bass" means "continuo," as it was often the case in the Baroque era, or "bass instrument." Since using "bass" for "continuo" would contradict 6.16.0.6.4, suggest replacing with "bass instrument."

6.16.0.13.1, Editorial: Spacing in first example needs to be corrected.

***6.16.0.13.2-6.16.0.13.3:** These instructions are in the wrong order. 6.16.0.13.2 is an exception to 6.16.0.13.3 and should appear after it. The numbering should be adjusted to reflect the new order.

6.16.0.13.2, Editorial: "Voices" in the second sentence should be italicized.

***6.16.0.13.3:** Suggest deleting paragraph b) since it is about works with indeterminate medium, which are already provided for under 6.16.0.13.1. Wording of paragraph c) has to be adjusted because it is not grammatically correct if it is to follow the first sentence of the instruction. Suggest renumbering (see comment at 6.16.0.13.2-6.16.0.13.3) and rewording as follows:

6.16.0.13.2

~~6.16.0.13.3~~ Do not record a statement of 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;~~
- be) a work for which no medium of performance is specified by the composer and none can be ascertained from any other source.

6.16.0.14: Agree with the proposed revision.

***6.16.0.14.1:** Suggest relocating first example from 6.16.0.10.1 under this instruction, where it is more appropriate.

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

6.16.0.14.1, Editorial: Spacing in first, third and fifth examples needs to be corrected.

6.16.0.14.2: Agree with the proposed revision.

6.16.0.14.3: Suggest correcting as follows to clarify that the priority source for that information would be the composer's original title, not the title of the resource, as LC's wording implies.

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

***6.17:** Numeric designation is required when the preferred title for the work is not distinctive, even if there is no need to differentiate the work with another work with the same title. Suggest the following rewording:

Numeric designation for a musical work is required when needed to differentiate a musical work from another work with the same title, or when the preferred title for the work is not distinctive.

6.17.0: Agree with the proposed revision.

6.17.0.1.1: Agree with the proposed revision.

6.17.0.2.1: Agree with the proposed revision.

6.17.0.3: Agree with the proposed revision.

***6.17.0.3a.1:** Suggest the following correction:

6.17.0.3a.1 If works with the same title and the same medium of performance are consecutively numbered in music reference sources, record the numeric designation ~~number~~.

6.17.0.3a.2: Agree with the proposed revision. For consistency with other instructions, suggest however replacing "numerical designation" with "numeric designation."

***6.17.0.3c.1:** CAML queries if the instruction to record a thematic index number in preference to a serial number and/or opus number would be appropriate in a scenario 1 implementation. In work records, it would indeed be helpful to record serial numbers and opus numbers as well as thematic index numbers in order to identify a musical work. This instruction is still needed for access points, though. CAML suggests that a way to address this problem could be to establish serial number, opus number and thematic index number as separate elements. This way, each number could be listed separately as additions under 6.28.1.6.1 and 6.28.1.7.3, and exceptions stipulating to record a thematic index number in the access point in the absence of, or in preference to, the other numbers could then be added under 6.28.1.6 and 6.28.1.7.

***6.18:** Key is required when the preferred title for the work is not distinctive, even if there is no need to differentiate the work with another work with the same title. Suggest the following rewording:

Key is required when needed to differentiate a musical work from another work with the same title, or when the preferred title for the work is not distinctive.

6.18.0.1.1: Agree with the proposed revision.

***6.18.0.3.1:** Agree with the proposed revision. Suggest however specifying the language of the element as follows:

6.18.0.3.1 Record the key (i.e., its pitch name and its mode if it is major or minor) in the language preferred by the agency preparing the data if one or more of the following conditions applies:

6.19.0: Agree with the proposed revision.

6.19.0.4: Add a reference to 6.19.0.6 since vocal scores and chorus scores are arrangements, e.g.:

Exception

6.19.0.4.4 For vocal scores and chorus scores, see 6.19.0.6.

6.19.0.7: Agree with the deletion of the instruction.

6.27.1.2.4: Agree with the proposed revision.

6.27.3.1: Instructions should specify the order in which the elements are to be added. Suggest adding a reference to 6.28.3.0 for expressions of musical works (similar in purpose to the reference at 6.17.1.9). As well, use wording as at 6.27.1.5 and 6.27.1.6 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 ...

6.27.3.2: Agree with the proposed revision.

6.28.1: Agree with the proposed revision. Suggest deleting 6.28.1.2 and 6.28.1.4 and renumbering subsequent instructions.

6.28.1.0.1: Agree with the proposed revision. Suggest deleting b) and d) and renumbering subsequent instructions.

6.28.1.0.7: Agree with the proposed revision.

***6.28.1.1:** Agree with the proposed revision. Suggest however adding a new instruction for collaborative works to parallel 6.28.1.3.3 and fill a gap in RDA, e.g.:

6.28.1.1.2 If two or more composers have collaborated in the work, follow the instructions given under 6.27.1.2.

Adding this instruction would entail renumbering the subsequent instructions.

***6.28.1.1.2:** Agree with the proposed revision. Suggest however adding a new instruction for collaborative works to parallel 6.28.1.3.3 and fill a gap in RDA, e.g.:

- 6.28.1.1.3 If two or more composers have collaborated in the work, follow the instructions given under 6.27.1.2.

Adding this instruction would entail renumbering the subsequent instructions.

6.28.1.1.3b.1, Editorial: Correct the font of the beginning parenthesis of the explanatory text.

***6.28.1.1.3c.1:** Suggest that it would be more consistent with 6.2.2.10.2 and 6.28.2.3.2 to construct preferred access points for each of the excerpts using the preferred access point for the work as a whole as an alternative.

6.28.1.1.3d: Agree with the proposed revision.

6.28.1.1.3d.1, Editorial: Example at sub-paragraph b), should the question mark appear after “amar”? If so, the question mark should also appear in the explanatory text to the example.

***6.28.1.1.4:** Agree with the proposed revision. Suggest however adding a new instruction for collaborative works to parallel 6.28.1.3.3 and fill a gap in RDA, e.g.:

- 6.28.1.1.5 If two or more composers have collaborated in the work, follow the instructions given under 6.27.1.2.

***6.28.1.2:** Suggest deleting this instruction which is already covered by general instructions on compilations.

***6.28.1.3:** CAML believes 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. CAML doesn't consider that works described as based on other works belong in the same category as modifications incorporating new material so CAML suggests that they be in their own category.

CAML is concerned that paragraph d) will be very difficult if not impossible to apply for sound recordings that comprise two or more works, either by a single or by different composers. In order to know if this instruction applies in these cases, a cataloguer will have to determine the level of creative responsibility by the performer(s) for each work in the compilation to determine if instruction 6.28.1.3 d) should apply to all of them and, consequently, to the resource as a whole. Except for Western art music, it is usually not possible to determine if the performances involve "substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer(s)" just by examining the resource; most often, the only way to tell is to listen to the works recorded, provided that one knows the works well enough already. CAML is concerned that this approach will not prove workable. CAML therefore doesn't agree that paragraph d) should pertain to single works but only to recorded albums. Restricting this category to recorded albums would also help make the decision process simpler since the preferred access point for compilations by a single composer would always be the composer (including performing groups acting as composers). CAML strongly recommends, however, that this category, as rephrased to apply to recorded albums, be located in a new instruction 6.28.1.6 on compilations of works by different composers.

CAML therefore suggests the following changes:

- 6.28.1.3.1 Apply the instructions given below for an adaptation that falls into one or more of the following categories:

- a) modifications of other musical works incorporating new material (e.g., free transcriptions) arrangements described as freely transcribed, based on, etc., and other arrangements incorporating new material
- b) paraphrases of various works or of the general style of another composer
- c) musical works based on other music (e.g., variations on a theme)
- d) modifications arrangements in which the harmony or musical style of the original has been changed, provided that the original work belongs to an idiom where the harmony is intended to remain the same with each performance (e.g. a work that belongs to the category of Western art music)
- e) performances of musical works involving substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer or performers
- e) modifications in which the musical style of the original has been changed, any other distinct alteration of another musical work

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

CAML recommends that an exception be introduced stipulating that changes in musical style would not be considered adaptations when both the original work and the modified work belong to the category of works whose form, medium of performance, text, etc., is intended to change with each performance. In other words, adapting an opera excerpt in the jazz idiom would result in a new work but doing the same for a popular song or adapting a folk song in the popular idiom would not. CAML doesn't have a specific wording to propose however, nor does CAML know what would be the best way to incorporate this exception in RDA.

If our suggestion to add a new instruction 6.28.1.6 for compilation of performances of musical works is not accepted, suggest making the following changes:

- 6.28.1.3.1 Apply the instructions given below for an adaptation that falls into one or more of the following categories:

- a) modifications of other musical works incorporating new material (e.g., free transcriptions) arrangements described as freely transcribed, based on, etc., and other arrangements incorporating new material
- b) paraphrases of various works or of the general style of another composer
- c) musical works based on other music (e.g., variations on a theme)
- d) modifications arrangements in which the harmony or musical style of the original has been changed, provided that the original work belongs to an idiom where the harmony is intended to remain the same with each performance (e.g. a work that belongs to the category of Western art music)
- e) modifications in which the musical style of the original has been changed any other distinct alteration of another musical work
- f) compilations of performances of musical works by more than one composer that involve involving substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer or performers.

6.28.1.3.2: Agree with the proposed revision.

6.28.1.3.3: If instruction is kept, add parallel ones for other categories of collaborative works, when appropriate (see our comments at 6.28.1.1, 6.28.1.1.2 and 6.28.1.1.5).

***6.28.1.3.4:** The use of “commonly cited” is problematic. CAML suggests that this instruction be reworded, using a wording consistent with 6.28.1.1.3d.2, as follows:

If the name of the composer of the adaptation is unknown ~~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 (see Full draft under 20.2.1.3, p. 9), 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.)

***6.28.1.3.5:** The wording of 6.28.1.3.5 implies that a work that is not an adaptation is necessarily an arrangement. Not all expressions are arrangements, though, since modifications might not be accompanied by a change in medium and since some changes of medium might not be treated as arrangements. CAML therefore suggests rewording the instruction as follows:

6.28.1.3.5 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 of a previously existing work, treat it as a new expression (see 6.28.3.1).

***6.28.1.4:** CAML considers that the works covered by this instruction are expressions and suggest that the instruction be relocated under 6.28.3. CAML feels that the wording should be modified so as to fit the new location better and propose the following:

Construct the preferred access point representing a work where the text, plot, setting, or other verbal element was substantially modified or where a new text was substituted, and which bears a new title, by adding the new title (enclosed in parentheses) to the preferred access point representing the work.

