

To: Joint Steering Committee for Development of RDA
From: John Attig, ALA Representative
Subject: Proposed revision of instruction 6.15.1.4, “Instrumental Music Intended for One Performer to a Part”

ALA thanks the CCC and CAML for this proposal to clarify these instructions. ALA supports the basic premise that 6.15.1.4 should represent a basic instruction with exceptions following. We could also support re-ordering the comparable instructions at 6.15.1.5 and 6.15.1.6, though we note that the proposal does not explicitly do so and that LC does not favor doing so.

ALA’s response was guided by a recommendation from the Bibliographic Control Committee of the Music Library Association and its Descriptive Cataloging Subcommittee. Feedback from MLA indicates some unease with the scope of the exceptions – in particular, the lack of limits placed on how many individual instruments are listed when the work does not fit into one of the exceptions. Because it is expected that the data coming out of this instruction will be “access-point-ready,” the RDA authorized access point for the Francesco Antonioni *Notturmo* would look like this:

Antonioni, Francesco, 1971- Nocturne, piano, flute, oboe, clarinet, horn, trumpet, trombone, percussion, violin, viola, violoncello, double bass

MLA expects to submit a proposal within the next year or so to reorganize 6.14–6.18 and 6.27–6.28 to separate more clearly the act of recording data from that of manipulating it for use as part of an authorized access point. In the meantime, we wonder if there is some way to craft an instruction that will avoid long, user-hostile strings such as that above.

ALA also appreciates the attempt in the LC response to this proposal to provide guidance on how to proceed when the number of performers to a part is not known, though it seems curious for such an instruction to be under the caption “Instrumental Music Intended for One Performer to a Part” – a caption that suggests that the determination has already been made. The reference in the proposed statement is to 6.15.1.13, which does indeed provide instructions for how to record an indeterminate medium of performance. At first blush, however, none of the instructions seem to address what we understand to be the situation LC brings forth – whether, for example, it was not clear in the Antonioni example above whether one or two performers are to play the flute part. More explanation would be appreciated. We do think that it would be legitimate to refer to 6.15.1.13.3 for those situations where all the instruments are known to be solo instruments, but one or more of the instruments are not specified. Such an instruction might read: “If the specific medium of performance for one or more of the instruments is not stated in the resource or other source, see 6.15.1.13.3.”