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)

Background and rationale

RDA provides two distinct methods for recording medium of performance information. Medium of performance as a data element may be recorded according to instructions in 6.15, while medium of performance as part of an authorized access point may be recorded according to instructions in 6.28. This proposal seeks to differentiate between the instructions for medium of performance in authorized access points, which were largely carried over from AACR2, and the instructions for medium of performance as a data element. It also seeks to make the instructions for medium of performance as a data element more granular.

In AACR2, the rules for creating uniform titles were geared toward creating the *shortest heading possible* that uniquely identifies a work and collocates several instances of the same work. Thus, if a title is sufficiently distinct (e.g. "Valentine waltzes") it was not considered necessary to add medium of performance ("piano") to achieve the goals of identification and collocation. In AACR2, the medium of performance of a musical work was only included in uniform titles when the initial title element consisted of the name(s) of one or more type(s) of composition (see AACR2 25.30) or if such a statement was needed in order to break a conflict between different works with the same distinctive title (see AACR2 25.31).

Furthermore, under AACR2, as a means of limiting the length of uniform titles, explicit data concerning medium of performance was not added when this information was already implicit in the title, such as number of instruments or the makeup of standard combinations of instruments: "Duets, flutes" not "Duets, flutes (2);" and, "Quartets, strings" not "Quartets, violins (2), viola, violoncello." Brevity comes at a cost; implicitness does not serve users well, for instance, if they are not versed in traditional Western music concepts of what a "standard combination" of instruments is.

By contrast, RDA includes provisions for the medium of performance of a musical work to be recorded as a data element, regardless of whether or not the medium of performance will also be included as part of the authorized access point for the work (see RDA 6.15). In separating the activities of recording elements and constructing access points, RDA allows for the recording of data at a more granular level, which is of great potential benefit to library users. An analogous situation is the recording of field of activity, occupation, and

gender, not as part of an authorized access point for a creator, but as a set of elements that may be indexed and retrieved on their own. In terms of medium of performance, a common scenario is that of a group of musicians who wish to perform together seeking to obtain scores and parts that match the vocal or instrumental makeup of that group.

In the current text of RDA, the set of instructions that deals with medium of performance as an element (6.15) mostly replicates AACR2 rules for formulating the medium of performance portion of the uniform title, with all of their restrictive and sometimes counterintuitive measures. The RDA instructions that deal with medium of performance as part of an authorized access point (6.28.1.9--6.28.1.10) simply refer the cataloger to 6.15. While the instructions in 6.15 could be considered suitable for constructing an encapsulation of the medium of performance for use in an authorized access point, they are inadequate for recording a fair and thorough representation of the performing forces required to play a piece of music.

These proposed revisions to RDA move the existing instructions, which are better suited to constructing authorized access points, from 6.15 to 6.28. At the same time, the proposed new instructions at 6.15 provide guidance on recording medium of performance in a standard but more granular fashion. These new instructions allow for the independent recording of explicit medium of performance data, regardless of what is implicit in a work's title, in the following specific ways (using proposed instruction numbers):

6.15.1.3
- allowing for recording of medium of performance without regard to the order of terms
- allowing for recording of the number of parts, if more than one, for an instrument or voice (such as "flutes (2)" even when the preferred title is "Duets")
- allowing for recording of the number of players, if more than one, of percussion instruments (such as "percussion (3 players)")

6.15.1.4
- allowing for recording of individual instruments that form a standard combination (such as "violin viola cello" instead of "strings" even when the preferred title is *Trio* or *Trios*), by virtue of the removal of the third exception

6.15.1.5.1
- providing guidance on how to record an instrument (keyboard or non-keyboard) played with an exceptional number of hands (such as "viola, 4 hands")

6.15.1.5.2, Optional addition
- allowing for the recording of instrument range or key if considered important for identification and access (such as "tenor saxophone")

6.15.1.5.3
- allowing for recording of alternative instruments (such as "clarinet piano" and "viola piano" for a work that may be performed by either a clarinetist or violist, with piano)
- allowing for recording of doubling instruments (such as "flute piccolo piano" for a work in which a flutist is also required to play piccolo for a portion of it) and an option to omit doubling instruments

6.15.1.6, Alternative
- allowing for the recording of individual instruments in an accompanying ensemble with one performer to a part (such as "violins (2) viola cello" instead of or in addition to "string ensemble")

6.15.1.9
- allowing for the recording of the solo voices in a work for solo voices and chorus (such as "soprano tenor mixed voices instrumental ensemble")

In addition, these revisions better align the RDA medium of performance element with medium of performance vocabularies that are currently in development and which could be used as a substitute vocabulary encoding scheme under RDA 0.12.

