To: Joint Steering Committee for Development of RDA

From: RDA Music Joint Working Group

Subject: Proposed revisions for medium of performance (RDA 6.15.1, 6.28.1.9, 6.28.1.10, and Appendix E.1.1)---follow-up

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Background

During the discussion of 6JSC/Music/3 at the JSC meeting on November 6, 2013, the RDA Music Joint Working Group (RMJWG) was asked to consider the following issues:

1. A guide or table of contents for using 6.15 to record medium of performance.
2. The wording of instructions in 6.15.1.3 for recording the number of parts for a particular instrument or voice and for recording the number of players when the term *percussion* is used.
3. The appropriateness of plural terms for instruments appearing in the list of instruments in 6.15.1.5.
4. An alternative to 6.28.1.9.1 to not apply some or any of the exceptions for adding medium of performance to an authorized access point representing a musical work.
5. Revisions to the language of the instructions at 6.28.1.9.2 and 6.28.1.9.3 to mirror the language approved by the JSC in the 1st paragraph of 6.28.1.9.1.
6. Correction of the preferred title in the Krebs authorized access point example in 6.28.1.9.4.
7. Whether any of the preferred titles in the examples in 6.28.1.9.1 require an initial article.

All proposals are based on the text agreed to at the JSC meeting on November 6, 2013.

Recommendations

Issue 1
A guide or table of contents for using 6.15 to record medium of performance.

Discussion
RMJWG believes adapting the first sentence of 6.15.1.3 to include a guide, using the model provided by 6.23.2.10, would be the best solution. The remainder of 6.15.1.3 would be moved to a new instruction with the title *General Guidelines*, numbered as 6.15.1.4. This

would also necessitate a re-numbering of the instructions and references in 6.15 and to references in some isolated locations in 6.28.1.9.1. Changes to numbering are summarized below, but are also included in the full proposal for 6JSC/Music/3/follow-up appended to this communication. The removal of the word "specifically" in the first sentence of proposed 6.15.1.4 (originally found in 6.15.1.3) is intentional. RMJWG felt the use of this word was redundant, since the goal of 6.15 is to record the medium of performance as specifically as possible. The proposed text for the new instruction (6.15.1.4 General Guidelines) also includes changes discussed in follow-up issue 2.

Summary of changes

Numbering changes
(based on clean copy of 6JSC/Music/3)

6JSC/Music/3		6JSC/Music/3/Music follow-up
6.15.1.4	→	6.15.1.5
6.15.1.5	→	6.15.1.6
6.15.1.5.1	→	6.15.1.6.1
6.15.1.5.2	→	6.15.1.6.2
6.15.1.5.3	→	6.15.1.6.3
6.15.1.5.4	→	6.15.1.6.4
6.15.1.6	→	6.15.1.7
6.15.1.7	→	6.15.1.8
6.15.1.8	→	6.15.1.9
6.15.1.9	→	6.15.1.10
6.15.1.10	→	6.15.1.11
6.15.1.11	→	6.15.1.12
6.15.1.11.1	→	6.15.1.12.1
6.15.1.11.2	→	6.15.1.12.2
6.15.1.11.3	→	6.15.1.12.3
6.15.1.11.4	→	6.15.1.12.4

Proposed text
(based on clean copy of 6JSC/Music/3)

6.15.1.3 Recording Medium of Performance

Record the medium of performance ~~specifically~~ by applying ~~the~~ these instructions as applicable: ~~at~~ ~~6.15.1.4-6.15.1.11~~

general guidelines (see 6.15.1.4)
instrumental music intended for one performer to a part (see 6.15.1.5)
instruments (see 6.15.1.6)
accompanying ensembles with one performer to a part (see 6.15.1.7)
instrumental music for orchestra, string orchestra, or band (see 6.15.1.8)
one or more solo instruments and accompanying ensemble (see 6.15.1.9)
solo voices (see 6.15.1.10)
choruses (see 6.15.1.11)
indeterminate medium of performance (see 6.15.1.12)

~~Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, see 6.28.1.9-6.28.1.11.~~

~~EXAMPLE~~

~~horn~~

~~voices~~
~~piano~~

~~piano~~
~~clarinet~~
~~violoncello~~

~~violin~~
~~piano~~

~~violin~~
~~viola~~
~~cello~~

~~flute~~
~~bassoon~~
~~continuo~~

If there is more than one part for a particular instrument or voice, record the appropriate numeral for the number of parts. If the term *percussion* is used (see 6.15.1.4), record the number of players if there is more than one.

> EXAMPLE
> flutes (2)
> clarinets (2)
>
> viols (5)
>
> violins (2)
> viola
> cello
>
> percussion (3 players)

Use *continuo* for a thorough bass part whether it is named as *basso, basso continuo*, *figured bass*, *thorough bass*, or *continuo*, and whether the individual instrument or instruments of the continuo are specified or not.

For guidelines on recording details related to medium of performance, see the instructions on medium of performance of musical content given under 7.21.

6.15.1.4 General Guidelines

Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, see 6.28.1.9-6.28.1.11.

> EXAMPLE
>
> horn
>
> voices

piano

piano
clarinet
violoncello

violin
piano

violin
viola
cello

flute
bassoon
continuo

If there is more than one part for a particular instrument or voice, record the number of parts.

EXAMPLE

flutes (2)
clarinets (2)

viols (5)

violins (2)
viola
cello

Exception

If the term *percussion* is used (see 6.15.1.5), record the number of players if there is more than one.

EXAMPLE

percussion (3 players)

Use *continuo* for a thorough bass part whether it is named as *basso, basso continuo, figured bass, thorough bass,* or *continuo,* and whether the individual instrument or instruments of the continuo are specified or not.

For guidelines on recording details related to medium of performance, see the instructions on medium of performance of musical content given under 7.21.
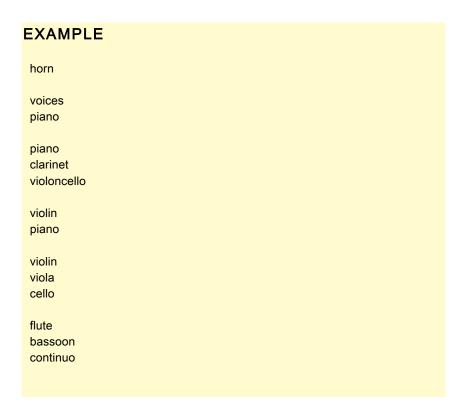
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6.15.1.3 Recording Medium of Performance

Record the medium of performance by applying these instructions as applicable:

general guidelines (see 6.15.1.4)
instrumental music intended for one performer to a part (see 6.15.1.5)
instruments (see 6.15.1.6)
accompanying ensembles with one performer to a part (see 6.15.1.7)
instrumental music for orchestra, string orchestra, or band (see 6.15.1.8)
one or more solo instruments and accompanying ensemble (see 6.15.1.9)
solo voices (see 6.15.1.10)
choruses (see 6.15.1.11)
indeterminate medium of performance (see 6.15.1.12)

6.15.1.4 General Guidelines

Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, see 6.28.1.9-6.28.1.11.

EXAMPLE

horn

voices
piano

piano
clarinet
violoncello

violin
piano

violin
viola
cello

flute
bassoon
continuo

If there is more than one part for a particular instrument or voice, record the number of parts.

EXAMPLE

flutes (2)
clarinets (2)

viols (5)

violins (2)
viola
cello

Exception

If the term *percussion* is used (see 6.15.1.5), record the number of players if there is more than one.