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

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

[remaining examples of 6.28.1.4]

If the wording CAML suggested is not accepted, CAML suggests correcting as follows, to avoid using a term such as “adaptation” which is not appropriate for expressions:

If the text, plot, setting, or other verbal element of a musical work is adapted 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 new title ~~of the adaptation~~ (enclosed in parentheses).

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

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

[remaining examples are correct and not transcribed]

There appears to be inconsistency as to when punctuation instructions are given. Punctuation instructions to enclose in parentheses the title of the adaptation are given but not at other similar instructions that refer to additions (cf. 6.28.3.3.1).

Not sure why the 1st example has been given. The examples should only illustrate the element specified in the preceding instruction.

6.28.1.5.1: Agree with the proposed revision.

6.28.1.9: Agree with the deletion of this instruction.

***6.28.1.6 NEW:** Propose adding the following new instruction:

6.28.1.6 Compilations of performances of musical works by different composers

6.28.1.6.1 If the work is a compilation of performances of musical works by different composers and the performances involve substantial creative responsibility on the part of the performer, construct the preferred access point representing the work by combining (in this order):

- a) the preferred access point representing the performer, formulated according to the guidelines and instructions given under 9.19.1, 10.10.1, or 11.12.1, as applicable
- b) the preferred title for the compilation, formulated according to the instructions given under 6.15.

[new examples would have to be provided]

6.28.1.6.2 If there is more than one performer, construct the preferred access point for the work following the instructions given under 6.27.1.3.

Adding new instruction 6.28.1.6 would entail renumbering the subsequent instructions.

6.28.1.6: Agree with the proposed revision. However, for consistency, suggest correcting as follows:

Additions to access points representing ~~for~~ musical works with titles that are not distinctive

***6.28.1.6.1:** Suggest moving here the following 3 examples now at 6.28.1.6.2a since CAML suggests not repeating the general instruction at 6.28.1.6.1 as an exception to the exception at 6.28.1.6.2 (see comment at 6.28.1.6.2).

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

Raff, Joachim, 1822–1882. Sinfonietta, woodwinds, horns (2), op. 188, F major

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

CAML suggests not keeping the Raff example (Raff, Kurt. Requiem, organ, brasses, percussion) because it contradicts current practice of considering distinctive a title such as “Requiem” when the work is not a work of the type normally designated by the term used as the title. CAML suggests substituting this example:

Pender, Scott. Chorale preludes, piano

***6.28.1.6.2:** CAML proposes 1) clarifying the wording of paragraph a); 2) deleting the exception to the exception under paragraph a), which is extraneous because it only restates the general rule;

3) relocating 6.16.0.3.3 as an exception under paragraph a); 4) deleting paragraph c) because this situation is covered under 6.16.0.13.3c; 5) rewording paragraph d) as at 6.28.1.6.3c since it is odd to have a see reference to an instruction as part of an example although this does appear this way in AACR2 25.30B1d.

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

[examples from 6.28.1.6.2a; see note below]

If, however, a composer names a specific voice type or register (see 6.16.0.10.1-6.16.0.10.2) in the original title the medium is other than that implied by the title, add the statement.

[remaining examples from 6.28.1.6.2a]

Ayres, Frederic, 1876-1926. Songs, alto, piano, op. 2

Wuorinen, Charles. Songs, tenor, piano

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 6.28.1.6.2b]

~~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, such as thematic index number or opus number (e.g., thematic index number or opus number, see 6.21) would be more useful.~~

[examples from 6.28.1.6.2d]

Note on examples from 6.28.1.6.2a: Only the first 6 examples should be kept; the last 4 examples are no longer necessary under this instruction (see our comment at 6.28.1.6.1). If these are kept for some reason, the Rapf example (Rapf, Kurt. Requiem, organ, brasses, percussion) should be deleted because it contradicts current practice of considering distinctive a title such as “Requiem” when the work is not a work of the type normally designated by the term used as the title. CAML suggests substituting this example:

Pender, Scott. Chorale preludes, piano

6.28.1.6.3: Agree with the proposed revision. Spacing after “and/or” and alignment of c) needs to be corrected, though.

6.28.1.7: Agree with the proposed revision. However, for consistency, suggest correcting as follows:

Additions to access points representing ~~for~~ musical works with distinctive titles

6.28.1.7.1: Agree with the proposed revision.

6.28.1.12: Agree with deleting this instruction provided that its content is relocated under 6.15.1.15 as we do not agree that the proposed revisions to instructions on medium of performance make the instruction unnecessary (see our comment at 6.15.1.13-6.15.1.16).

6.28.2.2.1: Suggest correcting as follows:

... formulated according to the instructions given under ~~6.15.1.4~~ 6.15.1.8-6.15.1.10.

6.28.2.3.1: Suggest correcting as follows:

... formulated according to the instructions given under ~~6.15.1.4~~ 6.15.1.10.

***6.28.2.4:** The title of the instruction is misleading. The instruction is not about identifying two or more parts of a musical work contained in a resource but about making additions to access points for parts of a musical work that would otherwise be identical. For consistency with other additions to access points, suggest rewording as follows:

Additions to access points representing parts of a musical work

If this suggestion is accepted, the contents at 6.28.2 would need to be corrected as well.

***6.28.2.4.1:** CAML suggests rewording this instruction to correct an oversight in AACR2. As written, the instruction could not be used to distinguish titles of parts that consist of the same general term when the parts are also numbered, even when the numbers of the parts could be used to make the access points unique. CAML also suggests adding examples to emphasize the change in wording.

6.28.2.4.1 If a part of a musical work is designated by the same general term as other parts ~~and lacks a number~~, add to the access point for the part enough of the identifying terms covered in the instructions given under 6.28.1.6–6.28.1.7 as are necessary to distinguish the part.

Cima, Giovanni Paolo, flourished 1598-1622. Concerti ecclesiastici. Sonata, brasses, violin, continuo

Cima, Giovanni Paolo, flourished 1598-1622. Concerti ecclesiastici. Sonata, cornett, violin, continuo

Frescobaldi, Girolamo, 1583-1643. Fiori musicali. Toccata per le levatione, no. 1

Frescobaldi, Girolamo, 1583-1643. Fiori musicali. Toccata per le levatione, no. 2

6.28.3: Agree with the proposed revision.

***6.28.3.0.1:** Agree with the proposed revision.

CAML is concerned that the instruction as written would prevent using elements prescribed under 6.27.3 in conjunction with those prescribed under 6.28.3.1-6.28.3.5. This would be regrettable since musical works would benefit a great deal from the collocating or distinguishing devices provided for at 6.27.3, especially content type.

If combining elements from 6.27.3 with those from 6.28.3.1-6.28.3.5 is allowed in access points, guidance would be needed regarding the position of the terms indicating type of content in the access point in relation with other elements. CAML would favour putting “Type of content” after “arranged” and the language name but before “Sketches,” “Vocal score” (or “Chorus score”) in order to collocate notated music.

6.28.3.1: Add a reference to 6.28.3.4 because vocal scores and chorus scores are arrangements, e.g.:

Exception

6.28.3.1.4 For instructions on constructing access points for works with arranged accompaniment, see 6.28.3.4.

6.28.3.3.1: Agree with revision of examples. For consistency, suggest correcting as follows:

6.28.3.3.1 Construct the preferred access point representing ~~for~~ a work or part or parts of a work consisting of a composer's sketches by adding *Sketches* (see 6.19.0.5) to the preferred access point representing ~~for~~ the work.

6.28.3.4, Editorial: Second *Chorus score* should read *Chorus scores*

6.28.3.5: Agree with the deletion of this instruction.

6.28.3.5.2: Agree with the proposed revision.

6.28.4.2.1: Agree with the proposed revision.

6.28.4.2.2: Agree with the proposed revision.

6.28.4.3.1: Agree with the proposed revision.

6.28.4.4.3: Agree with the proposed revision.

CLEAN COPY

Revisions and additions suggested by CAML are in turquoise. To avoid confusion, deletions proposed by LC have been removed. If the only change is a deletion, that deletion is shown as a strikethrough; text that was moved is omitted from its original position without showing the strikethrough.

Additional instructions for musical works

6.15 TITLE OF A MUSICAL WORK

CORE ELEMENT

Preferred title for a musical work is a core element. Variant titles for a musical work are optional.

Contents

- 6.15.0 Basic instructions on recording titles of musical works
- 6.15.1 Preferred title for a musical work
- 6.15.2 Variant title for a musical work

6.15.0 BASIC INSTRUCTIONS ON RECORDING TITLES OF A MUSICAL WORK

Contents

- 6.15.0.1 Scope
- 6.15.0.2 Sources of information
- 6.15.0.3 General guidelines on recording titles of a musical work

6.15.0.1 Scope

- 6.15.0.1.1 A **title of a musical work** is a word, phrase, character, or group of characters by which a musical work is known.
- 6.15.0.1.2 For purposes of identifying musical works, titles of the work are categorized as follows:
 - a) preferred title for a musical work (see [6.15.1](#))
 - b) variant title for a musical work (see [6.15.2](#)).

6.15.0.2 Sources of information

- 6.15.0.2.1 > Take the title or titles of a musical work from any source.
- 6.15.0.2.2 > For additional guidance on sources of information for the preferred title for the work, see [6.2.1.2](#).

6.15.0.3 General guidelines on recording titles of musical works

- 6.15.0.3.1 > When recording a title of a musical work, apply the guidelines on capitalization, numbers, accents, etc., given under [6.2.0](#). When those guidelines refer to an appendix, apply the additional instructions given in that appendix, as applicable.

6.15.1 PREFERRED TITLE FOR A MUSICAL WORK

CORE ELEMENT*Contents*

- 6.15.1.1 Scope
- 6.15.1.2 Sources of information
- 6.15.1.3 Choosing the preferred title for a musical work

Recording the preferred title

- 6.15.1.4 Recording the preferred title for a musical work
- 6.15.1.5 Preferred title consisting solely of the name of one type of composition
- 6.15.1.6 Duets
- 6.15.1.7 Trio sonatas

Parts of musical works

- 6.15.1.8 Recording the preferred title for a part or parts of a musical work
- 6.15.1.9 One part
- 6.15.1.10 Two or more parts

Compilations of musical works

- 6.15.1.11 Recording the preferred title for compilations of musical works
- 6.15.1.12 Complete works
- 6.15.1.13 Complete works for one broad medium of performance
- 6.15.1.14 Complete works for one specific medium of performance
- 6.15.1.15 Complete works of one type for one specific medium of performance or various media
- 6.15.1.16 Other compilations

6.15.1.1 Scope

- 6.15.1.1.1 The preferred title for a musical work is the title or form of title

chosen as the basis for the preferred access point representing the work.