The instructions in proposed 6.28.1.9.1 cast most of the legacy instructions for recording medium of performance in authorized access points as exceptions to the general directive to record medium of performance as instructed in (the proposed revision of) 6.15. These exceptions, for the most part, would continue the current method of recording or not recording medium of performance in an authorized access point, in the following ways (using proposed instruction numbers):

6.28.1.9.1
- prescribing an order for medium of performance terms

6.28.1.9.1 Exception a)
- *not* recording the medium of performance under certain circumstances

6.28.1.9.1 Exception b)
- omitting the number of parts for an instrument or voice when implicit in the preferred title

6.28.1.9.1 Exception c)
- omitting the number of players for a percussion ensemble

6.28.1.9.1 Exception d)

- omitting the designation of key or range from an instrument

6.28.1.9.1 Exception e)
- omitting alternative or doubling instruments

6.28.1.9.1 Exception f)
- using a collective term to describe an accompanying ensemble

6.28.1.9.1 Exception g)
- omitting solo voices if the medium includes a chorus

6.28.1.9.1 Exception h)
- appending the term *accompanied* to instrument(s) other than a keyboard stringed instrument or ensemble accompanying a work for solo voice
- using the term *unaccompanied* for a solo vocal work that is not accompanied

Thus, the two separate actions of recording medium of performance and constructing an authorized access point will be supported by two separate sets of instructions--one that will advance the searchability and utility of authority data (6.15.1), and one that preserves the integrity of existing access points (6.28.1.9.1).

To accommodate these revisions to 6.15.1 and 6.28.1.9, the addition of illustrative examples; the revision, relocation, or removal of problematic or inappropriate examples; and, the renumbering of instructions as needed are also proposed.

During the course of preparing the proposal, other candidates for revision were identified. These minor yet helpful revisions are also proposed. They include:

- moving presentation instructions for number of parts to Appendix E.1.1
- clarifying the instruction pertaining to continuo in 6.15.1.3
- adding "piano (not fortepiano or pianoforte)" to the list of instruments that are known by more than one name in English in proposed 6.15.1.5
- recasting the recording of number of parts or voices when the medium of performance is unspecified as an exception to proposed 6.15.1.11.4
- moving the exception for when not to add medium of performance to an authorized access point from 6.28.1.9 to proposed 6.28.1.9.1 as Exception a)

The proposal is organized as follows:
- 6.15 proposed revision and clean copy
- 6.28 proposed revision and clean copy
- Appendix E.1.1 proposed revision and clean copy

A full list of the changes proposed in 6.15.1, 6.28.1.9, 6.28.1.10, and Appendix E.1.1 is included as an appendix to the proposal.

Assessment of impact

These revisions will improve the discoverability of musical works, and will improve the usability of authority records for music catalogers.

Most newly created authorized access points will continue to be compatible with existing AACR2 headings, meeting the RDA objective of Continuity (0.4.2.4). However, the elimination of instructions to use terms for standard combinations of instruments at the current 6.15.1.5, without the addition of an exception for standard combinations under 6.28.1.9, will result in differences between a subset of uniform title headings created under AACR2 (and authorized access points created under the current text of RDA) and new authorized access points created according to the revised text of RDA.

For example, a valid uniform title heading created according to AACR2 (or according to the current text of RDA) for a typical string trio (violin, viola, and cello) is *Trio, strings*. According to the same instruction, if the preferred title were something other than *Trio* or *Trios,* the medium of performance would be given as *string trio.* If the standard combinations instruction is eliminated as we propose, the authorized access point will state the full medium of performance as *violin, viola, cello*, offering precision and clarity to the user.

We believe that in the case of standard combinations, the objectives of Responsiveness to User Needs (0.4.2.1) and Cost Efficiency (0.4.2.2) outweigh that of Continuity. We believe that users are better served by access points that name the instruments specifically rather than assume that users would be familiar with a concept that is only applicable to Western art music. We also believe that catalogers can more easily, efficiently, and consistently create authorized access points for musical works without first determining if the medium of performance is in fact a standard combination (e.g., a string trio) and then determining which term to record (e.g., *strings* or *string trio*) based on what the preferred title is.

We also feel that there is precedent for this change in the development and revision of RDA. Unlike AACR2, RDA places no restrictions on the number of terms that can be recorded in a medium of performance statement, effectively allowing for the naming of all individual instruments. The current instruction for standard combinations subverts this vision by compressing the medium of performance to a single term or phrase that does not allow the naming of individual instruments. Eliminating the instructions for standard combinations will solve this problem.

While this change in practice would cause a large number of headings created under AACR2 and the current text of RDA to no longer be valid as authorized access points in a RDA environment, it would be fairly easy to revise them programmatically, since there is a one-to-one correspondence.

Future directions

In formulating this proposal, the constituencies represented by the Joint Working Group felt that the instructions concerning solo voices and indeterminate medium of performance in 6.15 will need to be investigated more fully. In AACR2, solo voices were hardly ever a part of a heading, due to instructions that omitted solo voices if it was implied or if the medium of performance included a chorus. Therefore not much thought was given to the idea of how to record a solo voice if a song could be sung by more than one type of voice, since it would not appear in the heading. But since this can be recorded as a separate element, and not just as part of an authorized access point, it is unclear what should be done. If a work can be sung by either a soprano or tenor voice, should *soprano* be recorded with *tenor* recorded as an alternative voice? Should a more generic term be recorded, like *voice*? Because vocal music presents different challenges than purely instrumental music, more thought needs to be given to this problem.

The instructions for indeterminate medium of performance also require more investigation. The boundaries between the categories described in current 6.15.1.13 (proposed 6.15.1.11) seem to be blurry or have some overlap. There are also issues to resolve concerning how an unspecified medium of performance statement should be recorded.

This proposal has been endorsed by the Cataloguing Commission of IAML (International Association of Music Libraries, Archives and Documentation Centres).

