

To: Joint Steering Committee for Development of RDA

From: Judith A. Kuhagen, Secretary, JSC

Subject: Revision proposal for RDA 6.28.3, Authorized Access Point Representing a Musical Expression

The text below reflects the decisions made by the Joint Steering Committee during its November 2014 meeting and via email after the meeting. The revised examples in 6.27.3 are from 6JSC/LC/30/rev/Sec final. For revisions to appendix E, see 6JSC/LC/31/Sec final.

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6.11.1.3 Recording Language of Expression

[1st paragraph unchanged]

EXAMPLE

English

Resource described: The Zemganno brothers / by Edmond de Goncourt. **An English translation of a French novel**

Indonesian

Resource described: Ada apa dengan Cinta? / Miles Productions mempersembahkan ; sebuah film dari Rudi Soedjarwo ; produser, Mira Lesmana, Riri Riza ; skenario, Jujur Prananto. **The original motion picture in Indonesian**

Spanish

Resource described: Obras completas / W. Somerset Maugham. **A Spanish translation of the author's works**

English

Resource described: Colloid journal of the Russian Academy of Sciences. **An English translation of a Russian serial**

Hebrew

Resource described: Mosheh ve-Aharon : operah be-shalosh ma'arakhot / Arnold Shenberg ; tirgem Yiśra'el Eliraz. **A Hebrew translation of the libretto to Schoenberg's opera Moses und Aron**

Russian

Resource described: 27 ukradennykh potsluev. **A Georgian motion picture dubbed into Russian**

Chinese

Resource described: Handel's Messiah in Chinese. **An audio recording of a performance of a Chinese translation of the oratorio**

[2nd paragraph unchanged]

For instructions on recording language of expression as part of authorized access points representing expressions of religious works, see 6.30.3.1–6.30.3.3.

[examples moved to position after 1st paragraph above]

[remainder of instruction unchanged]

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6.18.1.1 Scope

Other distinguishing characteristic of the expression of a musical work is a characteristic other than content type, language of expression, or date of expression. It serves to differentiate an expression of a musical work from another expression of the same work.

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6.18.1.3 Recording Other Distinguishing Characteristics of the Expression of a Musical Work

Record the other distinguishing characteristics of the expression of a musical work.

EXAMPLE

Remix

Hendrix

An expression of The star-spangled banner **performed by Jimi Hendrix**

Houston

An expression of The star-spangled banner **performed by Whitney Houston**

Radio edit

An expression of the song Heroes **by David Bowie and Brian Eno that has been edited for airplay**

Boosey & Hawkes

An expression of Edward Elgar's Sea pictures **published in 1900 by Boosey & Hawkes**

Intaglio

An expression of Edward Elgar's Sea pictures published in 1991 by Intaglio

Apply the additional instructions at 6.18.1.4–6.18.1.6, as applicable.

Record other distinguishing characteristics of the expression of a musical work as separate elements, as parts of access points, or as both. For instructions on recording other distinguishing characteristics of the expression of a musical work as part of the authorized access point, see 6.28.3.

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6.18.1.4 Arrangements, Transcriptions, Etc.

If the expression results from:

a change in the medium of performance

or

a simplification or other modification of the work, with or without a change in medium of performance

then:

record *arranged*.

Apply this instruction also to a transcription by the original composer.

Exceptions

Arrangements of "popular" music. If the arrangement, transcription, etc., is of a work or of a part or parts of a work that belongs, broadly speaking, to the category of music in the "popular" idiom (e.g., rock, jazz), record *arranged* only if the expression is:

an instrumental work arranged for vocal or choral performance

or

a vocal work arranged for instrumental performance.

EXAMPLE

arranged

Resource described: Blue rondo à la Turk : SSAATTBB a cappella / music, Dave Brubeck ; arr. Ward Swingle. **Originally written for jazz quartet; arranged for unaccompanied mixed chorus**

Added accompaniments, etc. If an instrumental accompaniment or additional parts have been added to a work or a part or parts of a work with no alteration of the original music, do not record *arranged*.

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6.18.1.4.1 Arrangements, Etc. in the "Popular" Idiom

*[content of the instruction deleted but instruction number retained;
explanation below will replace the content of 6.18.1.4.1]*

This instruction has been deleted as a revision to RDA. For further information, see 6JSC/MusicWG/4/rev/Sec final.

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6.27.3 Authorized Access Point Representing an Expression

Construct an authorized access point representing a particular expression of a work or a part or parts of a work by combining (in this order):

- a) the authorized access point representing the work (see 6.27.1) or the part or parts of a work (see 6.27.2)
- b) one or more of the following elements:
 - i) the content type (see 6.9)
 - ii) the date of the expression (see 6.10)
 - iii) the language of the expression (see 6.11)

and/or

- iv) another distinguishing characteristic of the expression (see 6.12).

