

TO: Joint Steering Committee for Development of RDA
FROM: John Attig, ALA Representative
SUBJECT: Revision of RDA instructions for arrangements and adaptations of musical works (RDA 6.28.1.5.2 and 6.28.3.2.2)

ALA proposes the following revision to the instructions for arrangements and adaptations of musical works. This issue was identified as a high priority by the Canadian Association of Music Libraries/Library of Congress/Music Library Association's RDA Music Revisions Facilitation Task Force. The proposal was developed by the Bibliographic Control Committee of the Music Library Association, and has been endorsed by ALA.

Background and Rationale

RDA distinguishes between an arrangement, which is a type of expression of a musical work, and an adaptation, in which modifications to the existing work result in a new work. Instructions in RDA 6.28.3.2 apply to "arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another" and to "simplified versions of previously existing works." RDA 6.28.1.5.1 lists several categories of adaptations of musical works, providing guidance on the types of alterations that constitute a new work. The distinction in RDA between arrangement and adaptation, which assumes some definitive form of the existing work against which to compare the modified work, is less clear in the realm of traditional or folk music of unknown authorship. To help catalogers make informed decisions with this situation, this document proposes the addition of several examples to the instructions on access points for music adaptations at 6.28.1.5.2 and to the instructions for access points representing arrangements of "popular" music at 6.28.3.2.2. This document also proposes a revision to expand the scope of 6.28.3.2.2 to include arrangements of traditional music.

Additionally, this document proposes the elimination of an instruction at 6.28.1.5.2 that is probably the result of combining instructions concerning main entry for musical arrangements and adaptations in AACR2 and moving them over to RDA. The current instruction reads:

If the adaptation is commonly cited by title, use the preferred title for the adaptation as the authorized access point representing the work.

EXAMPLE

Peter go ring dem bells

An arrangement for voice and piano by Florence B Price of the traditional Negro spiritual

This instruction is confusing, because it seems more likely that the original work, not the adaptation, would be commonly cited by title. More importantly, the example is not

presented as an adaptation, but instead appears to be a work that has been arranged. It appears that this instruction is an attempt to meld the rule in AACR2 21.18B1 to enter an arrangement under title if the composer of the original work is unknown with the rule in AACR2 21.18C1 that if the author of an adaptation (which is a new work) is unknown, to enter the adaptation under title.

To rectify this situation this document, in addition to eliminating this instruction, proposes the addition of an example to RDA 6.27.1.8 (Works of Uncertain or Unknown Origin) that indicates that the access point for a traditional musical work of unknown authorship should be formed by using the preferred title of the work. It is also proposed that an instruction be added to 6.28.1.5.2 that instructs the cataloger to use the preferred title of an adaptation as the authorized access point if the adapter is unknown, mirroring the instruction in AACR2 21.18C1. Creating an expression access point for an arrangement of a traditional work is covered by additions to 6.28.3.2.2, which have already been detailed above.

1. RDA 6.28.1.5.2

Proposed Revision:

6.28.1.5.2

Construction of Authorized Access Points for Adaptations of Musical Works

Construct the authorized access point representing the adaptation by combining (in this order):

- a) the authorized access point representing the adapter of the music, formulated according to the guidelines and instructions given under [9.19.1](#) for persons, [10.10.1](#) for families, or [11.13.1](#) for corporate bodies, as applicable
- b) the preferred title for the work, formulated according to the instructions given under [6.14.2](#).

EXAMPLE

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

Rachmaninoff, Sergei, 1873–1943. Rapsodie sur un theme de Paganini
Authorized access point for: Rapsodie sur un theme de Paganini : pour piano et orchestra, op. 43 / S. Rachmaninoff

Wuorinen, Charles. Magic art
Authorized access point for: The magic art : an instrumental masque drawn from works of Henry Purcell, 1977–1978 : in two acts / Charles Wuorinen

Marshall, Wayne. Organ improvisations

Authorized access point for: Organ improvisations / Wayne Marshall. Improvisations performed by Marshall on songs by George Gershwin, Billy Strayhorn, Jule Styne, Vincent Youmans, and Leonard Bernstein

Rzewski, Frederic. People united will never be defeated

Authorized access point for: The people united will never be defeated : 36 variations on El pueblo unido jamás sera vencido! / Rzewski

Hogan, Moses. Didn't my Lord deliver Daniel?

Authorized access point for: Didn't my Lord deliver Daniel? / traditional spiritual arranged for SATB div. a cappella by Moses Hogan

If two or more composers have collaborated in the adaptation, apply the instructions given under [6.27.1.3](#).