Proposed revision

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 instructions at **6.15.1.4–6.15.1.13 6.15.1.11**.
~~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.~~
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, ~~add~~ 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. ~~Add the numeral in parentheses after the name of that instrument or voice unless the number is otherwise implicit in the preferred title.~~

> **EXAMPLE**
>
> flutes (2)
> clarinets (2)
>
> viols (5)
>
> violins (2)
> viola
> cello
>
> percussion (3 players)
> ~~but~~
>
> ~~violins~~
> ~~**Preferred title:** Duets~~

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 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~~ 6.15.1.5 and ~~6.15.1.13~~ 6.15.1.11 .

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).

~~If the work is for a standard combination of instruments, apply the instructions at 6.15.1.5.~~

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).

~~6.15.1.5 Standard Combinations of Instruments~~

~~For works for three to five instruments that fall into one of the standard combinations in the table, use the table to choose the terms recorded in the following situations:~~

~~When the preferred title resulting from the application of 6.14.2.4 and 6.14.2.5 is *Trio, Trios, Quartet, Quartets, Quintet, or Quintets*, record the terms in the right-hand column of the table.~~

~~When the preferred title resulting from the application of 6.14.2.4 and 6.14.2.5 is not *Trio, Trios, Quartet, Quartets, Quintet, or Quintets*, record the terms in the left-hand column of the table.~~

~~When the preferred title resulting from the application of 6.14.2.4 and 6.14.2.5 is not *Trio, Trios, Quartet, Quartets, Quintet, or Quintets* and the work is for a combination other than one listed in the centre column of the table, record each instrument.~~

TABLE 6.2

Standard Combination	Instrumentation	Term or Terms 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

EXAMPLE

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

~~6.15.1.6~~ 6.15.1.5 Individual Instruments

When recording an individual type of instrument, 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.

For keyboard instruments, use an appropriate term from this list:

piano

piano, 4 hands

pianos (2)

pianos (2), 8 hands

organs (2)

~~6.15.1.6.1~~ 6.15.1.5.1 ~~Application of Terms~~ Number of Hands

Apply the terms listed as follows:

a) Record *piano* for one instrument, two hands.

b) Record *pianos (2)* for two instruments, four 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

6.15.1.6.2 Omit Elements 6.15.1.5.2 Pitch and Range of Instruments

Omit the following elements:

a) the designation of the key in which an instrument is pitched

> EXAMPLE
> clarinet
> **not** clarinet in A

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

EXAMPLE

recorder
not alto recorder

saxophone
not tenor saxophone

c) the names of alternative instruments.

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 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

6.15.1.7 6.15.1.6 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

6.15.1.8 6.15.1.7 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 6.15.1.8 One or More Solo Instruments and Accompanying Ensemble

For a work for one or more solo instruments and accompanying ensemble, record one or more terms for the solo instrument or instruments and ~~the~~ one or more terms for the accompanying ensemble~~, in that order~~.

For the solo instruments, see 6.15.1.4, ~~6.15.1.6~~ 6.15.1.5, and ~~6.15.1.13~~ 6.15.1.11.

For the accompanying ensemble, see ~~6.15.1.7~~ 6.15.1.6~~–6.15.1.8~~ 6.15.1.7.

EXAMPLE

violin
orchestra
Resource described: Rhapsody for solo violin and orchestra / Mary Jeanne van Appledorn~~. **Preferred title:** Rhapsodies~~

piano
orchestra
Resource described: Concierto no. 1 para piano y orquesta : Atlántico / Zulema de la Cruz~~. **Preferred title:** Concertos~~

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~~. **Preferred title:** Concertos~~

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

~~woodwind quartet~~

<u>flute</u>

<u>oboe</u>

<u>clarinet</u>

<u>bassoon</u>

~~string~~ orchestra

Resource described: Quadruple concerto : pour flûte, hautbois, clarinette et basson avec accompagnement d'orchestre / Jean Françaix. ~~**Preferred title:** Concertos~~

pianos (2)

string orchestra

Resource described: Divertimento for string orchestra and two pianos / by Ulric Cole. ~~**Preferred title:** Divertimenti~~

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. ~~**Preferred title:** Sinfonie concertanti~~

~~6.15.1.10~~ <u>6.15.1.9</u> 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

~~orchestra~~ <u>instrumental ensemble</u>

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. ~~**Preferred title:** Stabat Mater~~

soprano

piano

Resource described: Dos canciones para soprano y piano / Federico Ibarra. ~~**Preferred title:** Canciones~~

> soprano
> accordion
> Resource described: Drei Lieder für Soprano und Akkordeon / Horst Lohse ; nach Gedichten von Ingo Cesaro

Record other terms as appropriate.

> EXAMPLE
>
> high voice
> 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, only the appropriate terms for the chorus (see 6.15.1.11 6.15.1.10) 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 6.15.1.10 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 Accompaniment for Songs, Lieder, Etc.

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:

record the name of the accompanying instrument(s) or ensemble, followed by the word *accompaniment*.

If such a work is not accompanied, record *unaccompanied*.