> **EXAMPLE**
> percussion (3 players)

Use *continuo* for a thorough bass part whether it is named as *basso, basso continuo*, *figured bass*, *thorough bass*, or *continuo*, and whether the individual instrument or instruments of the continuo are specified or not.

For guidelines on recording details related to medium of performance, see the instructions on medium of performance of musical content given under **7.21**.

Issue 2

The wording of instructions in 6.15.1.3 for recording the number of parts for a particular instrument or voice and for recording the number of players when the term *percussion* is used.

Discussion

RMJWG favors an approach where the number of percussion players is framed as an exception to the instruction for recording the number of parts for a particular instrument or voice. In general, the number of parts for an individual instrument equals the number of players needed to perform the music. This is not the case when the term *percussion* is used. It is entirely possible, and even likely, that 3 players are playing more than 3 parts. It represents a special case where the number of players is more important than the number of parts and is a situation that is encountered nowhere else in music.

This follow-up also changes the awkward phrase "record the appropriate numeral for the number of parts" to "record the number of parts."

Because of changes proposed in issue 1 above, this exception would be part of a new 6.15.1.4. The proposed text below uses as its basis the text as it was in 6JSC/Music/3 when it was part of 6.15.1.3.

Proposed text
(based on clean copy of 6JSC/Music/3)

[…]

If there is more than one part for a particular instrument or voice, record ~~the appropriate numeral for~~ the number of parts. ~~If the term *percussion* is used (see~~ 6.15.1.4~~), record the number of players if there is more than one.~~

> **EXAMPLE**
>
> flutes (2)
> clarinets (2)
>
> viols (5)
>
> violins (2)
> viola
> cello
>
> ~~percussion (3 players)~~

Exception

If the term *percussion* is used (see 6.15.1.5), record the number of players if there is more than one.

> **EXAMPLE**
>
> percussion (3 players)

[…]

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[…]

If there is more than one part for a particular instrument or voice, record the number of parts.

> **EXAMPLE**
>
> flutes (2)
> clarinets (2)
>
> viols (5)
>
> violins (2)
> viola
> cello

Exception

If the term *percussion* is used (see **6.15.1.5**), record the number of players if there is more than one.

> **EXAMPLE**
>
> percussion (3 players)

[…]

Issue 3
The appropriateness of plural terms for instruments appearing in the list of instruments in 6.15.1.5.

Discussion
The JSC was concerned with plural terms in the list of instruments in 6JSC/Music/3 6.15.1.5, specifically with the terms "kettle drums or timpani" and "viols," especially since all the other terms in the list are in the singular.

RMJWG believes it was never the intention of the instruction to limit the application to singular terms. The title of the instruction is a hold-over from AACR2, when there were three ways to record the medium of performance for instrumental music intended for one performer to a part: as standard combinations of instruments (21.30B3), as individual instruments (21.30B4), or as groups of instruments (21.30B5), when needed to reduce the

number of elements to 3 or less. Naming the 21.30B4 rule "Individual Instruments" in AACR2 was a way to distinguish it from the other two rules.

With the removal of standard combinations and groups of instruments from 6.15, there is no longer a reason to continue with the name of the instruction as "Individual Instruments" especially since the name of the instruction has the possibility of causing confusion. RMJWG proposes that the instruction name be changed to "Instruments" and that kettle drums and timpani remain in the list.

However RMJWG is concerned about both the terms "viol" and "viols" remaining in the list because 6JSC/Music/3 now allows for the recording of pitch and range for instruments, with an alternative to omit. This means that viols of different sizes (an indication of range) could each be recorded. With that being the case, the language in parenthesis following viol and viols no longer makes sense. RMJWG proposes that viol and viols be removed from the list. If agencies would like to continue the former practice of not naming the size of viol, this would be better addressed as an agency policy and not as an exceptional practice in RDA.

Finally, a small editorial correction has been made. The word "or" should be italicized in the phrase "*not* bass viol *or* gamba." It is currently without italics in the RDA Toolkit.

Proposed text
(based on clean copy of 6JSC/Music/3)

~~6.15.1.5 Individual Instruments~~ 6.15.1.6 Instruments

When recording ~~an individual type~~ <u>names</u> of instrument<u>s</u>, use a term in a language preferred by the agency creating the data whenever possible. Use the following list of terms as a guide:

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
piano (*not* fortepiano *or* pianoforte)
~~viol (*for sizes of viola da gamba other than bass*)~~

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

> When alternatives are given, choose a term and use it consistently.

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6.15.1.6 Instruments

When recording names of instruments, use a term in a language preferred by the agency creating the data whenever possible. Use the following list of terms as a guide:

> 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
> piano (*not* fortepiano *or* pianoforte)
> viola da gamba (*not* bass viol *or* gamba)

When alternatives are given, choose a term and use it consistently

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Issue 4

An alternative to 6.28.1.9.1 to not apply some or any of the exceptions for adding medium of performance to an authorized access point representing a musical work.

Discussion

RMJWG agrees that an Alternative should be added to the end of 6.28.1.9.1 to not apply some or any of the exceptions.

Proposed text

6.28.1.9.1 Medium of Performance

> *Alternative*

> Do not apply some or any of the exceptions.

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6.28.1.9.1 Medium of Performance

Alternative

Do not apply some or any of the exceptions.

Issue 5

Revisions to the language of the instructions at 6.28.1.9.2 and 6.28.1.9.3 to mirror the language approved by the JSC in the 1st paragraph of 6.28.1.9.1.

Discussion

RMJWG agrees that the language should be changed.

Proposed text

(based on clean copy of 6JSC/Music/3)

6.28.1.9.2 Numeric Designation

Add a numeric designation ~~following the instructions at~~ (see 6.16).

6.28.1.9.3 Key

Add the key ~~following the instructions at~~ (see 6.17).

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6.28.1.9.2 Numeric Designation

Add a numeric designation (see 6.16).

6.28.1.9.3 Key

Add the key (see 6.17).

Issue 6
Correction of the preferred title in the Krebs authorized access point example in 6.28.1.9.4.

Discussion
RMJWG noticed the Krebs example in 6.28.1.9.4 has an incorrect preferred title. Under AACR2, such a title would have been correct according to 25.29C1. In RDA there are no special cases for Trio sonatas. Since the original title was *Trios*, that should be the preferred title according to RDA.

Proposed text
(based on clean copy of 6JSC/Music/3)

6.28.1.9.4 Additions for Access Points When Medium of Performance, Etc. Insufficient, or Not Available

> EXAMPLE
>
> Krebs, Johann Ludwig, 1713‑1780. Trio~~s sonatas~~, flutes, continuo (Nuremberg, Germany)

[all other text and examples unchanged]

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6.28.1.9.4 Additions for Access Points When Medium of Performance, Etc. Insufficient, or Not Available

> EXAMPLE
>
> Krebs, Johann Ludwig, 1713‑1780. Trios, flutes, continuo (Nuremberg, Germany)

[all other text and examples unchanged]

Issue 7
Whether any of the preferred titles in the examples in 6.28.1.9 and 6.28.1.10 require an initial article.

Discussion
RMJWG has examined the examples in 6.28.1.9 and 6.28.1.10 in 6JSC/Music/3 and has not found any preferred titles that require initial articles.