6.15.1.2 Sources of information

- 6.15.1.2.1 ➤ Determine the title to be used as the preferred title for a musical work created after 1500 from resources embodying the work or reference sources.
- 6.15.1.2.2 ➤ Determine the title to be used as the preferred title for a musical work created before 1501 from modern **reference** sources. If the evidence of modern reference sources is inconclusive, use (in this order of preference):
- a) modern editions
 - b) early editions
 - c) manuscript copies.

6.15.1.3 Choosing the preferred title for a musical work

- 6.15.1.3.1 ➤ Choose as the preferred title for a musical work the composer's original title in the language in which it was presented.

Meistersinger von Nürnberg
(*Resource described:* The mastersingers of Nuremberg)

Damnation de Faust
(*Resource described:* Fausts Verdammung)

Tous les garçons et les filles
(*Resource described:* Todos los chicos y chicas)

Zolotoï petushok
(*Resource described:* The golden cockerel)

Präludium und Fuge
(*Resource described:* Präludium und Fuge, D-Dur für Orgel ...)

Rondo with fugato
(*Resource described:* Rondo with fugato ...)

Introduction et allegro
(*Resource described:* Introduction et allegro ...)

Exceptions:

- 6.15.1.3.2 **Better known title in the same language.** If another title in the same language has become better known, choose it as the preferred title (see also [6.2.1–6.2.2](#)).

Don Giovanni
(*Resource described:* Il dissoluto punito, ossia, Il don Giovanni)

Nabucco

(Resource described: Nabucodonosor)

6.15.1.3.3

Long titles. If the title is very long, choose (in this order of preference):

- a) a brief title by which the work is commonly identified in reference sources

Historia der Auferstehung Jesu Christi

(Resource described: Historia der frölichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi)

- b) a brief title formulated by the cataloguer.

St. John Passion

(Resource described: Historia des Leidens und Sterbens unsers Herrn und Heylandes Jesu Christi, nach dem Evangelisten St. Johannem)

6.15.1.3.4

If all of a composer's works with titles (selected according to 6.15.1.3.1-6.15.1.3.3) that include the name of a type of composition are also cited as a numbered sequence of compositions of that type, use the name of the type of composition as the preferred title.

Symphonies ...

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

RECORDING THE PREFERRED TITLE

6.15.1.4

Recording the preferred title for a musical work

6.15.1.4.1

- Record the title chosen as the preferred title for a musical work applying the general guidelines on recording titles for works given under 6.2.0.

6.15.1.4.2

- Omit from the title chosen according to 6.15.1.3:
- a statement of medium of performance (even if such a statement is part of a compound word, provided that the resulting word or words are the name of a type of composition)
 - key
 - serial, opus, and thematic index numbers
 - numbers (unless they are an integral part of the title)
 - date of composition
 - adjectives and epithets not part of the original title of the work
 - ~~an initial article.~~

6.15.1.4.3

- In the following examples the preferred title as defined above is in italics.

String *quartet*

Streich*quartett*

Symphonie no. 40
Clavierübung
Kammersymphonie
Symphonie_fantastique
Carnaval op. 9
Concerto in A minor, op. 54
12 sonatas
Nocturne in F sharp minor, op. 15, no. 2
6 Stücke für Orchester
Fünf Orchesterstücke
Four orchestral pieces
Five little pieces for piano
Drei Gesänge
Vier Orchesterlieder, op. 22
Les deux journées
The Ten commandments
The seventh trumpet
Troisième nocturne
Mozart's favorite minuet
The celebrated Sophie waltz
Grandes études (So named by the composer)
Die Zauberflöte
War requiem
15 kleine Klavierstücke

6.15.1.5 Preferred title **is not distinctive**

- 6.15.1.5.1 > If the preferred title resulting from the application of 6.15.0 is not distinctive, record it in the language preferred by the agency creating the data, if there is a cognate form in the language preferred by the agency creating the data, or if the same form is used in this language. Record the name in the plural unless the composer wrote only one work with that title.

Quintets
(Resource described: Quintetto VI in sol maggiore)

Ballades
(Resource described: Vier Balladen)

Sonatas
(Resource described: Sonate a violino, violone, e cembalo)

Concerti grossi
(Resource described: Six concerti grossi for 2 violins, viola, and violoncello soli with strings and harpsichord)

Divertimenti
(Resource described: Divertimento Nr. 1)

Exception:

6.15.1.5.2

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)

6.15.1.6 Duets

6.15.1.6.1

- Record *Duets* for works variously titled duos, duets, etc.

Duets
(Resource described: Trois duos)

6.15.1.7 Trio sonatas

6.15.1.7.1

- Record *Trio sonatas* 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
(Resource described: Zwölf Triosonaten für zwei Violinen und Basso continuo)

PARTS OF MUSICAL WORKS**6.15.1.8 Recording the preferred title for a part or parts of a musical work**

6.15.1.8.1

- Record the preferred title for a part or parts of a musical work applying the instructions given under [6.15.1.9–6.15.1.10](#), as applicable.

6.15.1.8.2

- For instructions on constructing the preferred access point representing a part or parts of a musical work, see [6.28.2](#).

6.15.1.9 One part

6.15.1.9.1

- Record the preferred title for a part of a musical work applying the instructions given under [6.15.1.4–6.15.1.7](#), as applicable. Apply the additional instructions given under a)–e) below.

6.15.1.9a

a) Part identified only by a number

6.15.1.9a.1

If each of the parts is identified only by a number, record the number of the part.

Nr. 5

(Part of Johannes Brahms' Ungarische Tänze)

6.15.1.9b

6.15.1.9b.1

b) Part identified only by a title or other verbal designation

If each of the parts is identified only by a title or other verbal designation, record the title or other verbal designation of the part.

Celeste Aida

(Part of Giuseppe Verdi's Aida)

Seasons of love

(Part of Jonathan Larson's Rent)

Andante cantabile con moto

(Part of Ludwig van Beethoven's Symphony, no. 1, op. 21, in C major)

6.15.1.9c

6.15.1.9c.1

c) Part identified both by a number and by a title or other verbal designation

If each of the parts is identified both by a number and by a title or other verbal designation, record the title or other verbal designation of the part.

Come scoglio

(Part of Wolfgang Amadeus Mozart's Così fan tutte. Each aria has a number (e.g., No. 14 for Come scoglio) as well as a title)

6.15.1.9c.2

If each of the parts is identified both by a number and by the same title or other verbal designation, record the number of the part.

N. 8

(Part of Antonio Vivaldi's Estro armonico. Each part has the title Concerto as well as a number)

6.15.1.9d

6.15.1.9d.1

d) Each part identified by a number and some parts also identified by a title or other verbal designation

If each of the parts is identified by a number, and some of the parts are also identified by a title or other verbal designation, record the number of the part followed by a comma and the title or other designation if there is one.

Nr. 30

(Part of Robert Schumann's Album für die Jugend)

Nr. 2, Soldatenmarsch

(Part of Robert Schumann's Album für die Jugend)

6.15.1.9e

6.15.1.9e.1

e) Part of a larger part

If the part is part of a larger part that has a distinctive title, record the title of the larger part preceding the title and/or designation of the smaller part. Omit the designation of the larger part if it is not distinctive. However, if an indistinctive designation of the larger part

is required to identify the smaller part, record the designation of the larger part preceding the title or designation of the smaller part. Separate the title or designation of the larger part from the title or designation of the smaller part by a period.

Cantiones sacrae. O vos omnes
(Part of Hieronymus Praetorius's *Opus musicum*)

◇ Pifa
not Part 1. Pifa
(Part of George Frideric Handel's *Messiah*)

Atto 3o. Preludio
(Part of Giuseppe Verdi's *Traviata*)

6.15.1.10 Two or more parts

- 6.15.1.10.1 > When identifying two or more parts of a musical work, record the preferred titles of the parts applying the instructions given under [6.2.1.12](#).

Nr. 5-6
(Consecutively numbered parts of Johannes Brahms's *Ungarische Tänze*)

Largo al factotum
(Part of Gioacchino Rossini's *Barbiere di Siviglia*)

Voce poco fa
(Part of Gioacchino Rossini's *Barbiere di Siviglia*)

No. 2
(Part of Franz Schubert's *Impromptus, piano, D. 899*)

No. 4
(Part of Franz Schubert's *Impromptus, piano, D. 899*)

- 6.15.1.10.2 > If a composer assembles a group of excerpts from a larger work and calls the group *suite*, record that word as the designation for the part.

Suite, no. 2
(Part of Edvard Grieg's *Peer Gynt*)

COMPILATIONS OF MUSICAL WORKS

6.15.1.11 Recording the preferred title for compilations of musical works

- 6.15.1.11.1 > Record the preferred title for a compilation of musical works applying the instructions given under [6.15.1.12-6.15.1.16](#), as applicable.

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*.

Alternatives:

- 6.15.1.12.2 If a composer's works are entirely of one specific medium of performance and/or one form or type of composition, use that as the preferred title instead of *Works*.

Lute music

- 6.15.1.12.3 For a compilation consisting of two or more but not all of a composer's musical works that does not conform to the situations under 6.15.1.13-6.15.1.16, record the conventional collective title *Works* followed by *Selections*.

6.15.1.13 Complete works for one broad medium of performance

- 6.15.1.13.1 > For a compilation containing musical works of various types that consists of, or purports to be, the complete works of a composer in one broad medium, record the designation of that medium as the conventional collective title.

Chamber music

Choral music²

Instrumental music

Keyboard music

Vocal music³

- 6.15.1.13.2 > If the works are of a single type, apply the instructions given under 6.15.1.15.

6.15.1.14 Complete works for one specific medium of performance

- 6.15.1.14.1 > For a compilation containing musical works of various types that consists of, or purports to be, the complete works of a composer in one specific medium, record a conventional collective title generally descriptive of that medium.

Brass music

Orchestra music

² Use *Choral music* also for compilations of various types of works originally for one choral medium, with or without accompaniment.

³ Use *Vocal music* also for compilations of various types of works originally for one solo voice or one combination of solo voices, with or without accompaniment.

Piano music

Piano music, 4 hands

Piano music, pianos (2)

String quartet music

Violin, piano music

- 6.15.1.14.2 > If the works are of a single type, apply the instructions given under 6.15.1.15.

6.15.1.15 Complete works of one type for one specific medium of performance or various media

- 6.15.1.15.1 > For a compilation of musical works that consists of, or purports to be, the complete works of a composer in a particular type, or the complete works of a composer in a particular type for one specific medium, record the name of that type as the conventional collective title.