> **EXAMPLE**
>
> guitar accompaniment
>
> **Resource described:** Music for voice & guitar : a collected edition / Fernando Sor ; edited and engraved by Jan de Kloe, with historical notes by Matanya Ophee. **Preferred title:** Songs

unaccompanied

Resource described: 40 vocalises / Sharon Bennett. Preferred title: Vocalises

percussion accompaniment

Resource described: Zwei Lieder for soprano and percussion, 1993 / Micha Hamel ; text, Paul Celan. Preferred title: Lieder

clarinet, viola accompaniment

Resource described: Three songs for voice, clarinet, and viola, (1996) (texts by Sir James Frazer from Ovid's "Fasti") / Alexander Goehr. Preferred title: Songs

6.15.1.13 6.15.1.11 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 6.15.1.13.1 6.15.1.11.1–6.15.1.13.5 6.15.1.11.4 (in that order of priority).

6.15.1.13.1 6.15.1.11.1 One Family of Instruments, Collective Term, Etc.

If only the family of instruments or voices (see 6.15.1.10 6.15.1.9), 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. Preferred title: Trio

voice
chordal instrument
Resource described: Tierkreis : für Mezzosopran oder Alt oder tiefen Tenor und Akkordinstrument : (1975/77) : Werk

Nr. 41 4/5 = Zodiac = Zodiaque / Stockhausen. **Preferred title:** Tierkreis

bass instrument
keyboard instrument
Resource described: Early American hymns : for bass instrument and keyboard / Eleanor Whitsett. **Preferred title:** Early American hymns

~~6.15.1.13.2~~ 6.15.1.11.2 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

low instrument
orchestra
Resource described: Concerto Es-Dur für Posaune (Viola da gamba-Fagott), 2 Hörner ad libitum, 2 Violinen und Basso continuo / Johann Zach ; herausgegeben von Hans Oskar Koch. **Preferred title:** Concertos. **For trombone, viola da gamba, or bassoon and orchestra or string orchestra**

bass instrument
keyboard instrument
Resource described: Early American hymns : for bass instrument and keyboard / Eleanor Whitsett

treble instrument
organ
Resource described: Eight chorale preludes for treble instrument and organ / by Randall Sensmeier. **Preferred title:** Chorale preludes

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. **Preferred title:** Suites

high voice

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

~~male voice~~
~~trombone~~
~~Preferred title: Pieces~~

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

~~6.15.1.13.3~~ 6.15.1.11.3 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 ~~6.15.1.12~~ 6.15.1.10.

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

EXAMPLE

unspecified instrument
piano
Resource described: Three carols for piano and solo instrument / David Moore. ~~Preferred title: Carols~~

~~6.15.1.13.4 Number of Parts or Voices~~

~~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:~~

> ~~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~~

~~6.15.1.13.5~~ 6.15.1.11.4 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:

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

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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 instructions at **6.15.1.4–6.15.1.11**.

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 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** and **6.15.1.11** .

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

6.15.1.5 Individual Instruments

When recording an individual type of instrument, 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 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

6.15.1.5.2 Pitch and Range of Instruments

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 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 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 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 One or More Solo Instruments and Accompanying Ensemble

For a work for one or more solo instruments and accompanying ensemble, record one or more terms for the solo instrument or instruments and one or more terms for the accompanying ensemble.

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 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) 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 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 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 6.15.1.11.1–6.15.1.11.4 (in that order of priority).

6.15.1.11.1 One Family of Instruments, Collective Term, Etc.

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

6.15.1.11.2 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
>
> 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 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 **6.15.1.4–6.15.1.10**.

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 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:

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

Proposed revision

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 6.15 6.28.1.9.1)
  b) numeric designation (see 6.16 6.28.1.9.2)
  c) key (see 6.17 6.28.1.9.3).

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

~~Exception~~

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

~~a) 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

b) 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

c) the medium was not indicated by the composer

d) 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

6.28.1.9.1 Medium of Performance

Add the medium of performance 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

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) 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

Bennett, Sharon. Vocalises, unaccompanied
For unaccompanied voice

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

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

6.28.1.9.2 Numeric Designation

Add a numeric designation following the instructions at 6.16 .

6.28.1.9.3 Key

Add the key following the instructions at 6.17.

~~6.28.1.9.1~~ 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. Trio 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 6.15 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 ~~6.16~~ **6.28.1.9.2**)

b) key (see ~~6.17~~ **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

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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 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

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

but

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

Aladov, N. (Nikolaï), 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) 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
>
> Bennett, Sharon. Vocalises, unaccompanied
> For unaccompanied voice
>
> Hamel, Micha. Lieder, percussion accompaniment
> For voice and percussion

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

6.28.1.9.2 Numeric Designation

Add a numeric designation following the instructions at **6.16** .

6.28.1.9.3 Key

Add the key following the instructions at **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. Trio 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

Proposed revision

E.1 Presentation

E.1.1 Presentation of Access Points

The following table lists the elements that are used in AACR2 headings and references for persons and corporate bodies and in uniform titles and title references.

The center column of the table shows the punctuation that precedes or encloses each element as specified in the rules and/or illustrated in examples.

The right-hand column lists the corresponding RDA elements.