Appendix

Because the resolution of issue 1 involves renumbering of instructions and references, this follow-up also include the complete text of 6.15, 6.28.1.9, and 6.28.1.10 as revised by JSC at the November 6, 2013 meeting, with revisions proposed by RMJWG in this follow-up, based on the clean text of 6JSC/Music/3. Revisions proposed by RMJWG are highlighted in <mark>yellow</mark>; revisions accepted by JSC, but that differed from the clean text of 6JSC/Music/3 are in <mark>aqua</mark>.

Marked-up text

6.15.1 Basic Instructions on Recording Medium of Performance

6.15.1.1 Scope

Medium of performance▾ is the instrument, instruments, voice, voices, etc., for which a musical work was originally conceived.

6.15.1.2 Sources of Information

Take information on medium of performance from any source.

6.15.1.3 Recording Medium of Performance

Record the medium of performance ~~specifically~~ by applying ~~the~~ these instructions as applicable: ~~at 6.15.1.4–6.15.1.11~~

general guidelines (see 6.15.1.4)
instrumental music intended for one performer to a part (see 6.15.1.5)
instruments (see 6.15.1.6)
accompanying ensembles with one performer to a part (see 6.15.1.7)
instrumental music for orchestra, string orchestra, or band (see 6.15.1.8)
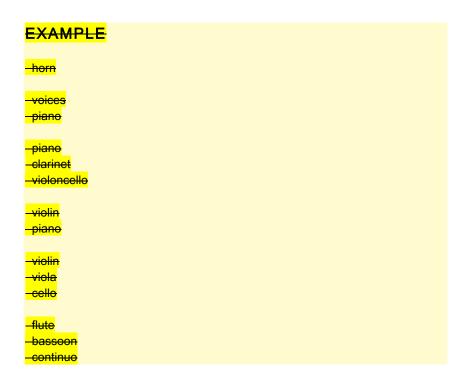one or more solo instruments and accompanying ensemble (see 6.15.1.9)
solo voices (see 6.15.1.10)
choruses (see 6.15.1.11)
indeterminate medium of performance (see 6.15.1.12)

~~Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, see 6.28.1.9–6.28.1.11.~~

EXAMPLE

horn

voices
piano

piano
clarinet
violoncello

violin
piano

violin
viola
cello

flute
bassoon
continuo

If there is more than one part for a particular instrument or voice, record the appropriate numeral for the number of parts. If the term *percussion* is used (see 6.15.1.4), record the number of players if there is more than one.

EXAMPLE

flutes (2)
clarinets (2)

viols (5)

violins (2)
viola
cello

percussion (3 players)

Use *continuo* for a thorough bass part whether it is named as *basso, basso continuo, figured bass, thorough bass*, or *continuo*, and whether the individual instrument or instruments of the continuo are specified or not.

~~For guidelines on recording details related to medium of performance, see the instructions on medium of performance of musical content given under 7.21.~~

6.15.1.4 General Guidelines

Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, see 6.28.1.9 – 6.28.1.11.

> **EXAMPLE**
>
> horn
>
> voices
> piano
>
> piano
> clarinet
> violoncello
>
> violin
> piano
>
> violin
> viola
> cello
>
> flute
> bassoon
> continuo

If there is more than one part for a particular instrument or voice, record the number of parts.

> **EXAMPLE**
>
> flutes (2)
> clarinets (2)
>
> viols (5)

> violins (2)
> viola
> cello

Exception

> If the term *percussion* is used (see 6.15.1.5), record the number of players if there is more than one.
>
> > EXAMPLE
> >
> > percussion (3 players)

Use *continuo* for a thorough bass part whether it is named as *basso, basso continuo*, *figured bass*, *thorough bass*, or *continuo*, and whether the individual instrument or instruments of the continuo are specified or not.

For guidelines on recording details related to medium of performance, see the instructions on medium of performance of musical content given under 7.21.

~~6.15.1.4~~ 6.15.1.5 Instrumental Music Intended for One Performer to a Part

For instrumental music intended for one performer to a part, record each instrument by applying the instructions at ~~6.15.1.5~~ 6.15.1.6 and ~~6.15.1.11~~ 6.15.1.12.

Exceptions

> If there is more than one percussion instrument, and the names of the individual instruments are not specified by the composer in the original title, use *percussion*.
>
> If the medium includes a continuo part, record the name of the part (see ~~6.15.1.3~~ 6.15.1.4).

If the medium includes instruments acting as an accompanying ensemble, record a term for the accompanying ensemble (see ~~6.15.1.6~~ 6.15.1.7).

~~6.15.1.5 Individual Instruments~~ 6.15.1.6 Instruments

When recording ~~an individual type~~ names of instruments, use a term in a language preferred by the agency creating the data whenever possible. Use the following list of terms as a guide:

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
piano (*not* fortepiano *or* pianoforte)
~~viol (*for sizes of viola da gamba other than bass*)~~
viola da gamba (*not* bass viol *or* gamba)
~~viols (*for viols of different sizes*)~~

When alternatives are given, choose a term and use it consistently.

~~6.15.1.5.1~~ 6.15.1.6.1 Number of Hands

For one instrument, specify the number of hands if other than two.

> **EXAMPLE**
>
> piano, 1 hand
>
> harpsichord, 4 hands
>
> viola, 4 hands

For two or more keyboard or mallet (marimba, vibraphone, xylophone, etc.) instruments, specify the number of hands if other than two per instrument.

> EXAMPLE
>
> ~~organs (2)~~
>
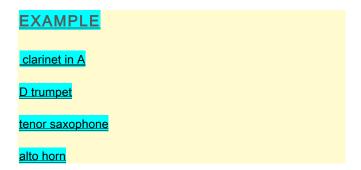> pianos (2), 6 hands
>
> pianos (2), 8 hands
>
> marimbas (2), 8 hands
>
> *but*
>
> organs (2)

~~6.15.1.5.2~~ 6.15.1.6.2 Pitch and Range of Instruments

If considered important for identification and access, record the designation of key in which an instrument is pitched and/or terms indicating the range of an instrument.

> EXAMPLE
>
> clarinet in A
>
> D trumpet
>
> tenor saxophone
>
> alto horn

Optional omission

Omit the following elements:
a) the designation of the key in which an instrument is pitched

> EXAMPLE
> clarinet
> *not* clarinet in A

b) terms indicating a range (e.g., *alto, tenor, bass).*

> EXAMPLE
> recorder
> *not* alto recorder
>
> saxophone
> *not* tenor saxophone

Omit the following elements:
a) the designation of the key in which an instrument is pitched

> EXAMPLE
> clarinet
> *not* clarinet in A

b) terms indicating a range (e.g., *alto, tenor, bass).*

> EXAMPLE
> recorder
> *not* alto recorder
>
> saxophone
> *not* tenor saxophone

Optional addition

If considered important for identification and access, record the designation of key in which an

~~instrument is pitched or terms indicating the range of an instrument.~~

> ~~EXAMPLE~~
>
> ~~clarinet in A~~
>
> ~~D trumpet~~
>
> ~~tenor saxophone~~
>
> ~~alto horn~~

~~6.15.1.5.3~~ 6.15.1.6.3 Alternative ~~and Doubling~~ Instruments

Record the names of alternative ~~and doubling~~ instruments.