Cadenzas

Concertos

Operas

Polonaises

Quartets

Sonatas

Songs

~~Alternative:~~

- 6.15.1.15.2 For a compilation consisting of two or more but not all of a composer's musical works of one type for one specific medium or various media, record the conventional collective title followed by *Selections*.

- 6.15.1.15.2 > If the works are for one specific medium of performance, record the medium (see 6.16) following the name of the type unless the medium is obvious.

Polonaises, piano

Quartets, strings

Sonatas, violin, piano

but

Symphonies

6.15.1.16 Other compilations

6.15.1.16.1 > For a compilation containing:

a) various types of composition that consists of two or more but not all of a composer's musical works for one broad or specific medium
◇ orb) two or more but not all of a composer's musical works of one type for one specific medium or various media
◇ orc) various types of composition for various instrumental and vocal media by a single composer, identify each of the works in the compilation separately applying the instructions given under [6.28.1](#).**Alternative:**6.15.1.16.2 Instead of (or in addition to) recording the preferred title of each of the works in the compilation, record a conventional collective title as instructed under [6.15.1.12-6.15.1.15](#), as applicable, followed by *Selections* or the inclusive numbering (see [6.17](#)) if the compilation consists of a consecutively numbered group.

Sonatas, piano, no. 6-10

(Resource described: Sonates pour piano 6 à 10 / Alexandre Scriabine)

Symphonies, no. 1-3

*(Resource described: First, Second, and Third symphonies / Ludwig van Beethoven)***6.15.2 VARIANT TITLE FOR A MUSICAL WORK**

6.15.2.1 Scope

6.15.2.2 Sources of information

6.15.2.3 General guidelines on recording variant titles for musical works

6.15.2.4 Recording alternative linguistic forms as variant titles for musical works

6.15.2.5 Recording other variant titles for musical works

6.15.2.1 Scope

6.15.2.1.1 A **variant title for a musical work** is a title or form of title by which a musical work is known that differs from the title or form of title chosen as the preferred title.

6.15.2.2 Sources of information

- 6.15.2.2.1 > Take variant titles from resources embodying the work and/or from reference sources.

6.15.2.3 General guidelines on recording variant titles for musical works

- 6.15.2.3.1 > Record variant titles for musical works applying the general guidelines on recording titles for works given under [6.2.0](#).
- 6.15.2.3.2 > Record as a variant title a title under which the work has been issued or cited in reference sources⁴, that is different from the title recorded as the preferred title for that work.
- 6.15.2.3.3 > Record as a variant title a form of title under which the work has been issued or cited in reference sources, or resulting from a different transliteration of the title, if it differs from the form recorded as the preferred title for that work.
- 6.15.2.3.4 > Apply the additional specific instructions given under [6.15.2.4–6.15.2.5](#) and those given in preceding sections of this chapter, as applicable.

6.15.2.4 Recording alternative linguistic forms as variant titles for musical works

- 6.15.2.4.1 > If the title recorded as the preferred title for a musical work has one or more alternative linguistic forms, record them as variant titles for the work.

Different language form

Mountain maid
(Norwegian language form recorded as preferred title: Haugtussa)

O Christmas tree
O dannenbom
Oh Christmas tree
Oh tree of fir
(German language form recorded as preferred title: O Tannenbaum)

Different script

Золушка
(Russian transliterated form recorded as preferred title: Zolushka)

[Insert Asian script]
(English language form recorded as preferred title: From me flows what

⁴ However, create an additional access point under the title proper of the resource being catalogued (see [2.3.1](#)).

you call time)

Different spelling

Amphitrion

(*Spelling recorded as preferred title: Amphitryon*)

Different transliteration

Khovanchtchina

(*Transliteration recorded as preferred title: Khovanshchina*)

6.15.2.5 Recording other variant titles for musical works

- 6.15.2.5.1 > Record other variants and variant forms of the title recorded as the preferred title for a musical work not covered under [6.15.2.4](#), as required.

Nouveaux quintetti, op. 45

(*Preferred title recorded as: Quintets, oboe, violins, viola, violoncello, G. 431-436*)

Songs, airs, duets, and choruses in the masque of King Arthur

(*Preferred titled recorded as: King Arthur*)

Music of Arnold Bax

First recordings 1925-1949

(*Preferred title recorded as: Selected works*)

6.16 MEDIUM OF PERFORMANCE

CORE ELEMENT

Medium of performance is required when needed to differentiate a musical work from another work with the same title, or when the preferred title for the work is not distinctive.

Contents

- 6.16.0 Basic instructions on recording medium of performance

6.16.0 BASIC INSTRUCTIONS ON RECORDING MEDIUM OF PERFORMANCE

Contents

- 6.16.0.1 Scope
6.16.0.2 Sources of information
6.16.0.3 Recording medium of performance

6.16.0.4 Instrumental music intended for one performer to a part

6.16.0.5 Individual instruments

6.16.0.6 Standard combinations of instruments

6.16.0.7 Groups of instruments

6.16.0.8 Instrumental music for orchestra, string orchestra, or band

6.16.0.9 One or more solo instruments and accompanying ensemble

6.16.0.10 Solo voices

6.16.0.11 Choruses

6.16.0.12 Accompaniment for songs, Lieder, etc.

6.16.0.13 Indeterminate medium of performance

6.16.0.14 More than one particular instrument, ensemble, or voice

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](#).

- 6.16.0.3.2 > Record the elements in the following order:

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

voice(s)

non-keyboard instrument (including media other than voices, instruments or electronics)

keyboard instrument

continuo

electronics

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

voices

keyboard instrument(s) (in conventional score order)

other instruments, etc. (including media other than voices, instruments or electronics) (in conventional score order)

continuo

electronics

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](#).

6.16.0.4 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 **each instrument following the instructions given under [6.16.0.5](#)**.

Exceptions:

6.16.0.4.2 For more than one percussion instrument, use *percussion* if the names of the individual instruments are not specified by the composer in the original title.

6.16.0.4.3 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*.

6.16.0.4.4 If the work is for a standard combination of instruments, follow the instructions given under [6.16.0.6](#).

6.16.0.4.5 If the medium includes instruments designated only by the name of their family by the composer or in any other source, or acting as an accompanying ensemble, follow the instructions given under [6.16.0.7](#).

6.16.0.5 Individual instruments

6.16.0.5.1 ➤ 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*)

6.16.0.5.2 ➤ 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)

- 6.16.0.5.3 ➤ 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.
- 6.16.0.5.4 ➤ 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 record that as the medium of performance in all medium statements. If no keyboard instrument predominates record *keyboard instrument* 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*.
- 6.16.0.5.5 ➤ If there is more than one particular instrument, follow the instructions under [6.16.0.14](#).

6.16.0.6 Standard combinations of instruments

- 6.16.0.6.1 ➤ If the preferred title resulting from after the application of [6.15.1.4](#) is *Trio, Quartet, or Quintet* (or the plural), and the work is for one of the following standard chamber music combinations, use the terms given in the column on the right:

INSTRUMENT COMBINATION	TERM 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

- 6.16.0.6.2 ➤ If the preferred title **resulting from the application of 6.15.1.4** is not **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 even if more than three different instruments must be recorded.~~

~~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)~~

6.16.0.7 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 indicated by the composer, or is available from any other source:**

woodwinds
brasses

winds (*for woodwinds and brasses*)

percussion

plucked instruments

keyboard instruments

strings

instrumental [*string, wind, etc.*] ensemble (*for four or more diverse instruments*)

electronics

- 6.16.0.7.2 > Record a term incorporating the word *ensemble* for a group of instruments with one performer to a part when the group acts as an accompanying ensemble.

instrumental ensemble

string ensemble

percussion ensemble

guitar ensemble

- 6.16.0.7.3 > For standard chamber music combinations, see the instructions given under [6.16.0.6](#).

- 6.16.0.7.4 > 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 part for a particular instrumental or vocal ensemble, follow the instructions given under [6.16.0.14](#).

6.16.0.9 One or more solo instruments and accompanying ensemble

- 6.16.0.9.1 > For a work for one or more solo instruments and accompanying ensemble, record the name of the solo instrument or instruments and the name of the accompanying ensemble, in that order, applying the instructions given under [6.16.0.4-6.16.0.8](#).

violin

orchestra

(*Preferred title: Rhapsodies*)

piano

orchestra

(Preferred title: Concertos)

harpsichord
instrumental ensemble

(Preferred title: Concertos)

piano, 3 hands
orchestre

(Preferred title: Concertos)

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)

- 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.

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](#).

6.16.0.10 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

soprano

piano

(Preferred title: Romances)

- 6.16.0.10.2 > Use other terms (e.g., *high voice*, *countertenor*) as appropriate.
- 6.16.0.10.3 > Use one of the following terms for two or more solo voices of different ranges **if no specific voice types or registers can be ascertained**:

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.

Exception:

- 6.16.0.10.5 For compositions that include solo voices with chorus, **do not** record **the medium for the solo voices**.

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.

- 6.16.0.11.3 > If there is more than one part for a particular choral ensemble, use the name of the ensemble (e.g., *choruses*, *women's choruses*) and apply 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) **resulting from the application of [6.15.1.4](#)** 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)

instrumental ensemble accompaniment

(Preferred title: Songs)

Exception:

6.16.0.12.2

If the composer names a specific voice type or register in the original title, record the medium for the accompaniment applying the instructions given under 6.16.0.4-6.16.0.8.

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 by the composer or in any 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 (see 6.16.0.7.1) or voices (see 6.16.0.10.3-6.16.0.10.4), or a collective term for other media, is indicated by the composer, or is available from any other source, record the family, collective term, etc.

accordion

violin

chordal instrument

(Preferred title: Trio)

woodwinds (2)

(Preferred title: Duets)

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

Exception:

6.16.0.13.2 > 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;~~

b) a work for which no medium of performance is specified by the composer and none can be ascertained from any other source.

6.16.0.13.3 > 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)

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)

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

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 by the composer or in any other source.

6.17 NUMERIC DESIGNATION FOR A MUSICAL WORK

CORE ELEMENT

Numeric designation *for a musical work* is required when needed to differentiate a musical work from another work with the same title, or when the preferred title for the work is not distinctive.

Contents

- 6.17.0 Basic instructions on recording numeric designations for musical works

6.17.0 BASIC INSTRUCTIONS ON RECORDING NUMERIC DESIGNATIONS FOR MUSICAL WORKS

Contents

- 6.17.0.1 Scope
- 6.17.0.2 Sources of information
- 6.17.0.3 Recording numeric designations for musical works

6.17.0.1 Scope

- 6.17.0.1.1 A **numeric designation for a musical work** is a serial number, opus number, or thematic index number assigned to a musical work by the composer, publisher, or a musicologist.