[…]

AACR2 Access Point Elements	Punctuation	RDA Element
Additions to uniform titles for music		
Medium of performance	,	6.15 Medium of Performance
Number of parts or players	()	6.15.Medium of Performance
Number of hands	,	6.15.Medium of Performance
Numeric identifying elements	,	6.16 Numeric Designation of a Musical Work
Key for music	,	6.17 Key
Other identifying elements	()	6.4 Date of Work
		6.5 Place of Origin of the Work
		6.6 Other Distinguishing Characteristic of the Work
Sketches	()	6.12 Other Distinguishing Characteristic of the Expression

AACR2 Access Point Elements	Punctuation	RDA Element
Arrangements	;	6.12 Other Distinguishing Characteristic of the Expression
Vocal and chorus scores	.	6.12 Other Distinguishing Characteristic of the Expression
Librettos and song texts	.	6.12 Other Distinguishing Characteristic of the Expression
Language	.	6.11 Language of Expression

[…]

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E.1 Presentation

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The center column of the table shows the punctuation that precedes or encloses each element as specified in the rules and/or illustrated in examples.

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[…]

AACR2 Access Point Elements	Punctuation	RDA Element
Additions to uniform titles for music		
Medium of performance	,	6.15 Medium of Performance
Number of parts or players	()	6.15.Medium of Performance
Number of hands	,	6.15.Medium of Performance

Numeric identifying elements	,	**6.16 Numeric Designation of a Musical Work**
Key for music	,	**6.17 Key**
Other identifying elements	()	**6.4 Date of Work**
		6.5 Place of Origin of the Work
		6.6 Other Distinguishing Characteristic of the Work
Sketches	()	**6.12 Other Distinguishing Characteristic of the Expression**
Arrangements	;	**6.12 Other Distinguishing Characteristic of the Expression**
Vocal and chorus scores	.	**6.12 Other Distinguishing Characteristic of the Expression**
Librettos and song texts	.	**6.12 Other Distinguishing Characteristic of the Expression**
Language	.	**6.11 Language of Expression**

[…]

Appendix – List of Proposed Changes and Additions in 6JSC/Music/3

Several of the changes and additions involve re-numbering and/or re-naming of existing instructions. To reduce confusion, any proposed change to an instruction number or title is enclosed in square brackets following the current number or title. Instructions that are newly proposed are followed by **[NEW]**. Instructions that are candidates for deletion are followed by **[DELETE]**.

6.15.1.3 Recording Medium of Performance

	Proposed change	*Rationale*
A-1	Delete paragraph 2 on order of elements and move to proposed 6.28.1.9.1 .	Order of elements is a concept more suited to the formulation an authorized access point string.
A-2	Delete instruction to "add the numeral in parentheses … unless the number is otherwise implicit in the preferred title." Instruction to enclose numeral in parentheses added to Appendix E.1.1. Implicit numbering instruction moved to proposed 6.28.1.9.1 Exception b).	Instruction to enclose numeral in parentheses is a display consideration. If the number of instruments or voices is recorded as part of an authorized access point, it should follow the syntax for access points in Appendix E. Implicit numbering is dependent on the preferred title and is more appropriate as an exception in 6.28.1.9.1.
A-3	Instruction to record the number of players if more than one if the term *percussion* is used.	Number of players for percussion is an element that is often used in selecting an appropriate resource.
A-4	Expanding the definition of *continuo.*	Eliminates confusion when instruments used as continuo are specifically named.
A-5	Examples: *horn* added to first example block.	Provides an example of recording a solo instrument.
A-6	Examples: *violin viola cello* added to first example block.	Provides an example of recording the instruments traditionally considered part of a standard combination.
A-7	Examples: *violins (2) viola cello* added to second example block.	Provides an example of recording the instruments traditionally considered a standard combination while also illustrating that a numeral is recorded for the number of parts.
A-8	Examples: *percussion (3 players)* added to second example block	Illustrates the proposed instruction to record number of players when the term *percussion* is used.
A-9	Examples: implied numbering example deleted from second example block	Concept of implied numbering not supported by proposed deletion of implied number of parts instruction from 6.15.1.3.
A-10	References: 6.15.1.13 changed to proposed 6.15.1.11.	

6.15.1.4 Instrumental Music Intended for One Performer to a Part

	Proposed change	*Rationale*
B-1	Delete exception to apply the standard combinations of instruments instruction.	Proposal deletes current 6.15.1.5 (Standard Combinations of Instruments) from RDA.
B-2	References: 6.15.1.6 changed to proposed 6.15.1.5.	
B-3	References: 6.15.1.13 changed to proposed 6.15.1.11.	
B-4	References: 6.15.1.7 changed to proposed 6.15.1.6.	

6.15.1.5 Standard Combinations of Instruments [DELETE]

	Proposed change	*Rationale*
C-1	Delete instruction	See the discussion in the *Assessment of impact* section of the proposal.

6.15.1.6 [6.15.1.5] Individual Instruments

	Proposed change	*Rationale*
D-1	Numbering to 6.15.1.5.	
D-2	"piano (*not* fortepiano *or* pianoforte)" to the list of guide terms.	Reduces confusion in selecting an appropriate term.
D-3	Delete list of keyboard instruments.	The list of keyboard instruments was a closed list that appeared to limit the options for recording a term for a keyboard instrument to those listed.