> EXAMPLE
>
> clarinet
> ~~piano~~
> viola
> piano
> **Resource described:** Sonata for clarinet (or viola) and piano, E flat major, op. 120, no. 2 / Johannes Brahms
>
> ~~flute~~
> ~~piccolo~~
> ~~piano~~
> ~~**Resource described:** Nataraja : for flute (doubling piccolo) and piano / Jonathan Harvey~~

> ~~*Optional omission*~~
>
> ~~Omit doubling instruments.~~
>
> > ~~EXAMPLE~~
> >
> > ~~flute~~
> > ~~oboe~~

~~clarinet~~
~~horn~~
~~bassoon~~
~~Resource described:~~ ~~Quintet for flute, oboe (doubling English horn), clarinet, French horn & bassoon, op. 43 / Carl Nielsen~~

6.15.1.6.4 Doubling Instruments

Record the names of doubling instruments.

EXAMPLE

flute
piccolo
piano
Resource described: Nataraja : for flute (doubling piccolo) and piano / Jonathan Harvey

Optional omission

Omit doubling instruments.

EXAMPLE

flute
oboe
clarinet
horn
bassoon
Resource described: Quintet for flute, oboe (doubling English horn), clarinet, French horn & bassoon, op. 43 / Carl Nielsen

~~6.15.1.6~~ 6.15.1.7 Accompanying Ensembles with One Performer to a Part

For an accompanying ensemble with one performer to a part, record the appropriate term for the instrument or family of instruments followed by the word *ensemble*.

> **EXAMPLE**
>
> guitar ensemble
> string ensemble
> percussion ensemble

Record *instrumental ensemble* for an accompanying ensemble with one performer to a part consisting of instruments from two or more families of instruments when a more specific term is not available.

Alternative

For an accompanying ensemble with one performer to a part, record the appropriate term for each instrument of the accompanying ensemble instead of ~~or in addition to~~ the name of the ensemble.

> **EXAMPLE**
>
> violins (2)
> viola
> cello
> Resource described: Concerto for flute with string quartet / Jerome Moross
>
> trumpets (2)
> horn
> trombone
> tuba
>
> Resource described: Piano concerto no. 2 in F major for piano and brass quintet / Peter Schickele

~~6.15.1.7~~ 6.15.1.8 Instrumental Music for Orchestra, String Orchestra, or Band

For instrumental music intended for orchestra, string orchestra, or band, record an appropriate term from the following list:
    orchestra
    string orchestra
    band
Record *orchestra* for full or reduced orchestra.
Disregard continuo when it is part of an orchestra or string orchestra.

6.15.1.8 6.15.1.9 One or More Solo Instruments and Accompanying Ensemble

For a work for one or more solo instruments and accompanying ensemble, record

a) one or more the term or terms for the solo instrument or instruments by applying the instructions at 6.15.1.1-6.15.1.6 and 6.15.1.12, and one or more

b) the term or terms for the accompanying ensemble by applying the instructions at 6.15.1.7-6.15.1.8.

For the solo instruments, see 6.15.1.4, 6.15.1.5, and 6.15.1.11. For the accompanying ensemble, see 6.15.1.6 -6.15.1.7 .

EXAMPLE

violin
orchestra
Resource described: Rhapsody for solo violin and orchestra / Mary Jeanne van Appledorn

piano
orchestra
Resource described: Concierto no. 1 para piano y orquesta : Atlántico / Zulema de la Cruz

piano
woodwind ensemble
Resource described: Concertino for piano and woodwind quintet / by John Diercks

harpsichord
instrumental ensemble

Resource described: Concerto pour clavecin et ensemble instrumental / Jean Françaix

piano
violin
cello
orchestra
Resource described: Konzert für Klavier, Violine, Violoncello und Orchester C-Dur op. 56 : Tripelkonzert / Ludwig van Beethoven

flute
oboe
clarinet
bassoon
orchestra
Resource described: Quadruple concerto : pour flûte, hautbois, clarinette et basson avec accompagnement d'orchestre / Jean Françaix

pianos (2)
string orchestra
Resource described: Divertimento for string orchestra and two pianos / by Ulric Cole

violin
viola
orchestra
Resource described: Sinfonie concertanto in E♭ a violino e viola principale, 2 violini, 2 viole, 2 oboe, 2 corni, violoncello, e basso / di Amadeo Wolfgango Mozart

6.15.1.9 6.15.1.10 Solo Voices

Record an appropriate term from the following list to identify a type of solo voice:
soprano
mezzo-soprano
alto
tenor
baritone
bass

EXAMPLE

sopranos (2)
alto

> instrumental ensemble
> **Resource described:** Stabat Mater : in G minor : for 2 sopranos, alto, 2 violins & basso continuo / Girolamo Abos ; edited by Alejandro Garri ; assisted by Kent Carlson
>
> soprano
> piano
> **Resource described:** Dos canciones para soprano y piano / Federico Ibarra
>
> soprano
> accordion
> **Resource described:** Drei Lieder für Soprano und Akkordeon / Horst Lohse ; nach Gedichten von Ingo Cesaro

Record other terms as appropriate.

> EXAMPLE
>
> bass-baritone
>
> countertenor

If no specific voice types or ranges can be ascertained for two or more solo voices of different ranges, record an appropriate term from the following list:

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

Record other terms as appropriate.

> EXAMPLE
>
> children's solo voices

For compositions that include solo voices with chorus, record the solo voices, the appropriate terms for the chorus (see ~~6.15.1.10~~ 6.15.1.11) and the accompaniment, if any.

EXAMPLE

soprano
tenor
mixed voices
orchestra
Resource described: Te Deum : for mixed voices (with soprano and tenor solo) and orchestra / Georges Bizet

~~6.15.1.10~~ 6.15.1.11 Choruses

For a choral ensemble, record an appropriate term from the following list:
mixed voices
men's voices
women's voices
unison voices
Record other terms as appropriate.

EXAMPLE

children's voices

~~6.15.1.11~~ 6.15.1.12 Indeterminate Medium of Performance

If the specific medium of performance, or any part of it, is not stated in the resource or other source, record that part of the medium of performance as instructed at ~~6.15.1.11.1~~ 6.15.1.12.1–~~6.15.1.11.4~~ 6.15.1.12.4 (in that order of priority).

~~6.15.1.11.1~~ 6.15.1.12.1 One Family of Instruments, Collective Term, Etc.

If only the family of instruments or voices (see 6.15.1.9 6.15.1.10), 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.

> **EXAMPLE**
>
> accordion
> plucked instrument
> violin
> **Resource described:** Trio pour accordéon de concert, violon et instrument à cordes pincées / Alain Abbott
>
> keyboard instrument
> **Resource described:** Three inventions for keyboard / Howard Boatwright.

6.15.1.11.2 6.15.1.12.2 Range or General Type of Instrument or Voice

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 or type.

> **EXAMPLE**
>
> bass instrument
> keyboard instrument
> **Resource described:** Early American hymns : for bass instrument and keyboard / Eleanor Whitsett
>
> horn
> violin
> viola
> bass instrument
> **Resource described:** 6 Quartette für Horn, Violine, Viola und Basso, op. 2 / von Leopold Kohl ; Rev., R. Ostermeyer.
>
> treble instrument
> organ
> **Resource described:** Eight chorale preludes for treble instrument and organ / by Randall Sensmeier

melody instrument
piano
Resource described: Suite für ein Melodieinstrument (Violine, Querflöte, Oboe, Viola, Klarinette (B), Saxophon (B), Trompete (B), Englischhorn (F), Horn (F), Violoncello oder Fagott) und Klavier / Hans-Walter Slembeck

high voice
piano
Resource described: Vocalise, op. 34, no. 14, for high voice and piano / Rachmaninoff

female voice
trombone
Resource described: Merrie English love songs : for woman's voice and trombone / Sharon Davis

voice
marimba
Resource described: Five songs for voice and marimba / Lynn Glassock ; text by Emily Dickinson

6.15.1.11.3 6.15.1.12.3 Some Instruments, Etc., Unspecified

If:

some parts of the medium are indicated by the composer, or are available from any other source
and

other parts are unspecified or are indicated as *unspecified* or a similar term
then:

record the individual parts of the medium as instructed at 6.15.1.4 6.15.1.5–6.15.1.10 6.15.1.11.