6.17.0.2 Sources of information

- 6.17.0.2.1 ➤ Take information on numeric designations **for musical works** from any source.

6.17.0.3 Recording numeric designations for musical works

- 6.17.0.3.1 ➤ Record as many of the following numeric designations as can readily be ascertained. Use abbreviations as instructed in [appendix B \(B.5.4\)](#).

6.17.0.3a a) Serial number

- 6.17.0.3a.1 If works with the same title and the same medium of performance are consecutively numbered in music reference sources, record the **numeric designation**.

no. 2
(Preferred title: Quartets; medium of performance: strings)

no. 5
(Preferred title: Symphonies)

- 6.17.0.3a.2 If different works in a consecutively numbered series have different forms of **numeric designation**, or different words introducing the number in the sources on which the preferred access point for the work is based, select one of the forms to use in all the numbers in the series.

book 1
(Resource described: Madrigali a cinque voci, libro primo / Philippe de Monte)

book 2
(Resource described: Il secondo libro de madrigali a cinque voci / Philippe de Monte)

6.17.0.3b

6.17.0.3b.1

b) Opus number

Record the opus number, if any, and the number within the opus, if any.

op. 2, no. 1

(Preferred title: Sonatas; medium of performance: piano; serial number: no. 1)

op. 2, no. 2

(Preferred title: Sonatas; medium of performance: piano; serial number: no. 2)

6.17.0.3b.2

If there is a conflict in opus numbering among works of the same title and medium, or if the overall opus numbering of a composer's works is confused and conflicting, add to the opus number the name of the publisher originally using the number chosen. Add the publisher's name in parentheses.

op. 20 (Bland)

(Preferred title for the work by Cambini: Duets; medium of performance: flute, violin)

op. 20 (LeDuc)

(Preferred title for the work by Cambini: Duets; medium of performance: flute, violin)

6.17.0.3c

6.17.0.3c.1

c) Thematic index number

In the case of certain composers, record the number assigned to a work in a recognized thematic index. Record the number in the absence of, or in preference to, a serial number and/or opus number. Precede the number by the initial letter or letters of the bibliographer's name (e.g., K. 453⁵) or a generally accepted abbreviation (e.g., BWV 232⁶).

6.18 KEY**CORE ELEMENT**

Key is required when needed to differentiate a musical work from another work with the same title title, or when the preferred title for the work is not distinctive.

Contents

6.18.0 Basic instructions on recording key

⁵ Köchel, Ludwig. *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts*

⁶ Schmieder, Wolfgang. *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*

6.18.0 BASIC INSTRUCTIONS ON RECORDING KEY

Contents

- 6.18.0.1 Scope
- 6.18.0.2 Sources of information
- 6.18.0.3 Recording key

6.18.0.1 Scope

- 6.18.0.1.1 **Key** is the set of pitch relationships that establishes the tonal centre, or principal tonal centre, of a musical work.

6.18.0.2 Sources of information

- 6.18.0.2.1 > Take information on key from any source.

6.18.0.3 Recording key

- 6.18.0.3.1 > Record the key (i.e., its pitch name and its mode if it is major or minor) in the language preferred by the agency preparing the data if one or more of the following conditions applies:
 - a) it is commonly identified in reference sources
 - b) it appears in the composer's original title or in the title of the first edition
 - c) it is apparent from the resource described (unless it is known to be transposed in the resource).

C minor

(*Resource described:* Trio c-Moll Opus 66 für Violine, Violoncello und Klavier / Felix Mendelssohn Bartholdy)

D major

(*Resource described:* Symphony no. 93, in D major / Haydn)

A major

(*Resource described:* Scherzo in A for pianoforte / Franz Reizenstein. *Mode of the key determined to be major*)

B \flat

(*Resource described:* Symphony in B flat for concert band / Paul Hindemith. *Mode of the key determined to be neither major nor minor*)

6.19 OTHER DISTINGUISHING CHARACTERISTIC OF THE EXPRESSION OF A MUSICAL WORK

CORE ELEMENT

Other distinguishing characteristic of the expression of a musical work is required when needed to differentiate an expression of a musical work from another expression of the same work.

Contents

- 6.19.0 Basic instructions on recording other distinguishing characteristics of the expression of a musical work

6.19.0 BASIC INSTRUCTIONS ON RECORDING OTHER DISTINGUISHING CHARACTERISTICS OF THE EXPRESSION OF A MUSICAL WORK

Contents

- 6.19.0.1 Scope
- 6.19.0.2 Sources of information
- 6.19.0.3 Recording other distinguishing characteristics of the expression of a musical work
- 6.19.0.4 Arrangements, transcriptions, etc.
- 6.19.0.5 Sketches
- 6.19.0.6 Vocal and chorus scores

6.19.0.1 Scope

- 6.19.0.1.1 **Other distinguishing characteristic of the expression of a musical work** is a characteristic that serves to differentiate an expression of a musical work from another expression of the same work (e.g., an arrangement, sketches, or a vocal score).

6.19.0.2 Sources of information

- 6.19.0.2.1 ➤ Take information on other distinguishing characteristics of the expression of a musical work from any source.

6.19.0.3 Recording other distinguishing characteristics of the expression of a musical work

- 6.19.0.3.1 ➤ Record the other distinguishing characteristics of the expression of a musical work as instructed under [6.19.0.4–6.19.0.6](#), as applicable.

6.19.0.4 Arrangements, transcriptions, etc.

- 6.19.0.4.1 ➤ Apply the instructions given below for an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) that falls into one or more of the following categories:
- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another
 - b) simplified versions of previously existing musical works.
- 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 by the original composer.
- 6.19.0.4.3 ➤ If the arrangement, etc., is of a work or of part or parts of a work that belong, broadly speaking, to the category of music in the "popular" idiom (e.g., rock, jazz), record *arranged* only if the expression is:
- either* a) an instrumental work arranged for vocal or choral performance
 - or* b) a vocal work arranged for instrumental performance.

Exception:

- 6.19.0.4.4 ➤ For vocal scores and chorus scores, see 6.19.0.6.

6.19.0.5 Sketches

- 6.19.0.5.1 ➤ If the expression consists of a composer's sketches for one or more musical compositions, record *Sketches*.

6.19.0.6 Vocal and chorus scores

- 6.19.0.6.1 ➤ If the expression is a vocal score or a chorus score, record *Vocal score*, *Vocal scores*, *Chorus score*, or *Chorus scores*, as applicable.

**6.27.4.4 Variant access point representing a libretto or another text for a musical work**

- 6.27.4.4.1 ➤ Construct a variant access point representing a libretto or another text that has been used in a specific musical work by combining in this order:
- a) the preferred access point for the composer of the larger musical work, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as

applicable

b) the preferred title for the larger musical work, formulated according to the instructions given under [6.15.1](#)

c) the term *Libretto*, *Librettos*, *Text* or *Texts* as appropriate

d) another distinguishing term if needed.

[examples below need to be reviewed]

Verdi, Giuseppe, 1813-1901. Ernani. Libretto.
English

(*Resource described*: Ernani : lyric drama in 4 acts / by Francesco Maria Piave)

Schubert, Franz, 1797-1828. Songs. Texts

(*Resource described*: Phonetic readings of Schubert Lieder / Canadace A. Wagner)



6.28 CONSTRUCTING ACCESS POINTS TO REPRESENT MUSICAL WORKS AND EXPRESSIONS

Contents

- 6.28.1 Preferred access point representing a musical work
- 6.28.2 Preferred access point representing a part or parts of a musical work
- 6.28.3 Preferred access point representing a musical expression
- 6.28.4 Variant access point representing a musical work or expression

6.28.1 PREFERRED ACCESS POINT REPRESENTING A MUSICAL WORK

Contents

- 6.28.1.0 General guidelines on constructing preferred access points representing musical works
- 6.28.1.1 Collaborative works
- ~~6.28.1.2 Writer's works set by several composers~~
- 6.28.1.2 Adaptations of musical works
- ~~6.28.1.4 Alterations of musico-dramatic works~~
- 6.28.1.3 Cadenzas
- 6.28.1.4 Compilations of performances of musical works by different composers

Additions to access points representing musical works

6.28.1.5 Additions to access points for musical works with titles that are not distinctive

6.28.1.6 Additions to access points for musical works with distinctive titles

6.28.1.0 General guidelines on constructing preferred access points representing musical works

- 6.28.1.0.1 ➤ Apply the instructions given under [6.28.1.1-6.28.1.5](#) when constructing the preferred access point representing one of the following types of musical work:
- a) collaborative works (see [6.28.1.1](#))
 - ~~b) a writer's work set by several composers (see [6.28.1.2](#))~~
 - b) adaptations of musical works (see [6.28.1.2](#))
 - ~~d) alterations of musico-dramatic works (see [6.28.1.4](#))~~
 - c) cadenzas (see [6.28.1.3](#))
 - d) compilations of performances of musical works by different composers (see [6.28.1.4](#))
- 6.28.1.0.2 ➤ For music that is officially prescribed as part of a liturgy, construct the preferred access point applying the instructions given under [6.30.1.4-6.30.1.6](#).
- 6.28.1.0.3 ➤ For other types of musical works, construct the preferred access point applying the instructions given under [6.27.1](#).
- 6.28.1.0.4 ➤ Make additions to the preferred access point applying the instructions given under [6.28.1.6-6.28.1.7](#), as applicable.
- 6.28.1.0.5 ➤ For a part or parts of a musical work, apply the instructions given under [6.28.2](#).
- 6.28.1.0.6 ➤ For new expressions of an existing work (e.g., musical arrangements, works with added accompaniment, etc.), apply the instructions on constructing preferred access points representing musical expressions given under [6.28.3](#).
- 6.28.1.0.7 ➤ For librettos and other texts for musical works, construct the preferred access point following the instructions given under [6.27.1](#).

6.28.1.1 Collaborative works

- 6.28.1.1.1 ➤ For a musical work that includes words, whether pre-existing or written in collaboration with the composer, construct the preferred access point representing the work by combining (in this order):
- a) the preferred access point for the composer of the music, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
 - b) the preferred title for the work, formulated according to the instructions given under [6.15.1](#).

Viardot-García, Pauline, 1821-1910. Filles de Cadix

(Preferred access point for: Les filles de Cadix / poésie de Alfred de Musset ; musique de Pauline Viardot)

Krieger, Henry. Dreamgirls

(Preferred access point for: Dreamgirls / music by Henry Krieger ; book and lyrics by Tom Eyen)

- 6.28.1.1.2 ➤ For music or incidental music composed for a dramatic work, film, etc., construct the preferred access point representing the work by combining (in this order):

- a) the preferred access point representing the composer of the music, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
- b) the preferred title for the work, formulated according to the instructions given under [6.15.1](#).