EXAMPLE

[all examples are given below (includes some revisions/additions; some previous examples deleted)]

Goncourt, Edmond de, 1822–1896. Les frères Zemganno. English
Resource described: The Zemganno brothers / by Edmond de Goncourt. **An English translation of a French novel**

Kolloidnyĭ zhurnal. English
Resource described: Colloid journal of the Russian Academy of Sciences. **An English translation of a Russian serial**

Piave, Francesco Maria, 1810–1876. Ernani. Spanish
Resource described: Ernani : drama lírico en cuatro actos / de F. Piave ; música de G. Verdi ; versión castellana de M. Capdepón. **A Spanish translation of Piave's libretto**

Brunhoff, Jean de, 1899–1937. Babar en famille. English. Spoken word
Resource described: Babar and his children. **An audio recording of an English translation of the children's story**

Virgil. Aeneis. Liber 1-6. English (Butler)
Resource described: Aeneid. Books I-VI / literally translated by J. W. Butler

Virgil. Aeneis. Liber 1-6. English (Richardson)

Resource described: The first six books of Vergil's *Æneid* / translated by E. Richardson

Langland, William, 1330?–1400? *Piers Plowman* (C-text)

Resource described: *Piers Plowman* / by William Langland ; an edition of the C-text by Derek Pearsall. **Langland's work** *Piers Plowman* **exists in different versions designated as A-text, B-text, C-text, etc.**

Hugo, Victor, 1802-1885. *Notre-Dame de Paris*. Spoken word (Dussollier)

Resource described: *Notre-Dame de Paris* / Victor Hugo. **An audio recording of the novel narrated by André Dussollier; other audio recordings by different narrators have been made**

For additional instructions on constructing authorized access points for expressions of musical works, see 6.28.3.

For additional instructions on constructing authorized access points for expressions of religious works, see 6.30.3.

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6.28.1.1 General Guidelines on Constructing Authorized Access Points Representing Musical Works

[all paragraphs unchanged except for last paragraph below]

For new expressions of an existing work (e.g., musical arrangements, sketches), apply the instructions on constructing authorized access points representing musical expressions at 6.28.3.

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6.28.1.5.2 Construction of Authorized Access Points for Adaptations of Musical Works

[instruction unchanged except for last paragraph below]

In case of doubt about whether a work is an arrangement, etc., or an adaptation, treat it as an arrangement, etc. (see 6.28.3).

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6.28.3 Constructing Authorized Access Points Representing Musical Expressions

Construct an authorized access point representing a particular expression of a musical work or a part or parts of a musical work by combining (in this order):

- a) the authorized access point representing the work (see 6.28.1) or the part or parts of a work (see 6.28.2)
- b) one or more of the following elements:
 - i) the content type (see 6.9)
 - ii) the date of the expression (see 6.10)
 - iii) the language of the expression (see 6.11)
 - iv) other distinguishing characteristic of the expression of a musical work (see 6.18)

EXAMPLE

Bach, Johann Sebastian, 1685–1750. Suites, lute, BWV 996, E minor.
Tactile notated music

Authorized access point for a score in music braille code

MacDermot, Galt. Hair; arranged

Resource described: Hair '72 : the American tribal love-rock musical / [lyrics] by James Rado, Gerome Ragni ; [music by] Galt MacDermot ; concert band arranged by Len Goldstyne. **Vocal music arranged for band**

Beethoven, Ludwig van, 1770–1827. Quartets, violins, viola, cello, no. 1–6, op. 18 (Sketches)

Bizet, Georges, 1838–1875. Carmen. German

Resource described: Carmen : Oper in 4 Akten / Bizet ; deutsche Übersetzung, D. Louis

Bizet, Georges, 1838–1875. Carmen. Italian

Resource described: Carmen : dramma lirico in quattro atti / Georges Bizet

Angelus ad Virginem; arranged. 1805

Authorized access point for an 1805 arrangement of Angelus ad Virginem; other arrangements have been made in other years

Wagner, Richard, 1813–1883. Operas. Vocal scores

[Mozart example deleted]

Deep river (Show boat version)

Authorized access point for the expression of the spiritual featured in the motion picture Show boat

Monnot, Marguerite. Hymne à l'amour. English. Performed music (Lynn)

Authorized access point for a performance by Vera Lynn in an English translation

Monnot, Marguerite. Hymne à l'amour. English. Performed music (Lauper)

Authorized access point for a performance by Cindy Lauper in an English translation

Saegusa, Shigeaki. Chūshingura. 2002
Authorized access point for a 2002 performance of Chūshingura; first performed in 1997

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6.28.3.1 General Guidelines on Constructing Authorized Access Points Representing Musical Expressions

[content of the instruction deleted but instruction number retained; explanation below will replace the content of 6.28.3.1]

This instruction has been deleted as a revision to RDA. For further information, see 6JSC/MusicWG/4/rev/Sec final.

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6.28.3.2 Arrangements, Transcriptions, Etc.

[content of the instruction deleted but instruction number retained; explanation below will replace the content of 6.28.3.2]

This instruction has been deleted as a revision to RDA. For further information, see 6JSC/MusicWG/4/rev/Sec final.

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6.28.3.3 Added Accompaniments, Etc.

[content of the instruction deleted but instruction number retained; explanation below will replace the content of 6.28.3.3]

This instruction has been deleted as a revision to RDA. For further information, see 6JSC/MusicWG/4/rev/Sec final.

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6.28.3.4 Sketches

[content of the instruction deleted but instruction number retained; explanation below will replace the content of 6.28.3.4]

This instruction has been deleted as a revision to RDA. For further information, see 6JSC/MusicWG/4/rev/Sec final.

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6.28.3.5 Vocal and Chorus Scores

*[content of the instruction deleted but instruction number retained;
explanation below will replace the content of 6.28.3.5]*

This instruction has been deleted as a revision to RDA. For further information, see 6JSC/MusicWG/4/rev/Sec final.

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6.28.3.6 Translations

*[content of the instruction deleted but instruction number retained;
explanation below will replace the content of 6.28.3.6]*

This instruction has been deleted as a revision to RDA. For further information, see 6JSC/MusicWG/4/rev/Sec final.