Also use *unspecified* or a similar term, as appropriate.

EXAMPLE

unspecified instrument
piano

Resource described: Three carols for piano and solo instrument / David Moore

6.15.1.11.4 6.15.1.12.4 Medium Unspecified

If no medium of performance is specified by the composer, and none can be ascertained from any other source, record *unspecified.*

Exception

If:

~~no medium of performance is specified by the composer, and none can be ascertained from any other source~~

~~*and*~~

~~there are two or more such works by the same composer that have the same preferred title~~

~~*then:*~~

there are two or more such works by the same composer, record the number of parts or voices.

Use *voices* to indicate both vocal and instrumental parts.

EXAMPLE

voices (3)
Resource described: Canzonets, or, Little short songs to three voyces / published by Thomas Morley. **Preferred title:** Canzonets

voices (5–6)
Resource described: Canzonets, or, Little short aers to five and six voices / by Thomas Morley. **Preferred title:** Canzonets

voices (4)
Resource described: Fourteen canzonas for four instruments / Claudio Merulo. **Preferred title:** Canzonas

voices (5–6)

Resource described: Madrigals of 5 and 6 parts, apt for the viols and voices / made & published by Thomas Weelkes. **Preferred title:** Madrigals

Clean copy

6.15.1 Basic Instructions on Recording Medium of Performance

6.15.1.1 Scope

Medium of performance▼ is the instrument, instruments, voice, voices, etc., for which a musical work was originally conceived.

6.15.1.2 Sources of Information

Take information on medium of performance from any source.
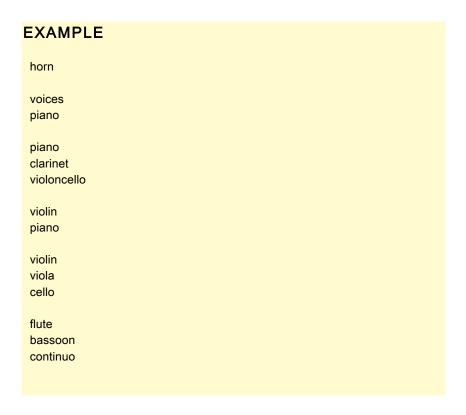
6.15.1.3 Recording Medium of Performance

Record the medium of performance by applying these instructions as applicable:

general guidelines (see 6.15.1.4)
instrumental music intended for one performer to a part (see 6.15.1.5)
instruments (see 6.15.1.6)
accompanying ensembles with one performer to a part (see 6.15.1.7)
instrumental music for orchestra, string orchestra, or band (see 6.15.1.8)
one or more solo instruments and accompanying ensemble (see 6.15.1.9)
solo voices (see 6.15.1.10)
choruses (see 6.15.1.11)
indeterminate medium of performance (see 6.15.1.12)

6.15.1.4 General Guidelines

Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of

performance as part of the authorized access point, see 6.28.1.9–6.28.1.11.

> **EXAMPLE**
>
> horn
>
> voices
> piano
>
> piano
> clarinet
> violoncello
>
> violin
> piano
>
> violin
> viola
> cello
>
> flute
> bassoon
> continuo

If there is more than one part for a particular instrument or voice, record the number of parts.

> **EXAMPLE**
>
> flutes (2)
> clarinets (2)
>
> viols (5)
>
> violins (2)
> viola
> cello

Exception

> If the term *percussion* is used (see 6.15.1.5), record the
> number of players if there is more than one.
>
> > **EXAMPLE**
> >
> > percussion (3 players)

Use *continuo* for a thorough bass part whether it is named as *basso,
basso continuo*, *figured bass*, *thorough bass*, or *continuo*, and
whether the individual instrument or instruments of the continuo are
specified or not.

For guidelines on recording details related to medium of
performance, see the instructions on medium of performance of
musical content given under 7.21.

6.15.1.5 Instrumental Music Intended for One Performer to a Part

For instrumental music intended for one performer to a part, record
each instrument by applying the instructions at 6.15.1.6
and 6.15.1.12.

Exceptions

> If there is more than one percussion instrument, and the
> names of the individual instruments are not specified by the
> composer in the original title, use *percussion*.
>
> If the medium includes a continuo part, record the name of
> the part (see 6.15.1.4).
>
> If the medium includes instruments acting as an
> accompanying ensemble, record a term for the
> accompanying ensemble (see 6.15.1.7).

6.15.1.6 Instruments

When recording names of instruments, use a term in a language preferred by the agency creating the data whenever possible. Use the following list of terms as a guide:

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
piano (*not* fortepiano *or* pianoforte)
viola da gamba (*not* bass viol *or* gamba)

When alternatives are given, choose a term and use it consistently.

6.15.1.6.1 Number of Hands

For one instrument, specify the number of hands if other than two.

> **EXAMPLE**
>
> piano, 1 hand
>
> harpsichord, 4 hands
>
> viola, 4 hands

For two or more keyboard or mallet (marimba, vibraphone, xylophone, etc.) instruments, specify the number of hands if other than two per instrument.

> **EXAMPLE**

pianos (2), 6 hands

pianos (2), 8 hands

marimbas (2), 8 hands

but

organs (2)

6.15.1.6.2 Pitch and Range of Instruments

If considered important for identification and access, record the designation of key in which an instrument is pitched and/or terms indicating the range of an instrument.

EXAMPLE

 clarinet in A

D trumpet

tenor saxophone

alto horn

Optional omission

Omit the following elements:
a) the designation of the key in which an instrument is pitched

EXAMPLE

clarinet
not clarinet in A

b) terms indicating a range (e.g., *alto, tenor, bass).*

> **EXAMPLE**
>
> recorder
> *not* alto recorder
>
> saxophone
> *not* tenor saxophone

6.15.1.6.3 Alternative Instruments

Record the names of alternative instruments.

> **EXAMPLE**
>
> clarinet
> viola
> piano
> **Resource described:** Sonata for clarinet (or viola) and piano, E flat major, op. 120, no. 2 / Johannes Brahms

6.15.1.6.4 Doubling Instruments

Record the names of doubling instruments.

> **EXAMPLE**
>
> flute
> piccolo
> piano
> **Resource described:** Nataraja : for flute (doubling piccolo) and piano / Jonathan Harvey

Optional omission

Omit doubling instruments.

EXAMPLE

flute
oboe
clarinet
horn
bassoon
Resource described: Quintet for flute, oboe
(doubling English horn), clarinet, French horn &
bassoon, op. 43 / Carl Nielsen

6.15.1.7 Accompanying Ensembles with One Performer to a Part

For an accompanying ensemble with one performer to a part, record the appropriate term for the instrument or family of instruments followed by the word *ensemble*.

EXAMPLE

guitar ensemble
string ensemble
percussion ensemble

Record *instrumental ensemble* for an accompanying ensemble with one performer to a part consisting of instruments from two or more families of instruments when a more specific term is not available.

