

To: Joint Steering Committee for Development of RDA
From: Barbara B. Tillett, LC Representative
Subject: Musical arrangements – Revision of RDA 6.18.1.4 and 6.28.2.1

LC thanks EURIG for initiating a review of instructions where more guidance is desirable for certain musical resources that embody expressions. However, we find that we don't agree with all of the means to do so that the proposal suggests.

Proposed revisions: Change to RDA instruction 6.18.1.4 Arrangements, Transcriptions, Etc.

We agree that when recording other distinguishing characteristics of the expression of a musical work, having only a single “controlled” expression term, “arranged”, for all arrangements of instrumental music is insufficient. However, we feel that the recommended new terms shown at a), *arrangement*, *transcription*, and *orchestration* to characterize the nature of such arrangements, are not mutually exclusive, and more than one could be correctly assigned to the same resource. We note that recording medium of performance, shown in b) in the proposal, is already provided for under 6.15. Regarding c), the name of the arranger, we consider an arranger a contributor whose name would be recorded as bearing a relationship to an expression of the original work rather than being recorded as proposed. We would not distinguish between an arrangement by the original composer and one by another person (etc.).

Finding additional expression terms that represent the nature of a particular arrangement of an instrumental work in more concrete vocabulary than the terms proposed here is challenging, because there are very few suitable idiomatic terms in English (example: piano reduction). However, some time ago a joint group from constituencies now represented in the RDA Music Joint Working Group (ALA, CCC, LC) took up the issue of alternatives for at least some conditions “arranged” now covers, and that topic is still on the group's agenda.

Proposed revisions: Change to RDA instruction and examples at 6.28.3.2.1 Arrangements of “Classical,” Etc. Music

The comments on additional expression terms above apply to both 6.18 and 6.28.3.2.1. But unlike 6.18, in these instructions for creating authorized access points for expressions, there is no option to add another distinguishing feature. Effectively, there is a hole in the instructions. We agree that medium (point b) in the proposal) could sometimes serve to distinguish different expressions of the same work. At the same time, referring to line c) (name of the arranger), in our own exploration of what might be added to an authorized access point in order to distinguish every individual expression of a musical work from every other, the addition of elements such as the name of an editor, arranger, or performer led to some very cumbersome constructions, given that Western music's standard repertory includes numerous different arrangements, editions, and performances of the same work. At this time, then, we do not recommend that route.