Beethoven, Ludwig van, 1770-1827. Egmont
(Preferred access point for: Musik zu Goethes Trauerspiel Egmont : op. 84 / Ludwig van Beethoven. *A musical score*)

Finzi, Gerald, 1901-1956. Love's labours lost
(Preferred access point for: Love's labours lost : complete incidental music / Gerald Finzi ; edited by Jeremy Dale Roberts. *A musical score for the Shakespeare play*)

- 6.28.1.1.3 ➤ If two or more composers have collaborated in the work, apply the instructions given under [6.27.1.2](#).

- 6.28.1.1.4 ➤ For pasticcios, ballad operas, etc., and excerpts from such works, construct the access point representing the work as instructed under a), b), c) or d) below, as applicable.

6.28.1.1.4a

6.28.1.1.4a.1

a) Original composition

If the music of a pasticcio was especially composed for it, construct the preferred access point representing the work by combining (in this order):

- i) the preferred access point representing the composer named first in resources embodying the work or in reference sources, formulated according to the guidelines and instructions given under [9.19.1](#)
- ii) the preferred title for the work, formulated according to the instructions given under [6.15.1](#).

Amadei, Filippo, flourished 1690-1730. Muzio Scaevola

(Preferred access point for: The most favourite songs in the opera of Muzio Scaevola / composed by three famous masters. *The composers are Amadei, Bononcini, and Handel*)

6.28.1.1.4b

6.28.1.1.4b.1

b) Previously existing compositions

If the music of a pasticcio, ballad opera, etc., consists of previously existing ballads, songs, arias, etc., by various composers, use the preferred title for the work, formulated according to the instructions

given under [6.15.1](#).

Beggar's opera

(Preferred access point for: The beggar's opera / written by John Gay ; the overture composed and the songs arranged by John Christopher Pepusch. A vocal score)

6.28.1.1.4c

6.28.1.1.4c.1

c) Compilation of excerpts

If the work is a compilation of musical excerpts from a pasticcio, ballad opera, etc., use the preferred access point representing the work from which the excerpts were taken.

Beggar's wedding

(Preferred access point for: Songs in the opera call'd The beggar's wedding, as it is perform'd at the theatres)

6.28.1.1.4d

6.28.1.1.4d.1

d) Single excerpt

If the work is a single **excerpt** from a pasticcio, etc., construct the access point representing the work by combining (in this order):

- i) the preferred access point representing the composer of the **excerpt**, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
- ii) the preferred title for the **excerpt**, formulated according to the instructions given under [6.15.1](#).

Handel, George Frideric, 1685-1759. Ma come amar?

(Preferred access point for: Ma come amar : duetto nel Muzio Scaevola del sigr Handel. The other composers of the pasticcio are Amadei and Bononcini)

6.28.1.1.4d.2

If the composer of the **excerpt** is unknown, use the preferred title for the **excerpt** as the preferred access point representing the work.

6.28.1.1.5

- For a musical **work composed for choreographic movement, such as a ballet, pantomime, etc.**, construct the preferred access point representing the work by combining (in this order):

- a) the preferred access point representing the composer of the music, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
- b) the preferred title for the work, formulated according to the instructions given under [6.15.1](#).

Copland, Aaron, 1900-1990. Hear ye! Hear ye!

(Preferred access point for: Hear ye! Hear ye! : ballet in one act / music by Aaron Copland ; scenario by Ruth Page and Nicolas Remisoff ; settings and costumes by Nicolas Remisoff ; "choreography" by Ruth Page)

Delibes, Léo, 1836-1891. Coppélia

(Preferred access point for: Coppélia, ou, La fille aux yeux d'émail / ballet en 2 actes et 3 tableaux, de Ch. Nuitter et Saint-Léon ; musique de Léo Delibes)

Hahn, Reynaldo, 1875-1947. Fête chez Thérèse
(Preferred access point for: La fête chez Thérèse : ballet-pantomime / scénario de Catulle Mendès ; musique de Reynaldo Hahn)

- 06.28.1.1.6 ➤ If two or more composers have collaborated in the work, apply the instructions given under 6.27.1.2.

6.28.1.2 ~~Writer's works set by several composers~~

- 6.28.1.2.1 ➤ ~~For a compilation of musical settings of texts by one writer made by two or more composers, construct the preferred access point representing the work applying the instructions given under 6.27.1.3.~~

~~Songs from Shakespeare's tragedies
(Preferred access point for: Songs from Shakespeare's tragedies : a collection of songs for concert or dramatic use / edited from contemporary sources by Frederick Sternfeld)~~

~~Et voici mes chansons
(Preferred access point for: Et voici mes chansons / Minou Drouet ; mises en musique par Jean Françaix, Pierre Duclos, Paul Misraki, Bernard Boesch, Marc Lanjean. Drouet is the author of the words)~~

6.28.1.2 Adaptations of musical works

- 6.28.1.2.1 ➤ Apply the instructions given below for an adaptation that falls into one or more of the following categories:
- a) modifications of other musical works incorporating new material (e.g., free transcriptions)
 - b) paraphrases of various works or of the general style of another composer
 - c) musical works based on other music (e.g., variations on a theme)
 - d) modifications in which the harmony of the original has been changed, provided that the original work belongs to an idiom where the harmony is intended to remain the same with each performance (e.g. a work that belongs to the category of Western art music)
 - e) modifications in which the musical style of the original has been changed.
- 6.28.1.2.2 ➤ Construct the preferred access point representing the adaptation by combining (in this order):
- a) the preferred access point representing the **composer of the adaptation**, formulated according to the guidelines and instructions given under 9.19.1, 10.10.1, or 11.12.1, as applicable
 - b) the preferred title for the **adaptation**, formulated according to the instructions given under 6.15.1.

Tausig, Carl, 1841-1871. Nouvelles soirées de Vienne
(Preferred access point for: Nouvelles soirées de Vienne : valse-caprices d'après J. Strauss / Ch. Tausig)

Rachmaninoff, Sergei, 1873-1943. Rapsodie sur un thème de Paganini

(Preferred access point for: Rapsodie sur un thème de Paganini : pour piano et orchestre, op. 43 / S. Rachmaninoff)

Wuorinen, Charles. Magic art

(Preferred access point for: The magic art : an instrumental masque drawn from works of Henry Purcell, 1977-1978 : in two acts / Charles Wuorinen)

- 6.28.1.2.3 ➤ If two or more composers have collaborated in the adaptation, apply the instructions given under [6.27.1.2](#).

- 6.28.1.2.4 ➤ If the **name of the composer of the adaptation is unknown**, use the preferred title for the adaptation as the preferred access point representing the work.

Yankee Doodle

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

- 6.28.1.2.5 ➤ In case of doubt about whether a work is an **adaptation that is a new work or an arrangement that is a new expression of a previously existing work**, treat it as a **new expression** (see [6.28.3.1](#)).

6.28.1.3 Cadenzas

- 6.28.1.3.1 ➤ For a cadenza, construct the preferred access point representing the work by combining (in this order):
- the preferred access point representing the composer of the cadenza, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
 - the preferred title for the **cadenza**, formulated according to the instructions given under [6.15.1](#); **if the cadenza does not have its own title, devise a title according to the instructions given under [2.3.12](#)**.

Barrère, Georges, 1876-1944. Cadenzas for the Flute concerto in G major (K. 313) by Mozart

(Preferred access point for: Cadenzas for the Flute concerto in G major (K. 313) by Mozart / Georges Barrère)

Schneiderhan, Wolfgang, 1915-2002. Kadenzen zum Violinkonzert in D-Dur, op. 77, von Johannes Brahms

(Preferred access point for: Kadenzen zum Violinkonzert in D-Dur, op. 77, von Johannes Brahms / Schneiderhan)

6.28.1.4 **Compilations of performances of musical works by different composers**

- 6.28.1.4.1 ➤ **If the work is a compilation of performances of musical works by different composers and the performances involve substantial creative responsibility on the part of the performer, construct the preferred**

access point representing the work by combining (in this order):

- a) the preferred access point representing the performer, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
- b) the preferred title for the compilation, formulated according to the instructions given under [6.15.1](#).

[Examples]

ADDITIONS TO ACCESS POINTS REPRESENTING MUSICAL WORKS

6.28.1.5 Additions to access points representing musical works with titles that are not distinctive

- 6.28.1.5.1 ➤ If the preferred title for the work (see [6.15.1](#)) consists solely of a title that is not distinctive, add one or more of the following elements to the access point representing the work (in this order):
- a) medium of performance (see [6.16](#))
 - b) numeric designation (see [6.17](#))
- and/or
- c) key (see [6.18](#))

Enesco, Georges, 1881–1955. Sonatas, violin, piano, no. 2, op. 6, F minor

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

Pender, Scott. Chorale preludes, piano

Raff, Joachim, 1822–1882. Sinfonietta, woodwinds, horns (2), op. 188, F

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

Exception:

- 6.28.1.5.2 Do not add the medium of performance if:

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

Peeters, Flor, 1903–1986. Chorale preludes, op. 69
(Implied medium: organ)

Poulenc, Francis, 1899–1963. Mass, G major
(Implied medium: voices, with or without accompaniment)

Martinů, Bohuslav, 1890–1959. Overture
(Implied medium: orchestra)

Mitchell, Joni. Songs

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

Strauss, Richard, 1864-1949. Lieder, op. 10
(Implied medium: solo voice or voices with accompaniment for keyboard stringed instrument or, if in a "popular" idiom, solo voice or voices with instrumental and/or vocal accompaniment)

Kodály, Zoltán, 1882-1967. Symphony
(Implied medium: orchestra)

If, however, a composer names a specific voice type or register (see 6.16.0.10.1-6.16.0.10.2) in the original title, add the statement.

Ayres, Frederic, 1876-1926. Songs, alto, piano, op. 2

Wuorinen, Charles. Songs, tenor, piano

- 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

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

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

Monteverdi, Claudio, 1567-1643. Madrigals, book 1
(For 5 voices)

Monteverdi, Claudio, 1567-1643. Madrigals, book 7
(For 1-6 voices and instruments)

Persichetti, Vincent, 1915-1987. Serenades, no. 14
(For solo oboe)

Persichetti, Vincent, 1915-1987. Serenades, no. 15
(For harpsichord)

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

- c) the complexities of stating the medium are such that an arrangement by other identifying elements such as thematic index number or opus number (see 6.21) would be more

useful.

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

- 6.28.1.5.3 ➤ If the medium of performance, numeric designation, and/or key are not sufficient, or are not available, to distinguish between two or more such works, add **one or more of the following elements** (in this order of preference):

- a) the year of completion of composition (see [6.4](#))
- b) the year of original publication (see [6.4](#))
- and/or c) any other identifying element, such as place of composition (see [6.5](#)), or the name of the first publisher (see [6.6](#)).