Alternative

For an accompanying ensemble with one performer to a part, record the appropriate term for each instrument of the accompanying ensemble instead of the name of the ensemble.

EXAMPLE

violins (2)
viola
cello

> **Resource described:** Concerto for flute with string quartet / Jerome Moross
>
> trumpets (2)
> horn
> trombone
> tuba
>
> **Resource described:** Piano concerto no. 2 in F major for piano and brass quintet / Peter Schickele

6.15.1.8 Instrumental Music for Orchestra, String Orchestra, or Band

For instrumental music intended for orchestra, string orchestra, or band, record an appropriate term from the following list:

> orchestra
> string orchestra
> band

Record *orchestra* for full or reduced orchestra.
Disregard continuo when it is part of an orchestra or string orchestra.

6.15.1.9 One or More Solo Instruments and Accompanying Ensemble

For a work for one or more solo instruments and accompanying ensemble, record:

> a) the term or terms for the solo instrument or instruments by applying the instructions at 6.15.1.4-6.15.1.6 and 6.15.1.12,
> b) the term or terms for the accompanying ensemble by applying the instructions at 6.15.1.7-6.15.1.8.

> **EXAMPLE**
>
> violin
> orchestra

Resource described: Rhapsody for solo violin and orchestra / Mary Jeanne van Appledorn

piano
orchestra
Resource described: Concierto no. 1 para piano y orquesta : Atlántico / Zulema de la Cruz

piano
woodwind ensemble
Resource described: Concertino for piano and woodwind quintet / by John Diercks

harpsichord
instrumental ensemble
Resource described: Concerto pour clavecin et ensemble instrumental / Jean Françaix

piano
violin
cello
orchestra
Resource described: Konzert für Klavier, Violine, Violoncello und Orchester C-Dur op. 56 : Tripelkonzert / Ludwig van Beethoven

flute
oboe
clarinet
bassoon
orchestra
Resource described: Quadruple concerto : pour flûte, hautbois, clarinette et basson avec accompagnement d'orchestre / Jean Françaix

pianos (2)
string orchestra
Resource described: Divertimento for string orchestra and two pianos / by Ulric Cole

violin
viola
orchestra
Resource described: Sinfonie concertanto in E♭ a violino e viola principale, 2 violini, 2 viole, 2 oboe, 2 corni, violoncello, e basso / di Amadeo Wolfgango Mozart

6.15.1.10 Solo Voices

Record an appropriate term from the following list to identify a type of solo voice:

soprano
mezzo-soprano
alto
tenor
baritone
bass

> **EXAMPLE**
>
> sopranos (2)
> alto
> instrumental ensemble
> **Resource described:** Stabat Mater : in G minor : for 2 sopranos, alto, 2 violins & basso continuo / Girolamo Abos ; edited by Alejandro Garri ; assisted by Kent Carlson
>
> soprano
> piano
> **Resource described:** Dos canciones para soprano y piano / Federico Ibarra
>
> soprano
> accordion
> **Resource described:** Drei Lieder für Soprano und Akkordeon / Horst Lohse ; nach Gedichten von Ingo Cesaro

Record other terms as appropriate.

> **EXAMPLE**
>
> bass-baritone
>
> countertenor

If no specific voice types or ranges can be ascertained for two or more solo voices of different ranges, record an appropriate term from the following list:

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

Record other terms as appropriate.

> **EXAMPLE**
>
> children's solo voices

For compositions that include solo voices with chorus, record the solo voices, the appropriate terms for the chorus (see **6.15.1.11**) and the accompaniment, if any.

> **EXAMPLE**
>
> soprano
> tenor
> mixed voices
> orchestra
> **Resource described:** Te Deum : for mixed voices (with soprano and tenor solo) and orchestra / Georges Bizet

6.15.1.11 Choruses

For a choral ensemble, record an appropriate term from the following list:
> mixed voices
> men's voices
> women's voices
> unison voices

Record other terms as appropriate.

> **EXAMPLE**
>
> children's voices

6.15.1.12 Indeterminate Medium of Performance

If the specific medium of performance, or any part of it, is not stated in the resource or other source, record that part of the medium of performance as instructed at 6.15.1.12.1-6.15.1.12.4 (in that order of priority).

6.15.1.12.1 One Family of Instruments, Collective Term, Etc.

If only the family of instruments or voices (see 6.15.1.10), 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.

> **EXAMPLE**
>
> accordion
> plucked instrument
> violin
> **Resource described:** Trio pour accordéon de concert, violon et instrument à cordes pincées / Alain Abbott
>
> keyboard instrument
> **Resource described:** Three inventions for keyboard / Howard Boatwright.

6.15.1.12.2 Range or General Type of Instrument or Voice

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 or type.

> **EXAMPLE**
>
> horn
> violin

viola
bass instrument
Resource described: 6 Quartette für Horn, Violine, Viola und Basso, op. 2 / von Leopold Kohl ; Rev., R. Ostermeyer.

treble instrument
organ
Resource described: Eight chorale preludes for treble instrument and organ / by Randall Sensmeier

melody instrument
piano
Resource described: Suite für ein Melodieinstrument (Violine, Querflöte, Oboe, Viola, Klarinette (B), Saxophon (B), Trompete (B), Englischhorn (F), Horn (F), Violoncello oder Fagott) und Klavier / Hans-Walter Slembeck

high voice
piano
Resource described: Vocalise, op. 34, no. 14, for high voice and piano / Rachmaninoff

female voice
trombone
Resource described: Merrie English love songs : for woman's voice and trombone / Sharon Davis

voice
marimba
Resource described: Five songs for voice and marimba / Lynn Glassock ; text by Emily Dickinson

6.15.1.12.3 Some Instruments, Etc., Unspecified

If:
    some parts of the medium are indicated by the composer, or are available from any other source
and
    other parts are unspecified or are indicated as *unspecified* or a similar term
then:
    record the individual parts of the medium as instructed at 6.15.1.5-6.15.1.11.
Also use *unspecified* or a similar term, as appropriate.

EXAMPLE

unspecified instrument
piano
Resource described: Three carols for piano and solo instrument / David Moore

6.15.1.12.4 Medium Unspecified

If no medium of performance is specified by the composer, and none can be ascertained from any other source, record *unspecified.*

Exception

If there are two or more such works by the same composer, record the number of parts or voices.
Use *voices* to indicate both vocal and instrumental parts.

EXAMPLE

voices (3)
Resource described: Canzonets, or, Little short songs to three voyces / published by Thomas Morley. **Preferred title:** Canzonets

voices (5–6)
Resource described: Canzonets, or, Little short aers to five and six voices / by Thomas Morley. **Preferred title:** Canzonets

voices (4)
Resource described: Fourteen canzonas for four instruments / Claudio Merulo. **Preferred title:** Canzonas

voices (5–6)
Resource described: Madrigals of 5 and 6 parts, apt for the viols and voices / made & published by Thomas Weelkes. **Preferred title:** Madrigals

Marked-up copy

6.28.1.9 Additions to Access Points Representing Musical Works with Titles That Are Not Distinctive

Make additions to access points if the preferred title for the work (see 6.14.2) consists solely of the name of a type, or of two or more types, of composition. Add the following elements (in this order):
    a) medium of performance (see 6.28.1.9.1)
    b) numeric designation (see 6.28.1.9.2)
    c) key (see 6.28.1.9.3).