EXAMPLE

Elling, Kurt. Live in Chicago

Authorized access point for: Live in Chicago / Kurt Elling. — Kurt Elling, vocals; Laurence Hobgood, piano; Rob Amster, bass; Michael Raynor, drums, percussion.

Jazz performances of songs by various composers

~~If the adaptation is commonly cited by title, use the preferred title for the adaptation as the authorized access point representing the work.~~

EXAMPLE

~~Peter go ring dem bells~~

~~**An arrangement for voice and piano by Florence B. Price of the traditional Negro spiritual**~~

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

In case of doubt about whether a work is an arrangement, etc., or an adaptation, treat it as an arrangement, etc. (see [6.28.3.2](#)).

Clean Copy:**6.28.1.5.2****Construction of Authorized Access Points for Adaptations of Musical Works**

Construct the authorized access point representing the adaptation by combining (in this order):

- a) the authorized access point representing the adapter of the music, formulated according to the guidelines and instructions given under [9.19.1](#) for persons, [10.10.1](#) for families, or [11.13.1](#) for corporate bodies, as applicable
- b) the preferred title for the work, formulated according to the instructions given under [6.14.2](#).

EXAMPLE

Tausig, Carl, 1841–1871. Nouvelles soirées de Vienne
Authorized access point for: Nouvelles soirées de Vienne : valse-caprises d'après J. Strauss / Ch. Tausig

Rachmaninoff, Sergei, 1873–1943. Rapsodie sur un theme de Paganini
Authorized access point for: Rapsodie sur un theme de Paganini : pour piano et orchestra, op. 43 / S. Rachmaninoff

Wuorinen, Charles. Magic art
Authorized access point for: The magic art : an instrumental masque drawn from works of Henry Purcell, 1977–1978 : in two acts / Charles Wuorinen

Marshall, Wayne. Organ improvisations
Authorized access point for: Organ improvisations / Wayne Marshall. Improvisations performed by Marshall on songs by George Gershwin, Billy Strayhorn, Jule Styne, Vincent Youmans, and Leonard Bernstein

Rzewski, Frederic. People united will never be defeated
Authorized access point for: The people united will never be defeated : 36 variations on El pueblo unido jamás sera vencido! / Rzewski

Hogan, Moses. Didn't my Lord deliver Daniel?
Authorized access point for: Didn't my Lord deliver Daniel? / traditional spiritual arranged for SATB div. a cappella by Moses Hogan

If two or more composers have collaborated in the adaptation, apply the instructions given under [6.27.1.3](#).

EXAMPLE

Elling, Kurt. Live in Chicago

Authorized access point for: Live in Chicago / Kurt Elling. — Kurt Elling, vocals; Laurence Hobgood, piano; Rob Amster, bass; Michael Raynor, drums, percussion.

Jazz performances of songs by various composers

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

In case of doubt about whether a work is an arrangement, etc., or an adaptation, treat it as an arrangement, etc. (see [6.28.3.2](#)).

2. RDA 6.28.3.2.2

Proposed Revision:

6.28.3.2.2

Arrangements of “Popular” Music

For an arrangement, etc., of a work or part or parts of a work that belong, broadly speaking, to the category of music in the “popular” idiom (e.g., rock, jazz, traditional), use the authorized 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.

EXAMPLE

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 arrangement by Len Goldstyne. **Vocal music arranged for band**

Townshend, Pete. Songs. Selections; 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 by
 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. Selections

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

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 ensemble

Deep river

**Authorized access point for: Deep river /
 transcription by Hugo Frey. An arrangement for voice
 and piano of the traditional Negro spiritual**

Clean Copy:

6.28.3.2.2

Arrangements of "Popular" Music

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either

- c) an instrumental work arranged for vocal or choral performance

or

- d) a vocal work arranged for instrumental performance.

EXAMPLE

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 arrangement by Len Goldstyne. **Vocal music arranged for band**

Townshend, Pete. Songs. Selections; 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 by 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. Selections

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

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 ensemble**

Deep river

Authorized access point for: Deep river / transcription by Hugo Frey. **An arrangement for voice and piano of the traditional Negro spiritual**

3. RDA 6.27.1.8

Proposed Revision: Add a new example as the final example following the final paragraph:

6.27.1.8

Works of Uncertain or Unknown Origin

[Existing instructions and examples omitted; unchanged]

EXAMPLE

[Add a new final example]

Deep river

A traditional Negro spiritual

Clean copy:

6.27.1.8

Works of Uncertain or Unknown Origin

[Existing instructions and examples omitted; unchanged]

EXAMPLE

[Add a new final example]

Deep river

A traditional Negro spiritual