6.15.1.6.1 [6.15.1.5.1] Application of Terms [Number of Hands]

	Proposed change	*Rationale*
E-1	Numbering to 6.15.1.5.1.	
E-2	Instruction title to "Number of Hands."	Many instruments may be played with an exceptional number of hands, not just a piano.
E-3	Delete the current text.	See above.
E-4	New instruction to specify the number of hands for one instrument if other than two.	See above.
E-5	New instruction for specifying the number of hands for two or more keyboard or mallet instruments.	Provides systematic method of naming the number of hands for two or more keyboard or mallet examples.
E-6	Examples illustrating new instructions.	

6.15.1.6.2 [6.15.1.5.2] Omit Elements [Pitch and Range of Instruments]

	Proposed change	*Rationale*
F-1	Numbering to 6.15.1.5.2.	
F-2	Instruction title to "Pitch and Range of Instruments."	Describes the instruction more accurately.
F-3	Optional addition to record the designation of key or range.	In many cases, the key or range of an instrument is important information to have when selecting an appropriate resource. Framing this as an optional addition gives flexibility to catalogers in deciding when the range or key should be supplied.
F-4	Delete instruction to not record alternative instruments and move to proposed 6.28.1.9.1 Exception e)	It is important for users to know when selecting a resource that a work may be performed by alternate instruments (see proposed 6.15.1.5.3).
F-5	Examples illustrating optional addition.	

6.15.1.5.3 Alternative and Doubling Instruments [NEW]

	Proposed change	*Rationale*
G-1	Record the names of alternative and doubling instruments.	It is important for users to know when selecting a resource that a work may be performed by alternate instruments or that a player is expected to play more than one instrument.
G-2	Optional omission to omit doubling instruments.	Catalogers may not be able to record doubling instruments due to system restrictions. The option provides an out for these situations.
G-3	Examples illustrating instruction.	
G-4	Examples illustrating Optional omission.	

6.15.1.7 [6.15.1.6] Accompanying Ensembles with One Performer to a Part

	Proposed change	*Rationale*
H-1	Numbering to 6.15.1.6.	
H-2	Alternative to record each instrument of the accompanying ensemble instead of or in addition to the name of the ensemble.	It may be desirable in some situations that the instruments in an accompanying ensemble be identified.
H-3	Examples illustrating the Alternative.	

6.15.1.8 [6.15.1.7] Instrumental Music for Orchestra, String Orchestra, or Band

	Proposed change	*Rationale*
I-1	Numbering to 6.15.1.7.	

6.15.1.9 [6.15.1.8] One or More Solo Instruments and Accompanying Ensemble

	Proposed change	*Rationale*
J-1	Numbering to 6.15.1.8.	
J-2	Additional wording to indicate that more than one accompanying ensemble may be recorded.	The current instruction assumed that there would only be one accompanying ensemble. This may not necessarily be the case.
J-3	Delete "in that order" from the last sentence of paragraph 1. Moved to proposed 6.28.1.9.1.	Order of elements is a concept more suited to the formulation an authorized access point string.
J-4	Examples: "Preferred title" portion of existing examples deleted.	Medium of performance may be recorded without regard to what the preferred title is.
J-5	Examples: *piano trio* deleted from existing 4th example, replaced with *piano violin cello.*	Recording the term for a standard combination no longer allowed in proposal.
J-6	Examples: *woodwind quartet* deleted from existing 5th example, replaced with *flute oboe clarinet bassoon.* Accompanying ensemble incorrect, changed to *orchestra.*	Recording the term for a standard combination no longer allowed in proposal.
J-7	Examples: *piano woodwind ensemble* with "Resource described" added after existing 2nd example.	Additional example illustrating the recording of a solo instrument accompanied by an ensemble with one player to a part.
J-8	References: 6.15.1.6 instances changed to proposed 6.15.1.5.	
J-9	References: 6.15.1.13 changed to proposed 6.15.1.11.	
J-10	References: 6.15.1.7 changed to 6.15.1.6	
J-11	References: 6.15.1.8 changed to proposed 6.15.1.7.	

6.15.1.10 [6.15.1.9] Solo Voices

	Proposed change	*Rationale*
K-1	Numbering to 6.15.1.9.	

K-2	Instruction inserted into final paragraph to record the solo voices in a work that includes a chorus; instruction to omit the solo voices moved to proposed 6.28.1.9.1 Exception g).	It is important for users to know when selecting a resource that a work requires vocal soloists.
K-3	Examples: "Preferred title" portion of existing examples deleted.	Medium of performance may be recorded without regard to what the preferred title is.
K-4	Examples: *soprano accordion* added as 3rd example to first example block.	Illustrates that an instrument other than a keyboard stringed instrument that accompanies a voice should be recorded the same way that a keyboard stringed instrument such as piano is recorded, due to the proposed deletion of current 6.15.1.12 from 6.15.
K-5	Examples: *high voice* deleted from second example block, moved to proposed 6.15.1.11.2.	*High voice* is problematic, since the term is indeterminate. Better as an example in proposed 6.15.1.11.2 (current 6.15.1.13.2).
K-6	Examples: *bass-baritone* added to 2nd example block.	Further illustrates instruction to record other terms as appropriate. Bass-baritone is a term often encountered in vocal music.
K-7	Examples: *soprano tenor mixed voices orchestra* added as new example following final paragraph.	Illustrates the proposed insertion to record solo voices in a work that includes a chorus.
K-8	References: 6.15.1.11 changed to proposed 6.15.1.10.	