> **EXAMPLE**
>
> Enesco, Georges, 1881‑1955. Sonatas, violin, piano, no. 2, op. 6, F minor

6.28.1.9.1 Medium of Performance

Add the medium of performance (see 6.15) by recording the elements that apply in the following order: ~~following the instructions at 6.15 . Record the elements in the following order:~~

    a) voices
    b) keyboard instrument if there is more than one non-keyboard instrument
    c) the other instruments in score order
    d) continuo

For a work for solo instrument or instruments and accompanying ensemble, record the terms for the solo instrument or instruments followed by the term for the accompanying ensemble.

Exceptions

    a) Do not add the medium of performance if one or more of the following conditions apply:

        i) the medium is implied by the title

EXAMPLE

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, the medium of performance is not the one
implied by the title, add the medium.

EXAMPLE

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

Rapf, Kurt. Requiem, organ, horns (4), trumpets (4), trombones (3),
tuba, percussion

Raff, Joachim, 1822–1882. Sinfonietta, flutes (2), oboes (2), clarinets
(2), bassoons (2), horns (2), op. 188, F major

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

ii) the work consists of a set of compositions for different
media, or is one of a series of works with the same title but
for different media

> **EXAMPLE**
>
> 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

iii) the medium was not indicated by the composer

iv) the medium of performance cannot be recorded succinctly and other elements are more useful for identifying the work (e.g., thematic index number or opus number, see 6.16).

> **EXAMPLE**
>
> Mozart, Wolfgang Amadeus, 1756–1791. Divertimenti, K. 251, D major

b) If there is more than one part for a particular instrument or voice, do not add the number of parts if the number is implicit in the preferred title.

> **EXAMPLE**
>
> Boccherini, Luigi, 1743-1805. Duets, violins, G. 58, A major
>
> Stamitz, Karl, 1745-1801. Quartets, violin, violas, cello, op. 2. No. 6

 Atterberg, Kurt, 1887-1974. Quartets, violins, viola, cello, no. 2, op. 11

 Rosetti, Antonio, approximately 1750-1792. Quartets, clarinets, horns, M. B17, E♭ major

 but

White, Ian, 1955- Quintets, euphoniums (3), tubas (2)

Aladov, N. (Nikolaĭ), 1890-1972. Scherzo, flutes (2), clarinets (2)

 Lawes, William, 1602-1645. Suites, viols (4), no. 1, C minor

c) Do not add the number of players for percussion.

EXAMPLE

Glanville-Hicks, Peggy. Sonatas, piano, percussion
For piano and 4 percussionists

d) Omit the designation of the key in which an instrument is pitched or terms indicating a range (e.g.,*alto, tenor, bass).*

EXAMPLE

Goehr, Alexander, 1932- Fantasias, clarinet, piano, op. 3
For clarinet in A and piano

Debussy, Claude, 1862-1918. Rhapsodies, saxophone, orchestra
For alto saxophone and orchestra

e) Omit alternative or doubling instruments.

EXAMPLE

Hoffmeister, Franz Anton, 1754-1812. Sonatas, flute, piano, op. 12
For flute (or violin) and piano

Holliger, Heinz. Trio, oboe, viola, harp
For oboe (doubling on English horn), viola, and harp

f) For an accompanying ensemble with one performer to a part, record the appropriate term for the ensemble (see ~~6.15.1.6~~ 6.15.1.7) rather than the individual instruments.

EXAMPLE

Baker, David, 1931- Sonatas, violin, string ensemble
For jazz violin and string quartet

g) Omit solo voices if the medium includes a chorus.

EXAMPLE

Hailstork, Adolphus C. Spirituals, mixed voices, orchestra
For 2 solo sopranos, S.A.T.B. chorus, and orchestra

h) *If:*
the work is not in a "popular" idiom
and
the preferred title for the work consists solely of the name of a type, or of two or more types, of composition for solo voice (e.g., *Lieder, Mélodie, Songs*)
and
the voice is accompanied by anything other than a keyboard stringed instrument alone
then:
add the medium of performance using the name of the accompanying instrument(s) or ensemble, followed by the word *accompaniment.*
If such a work is not accompanied, use *unaccompanied*.

EXAMPLE

Sor, Fernando, 1778-1839. Songs, guitar accompaniment
For voice and guitar

Hamel, Micha. Lieder, percussion accompaniment
For voice and percussion

Bennett, Sharon. Vocalises, unaccompanied
For unaccompanied voice.

Goehr, Alexander, 1932- Songs, clarinet, viola accompaniment
For voice, clarinet, and viola

Alternative

Do not apply some or any of the exceptions.

6.28.1.9.2 Numeric Designation

Add a numeric designation ~~following the instructions at~~ (see 6.16).

6.28.1.9.3 Key

Add the key ~~following the instructions at~~ (see 6.17).

6.28.1.9.4 Additions for Access Points When Medium of Performance, Etc. Insufficient, or Not Available

If:
   the titles are not distinctive
and
   the medium of performance, numeric designation, and key are not sufficient, or are not available, to distinguish between them
then:
   add one 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)
   c) any other identifying element, such as place of composition (see 6.5), or the name of the first publisher (see 6.6).

> **EXAMPLE**
>
> Delius, Frederick, 1862‑1934. Pieces, piano (1890)
>
> Delius, Frederick, 1862‑1934. Pieces, piano (1923)
>
> Krebs, Johann Ludwig, 1713‑1780. Trios ~~sonatas~~, flutes, continuo (Nuremberg, Germany)
>
> Geminiani, Francesco, 1687‑1762. Solos, flute, continuo (Bland)
>
> Philidor, Pierre Danican, 1681‑1731. Suites, op. 1 (Foucault)
>
> Agnesi, Maria Teresa, 1720‑1795. Sonatas, harpsichord, G major (Badische Landesbibliothek Karlsruhe)
>
> Agnesi, Maria Teresa, 1720‑1795. Sonatas, harpsichord, G major (Biblioteca estense)
>
> Gervasio, Giovanni Battista, approximately 1725‑approximately 1785. Sonatas, mandolin, continuo, D major (Bibliothèque nationale de France L 2768)
>
> Gervasio, Giovanni Battista, approximately 1725‑approximately 1785. Sonatas, mandolin, continuo, D major (Bibliothèque nationale de France Ms. 2082)

6.28.1.10 Additions to Access Points Representing Musical Works with Distinctive Titles

Make additions to access points if needed to distinguish the access point from one that is the same or similar but represents a different work or represents a person, family, corporate body, or place. Add one of the following elements, as appropriate:

either

a) the medium of performance (see 6.28.1.9.1)

or

b) another distinguishing characteristic of the work (see 6.6).

Use the same type of addition for each of the access points for different musical works with identical titles.

> **EXAMPLE**
>
> Debussy, Claude, 1862‑1918. Images, orchestra
>
> Debussy, Claude, 1862‑1918. Images, piano

not Debussy, Claude, 1862‑1918. Images (Piano work)

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

Granados, Enrique, 1867‑1916. Goyescas (Piano work)
not Granados, Enrique, 1867‑1916. Goyescas, piano

6.28.1.10.1 Additions to Resolve Conflict

If the additions at **6.28.1.10** do not resolve the conflict, add one or more of the following:

a) a numeric designation (see **6.28.1.9.2**)
b) key (see **6.28.1.9.3**)
c) the year of completion of composition (see **6.4**)
d) the year of original publication (see **6.4**)
and/or
e) any other identifying element, such as place of composition (see **6.5**), or the name of the first publisher (see **6.6**).