Caix d'Hervelois, Louis de, approximately 1670-approximately 1760. Pièces, flute, continuo (1726)

Caix d'Hervelois, Louis de, approximately 1670-approximately 1760. Pièces, flute, continuo (1731)

Geminiani, Francesco, 1687-1762. Solos, flute, continuo (Bland)

6.28.1.6 Additions to access points representing musical works with distinctive titles

- 6.28.1.6.1 ➤ If the access point for a musical work **with a distinctive title** is the same as or similar to an access point representing a different work, or to an access point representing a person, family, corporate body, or place, add:

- either* a) medium of performance (see [6.16](#))
- or* b) another distinguishing characteristic of the work (see [6.7](#))

- 6.28.1.6.2 ➤ Use the same type of addition for each of the access points.

Debussy, Claude, 1862-1918. Images, orchestra

- ◇ *not* Debussy, Claude, 1862-1918. Images (Piano work)

Granados, Enrique, 1867-1916. Goyescas (Opera)

- ◇ *not* Granados, Enrique, 1867-1916. Goyescas (Piano work)
- ◇ *not* Granados, Enrique, 1867-1916. Goyescas, piano

- 6.28.1.6.3 ➤ If these additions do not resolve the conflict, add one or more of the following:

- a) numeric designation (see [6.17](#))

- b) key (see [6.18](#))
- c) the year of completion of composition (see [6.4](#))
- d) the year of original publication (see [6.4](#))
- or e) any other identifying element, such as place of composition (see [6.5](#)), or the name of the first publisher (see [6.6](#)).

Bach, Johann Sebastian, 1685-1750. Was Gott tut, das ist wohlgetan (Cantata), BWV 98

Bach, Johann Sebastian, 1685-1750. Was Gott tut, das ist wohlgetan (Cantata), BWV 99

Bach, Johann Sebastian, 1685-1750. Was Gott tut, das ist wohlgetan (Chorale prelude)

6.28.2 PREFERRED ACCESS POINT REPRESENTING PART OR PARTS OF A MUSICAL WORK

Contents

- 6.28.2.1 General guidelines
- 6.28.2.2 One part
- 6.28.2.3 Two or more parts
- 6.28.2.4 Additions to access points representing parts of a musical work

6.28.2.1 General guidelines

- 6.28.2.1.1 ➤ Construct the preferred access point representing a part or parts of a musical work applying the instructions given under [6.28.2.2-6.28.2.4](#), as applicable.

6.28.2.2 One part

- 6.28.2.2.1 ➤ Construct the preferred access point representing a part of a musical work by adding to the preferred access point representing the work as a whole (see [6.28.1](#)) the preferred title for the part, formulated according to the instructions given under [6.15.1.8-6.15.1.10](#).

Brahms, Johannes, 1833-1897. Ungarische Tänze. Nr. 5

Verdi, Giuseppe, 1813-1901. Aida. Celeste Aida

Larson, Jonathan. Rent. Seasons of love

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 1, op. 21, C major. Andante cantabile con moto

Mozart, Wolfgang Amadeus, 1756-1791. Così fan

tutte. Come scoglio

Vivaldi, Antonio, 1678-1741. Estro armonico. N. 8

Schumann, Robert, 1810-1856. Album für die Jugend. Nr. 30

Schumann, Robert, 1810-1856. Album für die Jugend. Nr. 2, Soldatenmarsch

Praetorius, Hieronymus, 1560-1629. Opus musicum. Cantiones sacrae. O vos omnes

Handel, George Frideric, 1685-1759. Messiah. Pifa

Verdi, Giuseppe, 1813-1901. Traviata. Atto 3o. Preludio

6.28.2.3 Two or more parts

- 6.28.2.3.1 ➤ Construct the preferred access point representing two or more consecutively numbered parts of a musical work by adding to the preferred access point representing the work as a whole (see [6.28.1](#)) the preferred title for the parts, formulated according to the instructions given under [6.15.1.10](#).

Brahms, Johannes, 1833-1897. Ungarische Tänze. Nr. 5-6

- 6.28.2.3.2 ➤ When identifying two or more unnumbered or non-consecutively numbered parts of a work, construct preferred access points for each of the parts applying the instructions given under [6.28.2.2](#).

Rossini, Gioacchino, 1792-1868. Barbiere di Siviglia. Largo al factotum

Rossini, Gioacchino, 1792-1868. Barbiere di Siviglia. Voce poco fa

Schubert, Franz, 1797-1828. Impromptus, piano, D. 899. No. 2

Schubert, Franz, 1797-1828. Impromptus, piano, D. 899. No. 4

Alternative:

- 6.28.2.3.3 When identifying two or more unnumbered or non-consecutively numbered parts of a musical work, treat the parts as an expression of the whole work. Construct the preferred access point representing the expression by adding *Selections* to the preferred access point representing the work as a whole (see [6.27.3](#) and [6.13.0.4](#)).

6.28.2.4 **Additions to access points representing parts of a musical work**

- 6.28.2.4.1 ➤ If a part of a musical work is designated by the same general term as other parts and lacks a number, add to the access point for the part enough of the identifying terms covered in the instructions given under [6.28.1.6](#)–[6.28.1.7](#) as are necessary to distinguish the part.

Cima, Giovanni Paolo, flourished 1598-1622.
Concerti ecclesiastici. Sonata, brasses, violin,
continuo

Cima, Giovanni Paolo, flourished 1598-1622.
Concerti ecclesiastici. Sonata, cornett, violin,
continuo

Frescobaldi, Girolamo, 1583-1643. Fiori musicali.
Tocata per le levatione, no. 1

Frescobaldi, Girolamo, 1583-1643. Fiori musicali.
Tocata per le levatione, no. 2

- 6.28.2.4.2 ➤ If such additions are not appropriate, determine the number of the part in the set and add it.

Milán, Luis, 16th century. Maestro. Pavana (No.
23)

Milán, Luis, 16th century. Maestro. Pavana (No.
24)

Milán, Luis, 16th century. Maestro. Fantasia del
primero tono (No. 1)

Milán, Luis, 16th century. Maestro. Fantasia del
primero tono (No. 4)

6.28.3 **PREFERRED ACCESS POINT REPRESENTING A MUSICAL EXPRESSION**

Contents

- 6.28.3.0 General guidelines on constructing preferred access points representing musical expressions
- 6.28.3.1 Arrangements, transcriptions, etc.
- 6.28.3.2 Added accompaniments, etc.
- 6.28.3.3 Sketches
- 6.28.3.4 Vocal and chorus scores
- 6.28.3.5 Translations
- [6.28.3.6 Alterations of musico-dramatic works](#)

6.28.3.0 General guidelines on constructing preferred access points representing musical expressions

- 6.28.3.0.1 ➤ Apply the instructions given under [6.28.3.1–6.28.3.5](#) when constructing the preferred access point representing one of the following types of musical expression:
- a) arrangements, transcriptions, etc. (see [6.28.3.1](#))
 - b) added accompaniments, etc. (see [6.28.3.2](#))
 - c) sketches (see [6.28.3.3](#))
 - d) vocal and chorus scores (see [6.28.3.4](#))
 - e) translations (see [6.28.3.5](#)).
 - f) alterations of musico-dramatic works (see [6.28.3.6](#)).
- 6.28.3.0.2 ➤ For other types of musical expressions, construct the preferred access point applying the instructions given under [6.27.3](#).

6.28.3.1 Arrangements, transcriptions, etc.

- 6.28.3.1.1 ➤ Apply the instructions given below for an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) that falls into one or more of the following categories:
- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another
 - b) simplified versions of previously existing musical works.
- 6.28.3.1.2 ➤ Construct the preferred access point representing 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 by adding *arranged* (see [6.19.0.4](#)) to the preferred access point representing the original work (see [6.28.1](#)) or part or parts of the work (see [6.28.2](#)), as applicable. Apply this instruction also to a transcription by the original composer.

Berlioz, Hector, 1803–1869. Corsaire; arranged
(*Resource described*: The corsaire : overture for concert band / transcribed by Gunther Schuller. *Originally for orchestra*)

Respighi, Ottorino, 1879–1936. Uccelli; arranged
(*Resource described*: The birds / Respighi. *Arranged for Japanese instruments by H. Okano*)

Schubert, Franz, 1797–1828. Octet, woodwinds, horn, strings, D. 803, F major; arranged
(*Resource described*: Grosses Octett, op. 166. *Arranged for piano, 4 hands*)

Ravel, Maurice, 1875–1937. Pavane pour une infante défunte; arranged
(*Resource described*: Pavane pour une infante défunte : pour petit orchestre. *Transcription by the composer*)

Satie, Erik, 1866–1925. Piano music; arranged

(Resource described: Pièces pour guitare. Selected piano works by Satie transcribed for guitar)

- 6.28.3.1.3 ➤ For an arrangement, etc., of a work or of part or parts of a work that belong, broadly speaking, to the category of music in the “popular” idiom (e.g., rock, jazz), use the preferred access point representing the original work (see [6.28.1](#)) or part or parts of the work (see [6.28.2](#)), as applicable. Add *arranged* only if the resource being described is:

- either* a) an instrumental work arranged for vocal or choral performance
or b) a vocal work arranged for instrumental performance.

MacDermot, Galt. Hair; arranged

(Resource described: Hair '72 : the American tribal love-rock musical / [lyrics] by James Rado, Gerome Ragni ; [music by] Galt MacDermot ; concert band arranged by Len Goldstyne. Vocal music arranged for band)

Townshend, Pete. Songs; arranged

(Resource described: Who's serious : symphonic music of the Who. Selected rock songs by Townshend arranged for orchestra)

Brubeck, Dave. Blue rondo à la Turk; arranged

(Resource described: Blue rondo à la Turk : SSAATTBB a cappella / music, Dave Brubeck ; arr. Ward Swingle. Originally written for jazz quartet; arranged for unaccompanied mixed chorus)

John, Elton. Candle in the wind; arranged

(Resource described: Candle in the wind / music by Elton John ; words by Bernie Taupin ; arranged by Michael Sweeney. Song arranged for jazz ensemble)

but

Carmichael, Hoagy, 1899–1981. Songs

(Resource described: Hoagy Carmichael : a choral portrait : for S.A.B. voices and piano with optional guitar, bass, drums, and vibraphone / music by Hoagy Carmichael ; arranged by Robert Sterling. Selected songs by Carmichael arranged for accompanied choral performance)

Brubeck, Dave. Blue rondo à la Turk

(Resource described: Blue rondo à la Turk / Dave Brubeck ; arranged for string quartet by Jeremy Cohen. Originally written for jazz quartet)

Exception:

- 6.28.3.1.4 ➤ For instructions on constructing access points for works with arranged accompaniment, see [6.28.3.4](#).