6.15.1.11 [6.15.1.10] Choruses

	Proposed change	*Rationale*
L-1	Numbering to 6.15.1.10.	

6.15.1.12 Accompaniment for Songs, Lieder, Etc. [DELETE]

	Proposed change	*Rationale*
M-1	Delete instruction, move to proposed 6.28.1.9.1 Exception h).	The instruction is an exceptional practice for works with preferred titles that are types of compositions and that imply the work is for a solo voice. If the accompanying instruments or ensemble is not a keyboard stringed instrument alone, the medium is recorded using the name of the accompanying instruments or ensemble, followed by the word *accompanied.* If the work is not accompanied, only *unaccompanied* is recorded. In AACR2, when medium of performance was confined to a uniform title,

	the practice made sense because the terms for the voice and the keyboard stringed instrument were omitted from the heading if implied by the title. If the accompaniment was for something else, it needed to be indicated, but without having to record the type of voice every single time, since voice was implied in the title. Therefore *acc.* was added to the accompaniment (or *unacc.* if not accompaniment) to indicate that the uniform title identified a work for a solo voice. In RDA, since medium of performance may be recorded as a separate data element according to 6.15, and not just as part of an access point, this practice no longer makes sense, especially since the instruction only applies to a sub-set of vocal works and not all vocal works.	

6.15.1.13 [6.15.1.11] Indeterminate Medium of Performance

	Proposed change	*Rationale*
N-1	Numbering to 6.15.1.11.	
N-2	References: 6.15.1.13.1 changed to proposed 6.15.1.11.1 .	
N-3	References: 6.15.1.13.5 changed to proposed 6.15.1.11.4.	

6.15.1.13.1 [6.15.1.11.1] One Family of Instruments, Collective Term, Etc.

	Proposed change	*Rationale*
O-1	Numbering to 6.15.1.11.1.	
O-2	Examples: *voice chordal instrument* deleted.	The example is confusing because the voice is not indeterminate. The resource described clearly states that the vocal part could be performed by mezzo soprano, alto, or tenor. However the issue of alternative voices needs to be examined further before a recommendation can be made to record alternative voices, but to eliminate confusion, the example should be deleted.
O-3	Examples: *bass instrument keyboard instrument* deleted, moved to proposed 6.15.1.11.2.	Example is illustrating a range or general type of instrument and is better suited as an example in proposed 6.15.1.11.2 (current 6.15.1.13.2).

O-4	Examples: "Preferred title" portion of remaining example deleted.	Medium of performance may be recorded without regard to what the preferred title is.
O-5	References: 6.15.1.10 changed to proposed 6.15.1.9.	

6.15.1.13.2 [6.15.1.11.2] Range or General Type of Instrument or Voice

	Proposed change	*Rationale*
P-1	Numbering to 6.15.1.11.2.	
P-2	Examples: *low instrument orchestra* deleted.	The resource described is for a concerto that may be performed by either trombone, viola da gamba, or bassoon. Proposed 6.15.1.5.3 instructs one to record alternative instruments. Furthermore, the resource described does not indicate that any low instrument may be used, since it specifies the instruments that may perform it.
P-3	Examples: *bass instrument keyboard instrument* added; was originally in 6.15.1.13.1 (proposed 6.15.1.11.1).	Illustrates an indeterminate medium indicating a type of instrument.
P-4	Examples: *high voice piano* added; *high voice* originally part of 6.15.1.10 (proposed 6.15.1.9)	Illustrates a situation often encountered in vocal music. While indeterminate voices is an issue that needs further examination, it was felt that having *high voice* as an example in this instruction was less problematic than keeping it in proposed 6.15.1.9 (current 6.15.1.10).
P-5	Examples: *male voice trombone* deleted.	No resource could be found that supported the example.
P-6	Examples: *female voice trombone* added to replace deleted *male voice trombone* example.	Illustrates the same concept of the deleted *male voice trombone* example.
P-7	Examples: *voice marimba* added.	Illustrates that the term *voice* is indeterminate when it does not indicate a specific type of voice.
P-8	Examples: "Preferred title" portion of remaining examples deleted.	Medium of performance may be recorded without regard to what the preferred title is.

6.15.1.13.3 [6.15.1.11.3] Some Instruments, Etc., Unspecified

	Proposed change	*Rationale*
Q-1	Numbering to 6.15.1.11.3.	
Q-2	Examples: "Preferred title" portion of example deleted.	Medium of performance may be recorded without regard to what the preferred title is.
Q-3	References: 6.15.1.12 changed to 6.15.1.10.	

6.15.1.13.4 Number of Parts or Voices [DELETE]

	Proposed change	*Rationale*
R-1	Delete instruction, move to proposed 6.15.1.11.4 (current 6.15.1.13.6) as an Exception.	Both current 6.15.1.13.4 and 6.15.1.13.5 detail the same type of situation: when the medium is unspecified and cannot be ascertained from other sources. But in current 6.15.1.13.4, if a composer writes multiple works with the same title and the medium is indeterminate in those works, *voices* may be recorded as the medium, followed by the number of parts. The instruction, therefore, is functioning more as an exception to a rule. Because of this, the instruction has been moved to an Exception at proposed 6.15.1.11.4.