> **EXAMPLE**
>
> Bach, Johann Sebastian, 1685‑1750. Was Gott tut, das ist wohlgetan (Chorale prelude)
>
> 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

Clean copy

6.28.1.9 Additions to Access Points Representing Musical Works with Titles That Are Not Distinctive

Make additions to access points if the preferred title for the work (see **6.14.2**) consists solely of the name of a type, or of two or more types, of composition. Add the following elements (in this order):

   a) medium of performance (see **6.28.1.9.1**)
   b) numeric designation (see **6.28.1.9.2**)
   c) key (see **6.28.1.9.3**).

> **EXAMPLE**
>
> Enesco, Georges, 1881‑1955. Sonatas, violin, piano, no. 2, op. 6, F minor

6.28.1.9.1 Medium of Performance

Add the medium of performance (see **6.15**) by recording the elements that apply in the following order:

   a) voices
   b) keyboard instrument if there is more than one non-keyboard instrument
   c) the other instruments in score order
   d) continuo

For a work for solo instrument or instruments and accompanying ensemble, record the terms for the solo instrument or instruments followed by the term for the accompanying ensemble.

Exceptions

   a) Do not add the medium of performance if one or more of the following conditions apply:

   i) the medium is implied by the title

EXAMPLE

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, the medium of performance is not the one implied by the title, add the medium.

EXAMPLE

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

Rapf, Kurt. Requiem, organ, horns (4), trumpets (4), trombones (3), tuba, percussion

Raff, Joachim, 1822–1882. Sinfonietta, flutes (2), oboes (2), clarinets (2), bassoons (2), horns (2), op. 188, F major

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

ii) the work consists of a set of compositions for different media, or is one of a series of works with the same title but for different media

EXAMPLE

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

iii) the medium was not indicated by the composer

iv) the medium of performance cannot be recorded succinctly and other elements are more useful for identifying the work (e.g., thematic index number or opus number, see 6.16).

EXAMPLE

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

b) If there is more than one part for a particular instrument or voice, do not add the number of parts if the number is implicit in the preferred title.

EXAMPLE

Boccherini, Luigi, 1743-1805. Duets, violins, G. 58, A major

Atterberg, Kurt, 1887-1974. Quartets, violins, viola, cello, no. 2, op. 11

Rosetti, Antonio, approximately 1750-1792. Quartets, clarinets, horns, M. B17, E♭ major

but

White, Ian, 1955- Quintets, euphoniums (3), tubas (2)

Aladov, N. (Nikolaĭ), 1890-1972. Scherzo, flutes (2), clarinets (2)

Lawes, William, 1602-1645. Suites, viols (4), no. 1, C minor

c) Do not add the number of players for percussion.

EXAMPLE

Glanville-Hicks, Peggy. Sonatas, piano, percussion
For piano and 4 percussionists

d) Omit the designation of the key in which an instrument is pitched or terms indicating a range (e.g.,*alto, tenor, bass).*

EXAMPLE

Goehr, Alexander, 1932- Fantasias, clarinet, piano, op. 3
For clarinet in A and piano

Debussy, Claude, 1862-1918. Rhapsodies, saxophone, orchestra
For alto saxophone and orchestra

e) Omit alternative or doubling instruments.

EXAMPLE

Hoffmeister, Franz Anton, 1754-1812. Sonatas, flute, piano, op. 12
For flute (or violin) and piano

Holliger, Heinz. Trio, oboe, viola, harp
For oboe (doubling on English horn), viola, and harp

f) For an accompanying ensemble with one performer to a part, record the appropriate term for the ensemble (see 6.15.1.7) rather than the individual instruments.

> EXAMPLE
>
> Baker, David, 1931- Sonatas, violin, string ensemble
> **For jazz violin and string quartet**

g) Omit solo voices if the medium includes a chorus.

> EXAMPLE
>
> Hailstork, Adolphus C. Spirituals, mixed voices, orchestra
> **For 2 solo sopranos, S.A.T.B. chorus, and orchestra**

h) *If:*
  the work is not in a "popular" idiom
  and
  the preferred title for the work consists solely of the name of a type, or of two or more types, of composition for solo voice (e.g., *Lieder, Mélodie, Songs*)
  and
  the voice is accompanied by anything other than a keyboard stringed instrument alone

then:
  add the medium of performance using the name of the accompanying instrument(s) or ensemble, followed by the word *accompaniment.*
  If such a work is not accompanied, use *unaccompanied*.

> EXAMPLE
> Sor, Fernando, 1778-1839. Songs, guitar accompaniment
> **For voice and guitar**
>
> Hamel, Micha. Lieder, percussion accompaniment
> **For voice and percussion**
>
> Bennett, Sharon. Vocalises, unaccompanied
> **For unaccompanied voice.**

> Goehr, Alexander, 1932- Songs, clarinet, viola accompaniment
> For voice, clarinet, and viola

Alternative

> Do not apply some or any of the exceptions.

6.28.1.9.2 Numeric Designation

Add a numeric designation (see 6.16).

6.28.1.9.3 Key

Add the key (see 6.17).

6.28.1.9.4 Additions for Access Points When Medium of Performance, Etc. Insufficient, or Not Available

If:

the titles are not distinctive

and

the medium of performance, numeric designation, and key are not sufficient, or are not available, to distinguish between them

then:

add one 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)
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> EXAMPLE
>
> Delius, Frederick, 1862‑1934. Pieces, piano (1890)
>
> Delius, Frederick, 1862‑1934. Pieces, piano (1923)

Krebs, Johann Ludwig, 1713‑1780. Trios, flutes, continuo (Nuremberg, Germany)

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

Philidor, Pierre Danican, 1681‑1731. Suites, op. 1 (Foucault)

Agnesi, Maria Teresa, 1720‑1795. Sonatas, harpsichord, G major (Badische Landesbibliothek Karlsruhe)

Agnesi, Maria Teresa, 1720‑1795. Sonatas, harpsichord, G major (Biblioteca estense)

Gervasio, Giovanni Battista, approximately 1725‑approximately 1785. Sonatas, mandolin, continuo, D major (Bibliothèque nationale de France L 2768)

Gervasio, Giovanni Battista, approximately 1725‑approximately 1785. Sonatas, mandolin, continuo, D major (Bibliothèque nationale de France Ms. 2082)

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or

b) another distinguishing characteristic of the work (see 6.6).

Use the same type of addition for each of the access points for different musical works with identical titles.

EXAMPLE

Debussy, Claude, 1862‑1918. Images, orchestra

Debussy, Claude, 1862‑1918. Images, piano
not Debussy, Claude, 1862‑1918. Images (Piano work)

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

Granados, Enrique, 1867‑1916. Goyescas (Piano work)
not Granados, Enrique, 1867‑1916. Goyescas, piano

6.28.1.10.1 Additions to Resolve Conflict

If the additions at 6.28.1.10 do not resolve the conflict, add one or more of the following:

a) a numeric designation (see 6.28.1.9.2)

b) key (see 6.28.1.9.3)

c) the year of completion of composition (see 6.4)

d) the year of original publication (see 6.4)

and/or

e) any other identifying element, such as place of composition (see 6.5), or the name of the first publisher (see 6.6).

> **EXAMPLE**
>
> Bach, Johann Sebastian, 1685‑1750. Was Gott tut, das ist wohlgetan (Chorale prelude)
>
> 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