6.28.3.2 Added accompaniments, etc.

- 6.28.3.2.1 ➤ For a work or part or parts of a work to which an instrumental accompaniment or additional parts have been added, use the preferred access point representing the original work (see [6.28.1](#)) or part or parts of the work (see [6.28.2](#)), as applicable.

Bach, Johann Sebastian, 1685–1750. Sonaten und

Partiten, violin, BWV 1001-1006

(Preferred access point for: Sechs Sonaten für Violine solo / von Joh. Seb. Bach ; herausgegeben von J. Hellmesberger ; Klavierbegleitung von Robert Schumann. *Solo violin sonatas by Bach with added piano accompaniment by Schumann*)

6.28.3.3 Sketches

- 6.28.3.3.1 ➤ Construct the preferred access point **representing** a work or part or parts of a work consisting of a composer's sketches by adding *Sketches* (see [6.19.0.5](#)) to the preferred access point **representing** the work.

Selections. Sketches

(Resource described: Sketches / Douglas Moore. *Sketches for various works*)

Quartets, strings, no. 1-6, op. 18. Sketches

Billy the Kid. Sketches

6.28.3.4 Vocal and chorus scores

- 6.28.3.4.1 ➤ Construct the preferred access point representing a vocal score or a chorus score, by adding *Vocal score, Vocal scores, Chorus score, or Chorus scores* (see [6.19.0.6](#)) to the preferred access point representing the work or part or parts of the work, as applicable.

Handel, George Frideric, 1685-1759. Messiah.
Vocal score

Sullivan, Arthur, 1842-1900. Mikado. Chorus score

Wagner, Richard, 1813-1883. Operas. Vocal scores

6.28.3.5 Translations

- 6.28.3.5.1 ➤ Construct the preferred access point representing a translation of the text of a vocal work or part or parts of a vocal work, or translations of the texts of all the works in a compilation, by adding the name of the language (see [6.12](#)) to the preferred access point representing the work, part or parts, or compilation, as applicable. Record the name of the language applying the instructions given under [6.12](#).

Bizet, Georges, 1838-1875. Carmen. German
(Resource described: Carmen : Oper in 4 Akten)

Gounod, Charles, 1818-1893. Faust. Hungarian

- 6.28.3.5.2 ➤ If the resource described contains expressions of the work in more than one language, create access points for each of the language expressions.

Handel, George Frideric, 1685-1759. Messiah.
Vocal score. Dutch

Handel, George Frideric, 1685-1759. Messiah.
Vocal score. English

Lennon, John, 1940-1980. Let it be. French

Lennon, John, 1940-1980. Let it be. English

Schubert, Franz, 1797-1828. Songs. English

Schubert, Franz, 1797-1828. Songs. German

Wagner, Richard, 1813-1883. Ring des Nibelungen.
Walküre. English

Wagner, Richard, 1813-1883. Ring des Nibelungen.
Walküre. German

6.28.3.6 Alterations of musico-dramatic works

- 6.28.3.6.1 ➤ Construct the preferred access point representing a work where the text, plot, setting, or other verbal element was substantially modified or where a new text was substituted, and which bears a new title, by adding the new title (enclosed in parentheses) to the preferred access point representing the work.

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

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

Strauss, Johann, 1825-1899. Fledermaus (Gay Rosalinda)

Strauss, Johann, 1825-1899. Fledermaus (Rosalinda)

Mozart, Wolfgang Amadeus, 1756-1791. Così fan tutte (Dame Kobold)

(Preferred access point for: Die Dame Kobold (Così fan tutte) / bearbeitet von Carl Scheidemantel. Scheidemantel substituted an entirely new libretto based on the play by Calderón de la Barca)

6.28.4 VARIANT ACCESS POINT REPRESENTING A MUSICAL WORK OR EXPRESSION

Contents

- 6.28.4.1 General guidelines on constructing variant access points representing musical works
- 6.28.4.2 Variant access point representing a part of a musical work
- 6.28.4.3 Variant access point representing a compilation of musical works

6.28.4.4 Variant access point representing a musical expression

6.28.4.1 General guidelines on constructing variant access points representing musical works

- 6.28.4.1.1 ➤ Use a variant title for the work (see [6.15.2](#)) as the basis for a variant access point.

Lom arme

(Preferred access point for the work: Homme armé)

Coming for to carry me home

(Preferred access point for the work: Swing low, sweet chariot)

- 6.28.4.1.2 ➤ If the variant access point represents a work for which the preferred access point has been constructed using the preferred access point representing a person, family, or corporate body followed by the preferred title for the work (see [6.28.1.1–6.28.1.5](#)), construct the variant access point using the preferred access point representing that person, family, or corporate body followed by the variant title of the work.

Grieg, Edvard, 1843–1907. Mountain maid

(Preferred access point for the work: Grieg, Edvard, 1843-1907. Haugtussa)

Rossini, Gioacchino, 1792–1868. Almaviva

(Preferred access point for the work: Rossini, Gioacchino, 1792-1868. Barbieri di Siviglia)

- 6.28.4.1.3 ➤ Make additions to the **variant** access point, if considered to be important for identification, applying the instructions given under [6.28.1.6–6.28.1.7](#), as applicable.

Debussy, Claude, 1862–1918. Oubry, orchestra

(Preferred access point for the work: Debussy, Claude, 1862-1918. Images, orchestra)

Gluck, Christoph Willibald, Ritter von, 1714–1787. Orpheus und Eurydike (1762)

(Preferred access point for the work: Gluck, Christoph Willibald, Ritter von, 1714-1787. Orfeo ed Euridice)

Gluck, Christoph Willibald, Ritter von, 1714–1787. Orpheus und Eurydike (1774)

(Preferred access point for the work: Gluck, Christoph Willibald, Ritter von, 1714-1787. Orphée et Eurydice)

6.28.4.2 Variant access point representing a part of a musical work

- 6.28.4.2.1 ➤ If the preferred access point representing a part of a musical work has been constructed using the preferred access point representing a person, family, or corporate body followed by the preferred title for the

work as a whole, followed in turn by the preferred title for the part, construct a variant access point representing the part using the preferred access point representing that person, family, or corporate body followed directly by the title of the part.

Verdi, Giuseppe, 1813-1901. Celeste Aida
(Preferred access point: Verdi, Giuseppe, 1813-1901. Aida. Celeste Aida)

Larson, Jonathan. Seasons of love
(Preferred access point: Larson, Jonathan. Rent. Seasons of love)

Schumann, Robert, 1810-1856. Soldatenmarsch
(Preferred access point: Schumann, Robert, 1810-1856. Album für die Jugend. Nr. 2, Soldatenmarsch)

- 6.28.4.2.2 ➤ If the preferred access point representing the part has been constructed using the preferred title for the work as a whole followed by the preferred title for the part, construct a variant access point using the title of the part on its own.

[Example]

- 6.28.4.2.3 ➤ Make additions to the **variant** access point, if they are considered to be important for identification, applying the instructions given under [6.28.1.6-6.28.1.7](#), as applicable.

Sanctus (Messe de Tournai)
(Preferred access point: Messe de Tournai. Sanctus)

6.28.4.3 Variant access point representing a compilation of musical works

- 6.28.4.3.1 ➤ If the preferred access point representing a compilation of a composer's musical works has been constructed using the preferred access point representing a person, family, or corporate body followed by a collective title (see [6.15.1.11-6.15.1.16](#)), construct a variant access point representing the compilation using the preferred access point representing that person, family, or corporate body followed by the title proper of the resource being described or the title found in a reference source, unless the title proper of the resource being described or the title found in a reference source is the same as, or very similar to, the collective title.

Mozart, Wolfgang Amadeus, 1756-1791. Masonic music
(Preferred access point for the compilation: Mozart, Wolfgang Amadeus, 1756-1791. Works. Selections)

Takemitsu, Tōru. Complete Takemitsu edition
Takemitsu, Tōru. Takemitsu Tōru zenshū
(Preferred access point for the compilation: Takemitsu, Tōru. Works)

- 6.28.4.3.2 ➤ Make additions to the access point, if considered to be important for identification, applying the instructions given under [6.28.1.6-6.28.1.7](#),

as applicable.

6.28.4.4 Variant access point representing a cadenza

- 6.28.4.4.1 ➤ Construct a variant access point representing a cadenza written to be performed as part of a separate musical work by combining in this order:
- a) the preferred access point for the composer of the musical work for which the cadenza was written, formulated according to the guidelines and instructions given under 9.19.1, 10.10.1, or 11.12.1, as applicable
 - b) the preferred title for the musical work for which the cadenza was written, formulated according to the instructions given under 6.15.1
 - c) the preferred title for the movement of the musical work for which the cadenza was written, formulated according to the instructions given under 6.15.1.8-6.15.1.10
 - d) the term *Cadenza* or *Cadenzas*
 - e) another distinguishing term if needed.

[examples below need to be reviewed]

Mozart, Wolfgang Amadeus, 1756-1791. Concertos, piano, orchestra, K. 491, C minor. *Allegro*. Cadenza (Resource described: Cadenza to Mozart's Piano concerto in C minor, KV. 491, 1st movement / André Previn)

Haydn, Joseph, 1685-1759. Concertos, harpsichord, H. XVIII, 11, D major. Cadenzas (Badura-Skoda) (Resource described: Kadenzen zum Klavierkonzert in D-dur (Hoboken XVIII: 11) / Paul Badura-Skoda)

Mozart, Wolfgang Amadeus, 1756-1791. Sonatas, piano, K. 333, B♭ major. *Allegretto grazioso*. Cadenzas (Landowska) (Resource described: Cadenzas for the piano sonata in B-flat major, K. 333, third movement, by W.A. Mozart / Wanda Landowska)

6.28.4.5 Variant access point representing a musical expression

- 6.28.4.5.1 ➤ If a variant title for a musical work is associated with a particular expression of the work, construct a variant access point representing the expression using the variant title associated with that expression.

[Example]

- 6.28.4.5.2 ➤ If a variant title for a musical work is associated with a particular expression of the work, and the preferred access point representing the expression has been constructed using the preferred access point representing a person, family, or corporate body followed by the preferred title for the work and one or more additions identifying the expression, construct a variant access point representing the expression using the preferred access point representing the person, family, or corporate body followed by the variant title associated with that expression.

[Example]

6.28.4.5.3

- Make additions to the **variant** access point, if they are considered to be important for identification, applying the instructions given under [6.28.1.6-6.28.1.7](#), as applicable.