6.15.1.13.5 [6.15.1.11.4] Medium Unspecified

	Proposed change	*Rationale*
S-1	Numbering to 6.15.1.11.4.	
S-2	Text and examples of current 6.15.1.13.4 added as an Exception.	See the rationale in the table for current 6.15.1.13.4.

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

	Proposed change	*Rationale*
T-1	Delete Exception and move to proposed 6.28.1.9.1 as Exception a), i-iv.	Because a new instruction is proposed for adding medium of performance to an authorized access point in proposed 6.28.1.9.1, the current Exception makes more sense as part of that instruction.
T-2	References: 6.15 changed to proposed 6.28.1.9.1.	
T-3	References: 6.16 changed to proposed 6.28.1.9.2.	
T-4	References: 6.17 changed to proposed 6.28.1.9.3.	

6.28.1.9.1 Medium of Performance [NEW]

	Proposed change	*Rationale*

U-1	Order of elements; moved from 6.15.1.3 and proposed 6.15.1.8 (current 6.15.1.9).	Maintains continuity with headings created using AACR2.
U-2	Exception a), i-iv, to not add medium of performance; moved from 6.28.1.9.	Maintains continuity with headings created using AACR2. In some cases it would be cost-effective to always supply the medium of performance, since some types of headings created according to AACR2 could be programmatically changed. However there are also a large number of headings that would require manual intervention to revise.
U-3	Exception b) to not add the number of parts if implied in the preferred title, with supporting examples; moved from 6.15.1.3, acts as exception to proposed instruction in 6.15.1.3 to always record the number of parts.	Maintains continuity with headings created using AACR2. It would not be cost-effective to add numbering to headings created using AACR2, since there is no programmatic way of determining the number to be added.
U-4	Exception c) to not add the number of players for percussion, with supporting example; exception to proposed instruction in 6.15.1.3.	Maintains continuity with headings created using AACR2. It would not be cost-effective to add numbering to headings created using AACR2, since there is no programmatic way of determining the number to be added.
U-5	Exception d) to omit the key or range of an instrument, with supporting examples; exception that forbids the use of the Optional addition in proposed 6.15.1.5.2 (current 6.15.1.6.2).	Maintains continuity with headings created using AACR2. It would not be cost-effective to add range or key to headings created using AACR2, since all additions would have to be manually done.
U-6	Exception e) to omit alternative or doubling instruments, with supporting examples; exception to proposed 6.15.1.5.3.	Maintains continuity with headings created using AACR2. In an authorized access point, there is no way to indicate that an instrument is an alternative or is a doubling instrument. Recording it would be confusing to users.
U-7	Exception f) to record the name of an accompanying ensemble with one player to a part, rather than the individual instruments, with supporting example; exception to Alternative in proposed 6.15.1.6 (current 6.15.1.7).	Maintains continuity with headings created using AACR2. Having an instrument followed by an ensemble indicates to users that the work identified by the authorized access point is for a solo instrument that is accompanied. Finally, it would not be cost-effective to revise headings created according to AACR2, since all changes would have to be manually done.

U-8	Exception g) to omit solo voices if the medium includes a chorus, with supporting example; exception to proposed 6.15.1.9 (current 6.15.1.10).	Maintains continuity with headings created using AACR2. It would not be cost-effective to add solo voices to headings created using AACR2, since all additions would have to be manually done.
U-10	Exception h) for formulating the medium of performance of a non-popular work for voice and something other than a keyboard stringed instrument alone, with supporting examples; was the text in current 6.15.1.12, which is proposed for deletion.	Maintains continuity with headings created using AACR2. Revising headings created using AACR2 would not be cost-effective, since all changes would have to be manually done.

6.28.1.9.2 Numeric Designation [NEW]

	Proposed change	*Rationale*
V-1	Instruction to add numeric designation following the instructions at 6.16.	Because a new sub-section is proposed for adding medium of performance to an authorized access point, a new sub-section is proposed for recording numeric designations as additions to authorized access points for the sake of consistency.

6.28.1.9.3 Key [NEW]

	Proposed change	*Rationale*
W-1	Instruction to add key following the instructions at 6.17.	Because a new sub-section is proposed for adding medium of performance to an authorized access point, a new sub-section is proposed for recording key as an addition to authorized access points for the sake of consistency.

6.28.1.9.1 [6.28.1.9.4] Additions for Access Points When Medium of Performance, Etc. Insufficient, or Not Available

	Proposed change	*Rationale*
X-1	Numbering to 6.28.1.9.4.	

6.28.1.10 Additions to Access Points Representing Musical Works with Distinctive Titles

	Proposed change	*Rationale*

Y-1	References: 6.15 in either/or clause changed to proposed 6.28.1.9.1.

6.28.1.10.1 Additions to Resolve Conflict

	Proposed change	*Rationale*
Z-1	References: 6.16 in a) changed to proposed 6.28.1.9.2.	
Z-2	References: 6.17 in b) changed to proposed 6.28.1.9.3.	

Appendix E.1.1

	Proposed change	*Rationale*
AA-1	Enclosing the number of parts or players in parentheses added as sub-element of Medium of performance.	Instructions for formatting authorized access points should appear in the RDA Appendices and not as part of the main text.
AA-2	Preceding the number of hands with a comma added as a sub-element of Medium of performance.	Instructions for formatting authorized access points should appear in the RDA Appendices and not as part of the main text.