

TO: Joint Steering Committee for Development of RDA
FROM: John Attig, ALA representative
RE: 5JSC/LC/12: Further comments and revisions from ALA

The following additional comments and revisions were suggested to me by two music catalogers active in both CC:DA and the Music Library Association: Kathy Glennan and Mark Scharff. Their suggestions were based on a last-minute reading of the clean copy of the ALA response. Although it is rather late to be introducing new material to this discussion, I feel that the points are sufficiently important to put forward.

D.1: 6.17.1.0.1. Although ALA supported the LC revision to this instruction, it did not approve of some deletions to 6.17; the list of categories and the references need to be revised:

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| 6.17.1.0.1 | ➤ Follow the instructions given under 6.17.1.1–6.17.1.3 when constructing the preferred access point for one of the following types of musical work: <ul style="list-style-type: none">a) music created by one composer (see 6.17.1.1)b) collaborative works (see 6.17.1.2)c) a writer's Works set by several composers (see 6.17.1.3)d) adaptations of musical works (see 6.17.1.4)e) cadenzas (see 6.17.1.5)f) librettos and other texts (see 6.17.1.6) |
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D.11: 6.17.1.6.1: ALA had proposed moving 6.17.1.6.1 and 6.17.1.6.3 to 6.17.3.7, in order to separate librettos as expressions from librettos as works. This was not done in the clean copy. In 6.17.3.7.1, we propose other revisions for consistency and clarity.

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| 6.17.1.6 | Librettos and other texts |
| 6.17.1.6.1 | ➤ For a libretto or other text published with reference to its musical setting, use the preferred access point prescribed as the preferred access point for the musical work see 6.17.3.5.1 .

<i>Britten, Benjamin, 1913–1976. Curlew River</i>
(Preferred access point for: Curlew River : a parable for church performance / by William Plomer ; set to music by Benjamin Britten. A libretto)

<i>Strauss, Richard, 1864–1949. Rosenkavalier</i>
(Opera)
(Preferred access point for: Der Rosenkavalier : Komödie für Musik in 3 Aufzügen / von Hugo von Hofmannsthal ; Musik von Richard Strauss) |
| 6.17.1.6.2 | ➤ If, however, a libretto or other text is published without reference to its musical setting, construct the preferred access point representing the libretto by combining (in this order): |

- a) the preferred access point for the librettist, formulated according to the guidelines and instructions given under [9.1.1](#), [10.1.1](#), or [11.1.1](#), as applicable
- b) the preferred title for the work, formulated according to the instructions given under [6.18](#).

Hofmannsthal, Hugo von, 1874-1929. *Rosenkavalier*
(Preferred access point for: *Der Rosenkavalier* : Komödie für Musik / von Hugo von Hofmannsthal. *Libretto for the Strauss opera published as a literary work*)

Rolli, Paolo, 1687-1765. *Muzio Scevola*
(Preferred access point for: *Il Muzio Scevola* : drama da rappresentarsi nel Regio teatro d'Haymarket per l'Accademia reale di musica / di Paolo Antonio Rolli. *Libretto for the jointly composed opera by Amadei, Bononcini, and Handel published as a literary work*)

6.17.1.6.2

- If the work is a compilation of librettos for works by one composer, construct the preferred access point representing the compilation by combining (in this order):

- a) the preferred access point for the composer, formulated according to the guidelines and instructions given under [9.1.1](#), [10.1.1](#), or [11.1.1](#), as applicable
- b) the preferred title for the compilation, formulated according to the instructions given under [6.18](#).

Sullivan, Arthur, 1842-1900. *Operas. Librettos*
(Preferred access point for: *The complete annotated Gilbert and Sullivan* / introduced and edited by Ian Bradley)

6.17.3.7

Librettos and song texts other texts

6.17.3.7.1

- If a libretto or other text is published with reference to its musical setting, construct the preferred access point by applying one of the following guidelines, as appropriate:

- a) Add *Libretto* to the preferred access point representing for the work or part(s) of the work if the work or part(s) contain only the text of an opera, operetta, oratorio, or the like, other dramatic musical work.

Verdi, Giuseppe, 1813-1901. *Forza del destino*.
Libretto

Britten, Benjamin, 1913-1976. *Curlew River*.
Libretto
(Preferred access point for: *Curlew River* : a parable for church performance / by William Plomer ; set to music by Benjamin Britten. *A libretto*)

Strauss, Richard, 1864-1949. *Rosenkavalier*
(Opera). Libretto
(Preferred access point for: *Der Rosenkavalier* : Komödie für Musik in 3 Aufzügen / von Hugo von Hofmannsthal ; Musik von Richard Strauss)

- b) **Add** *Text* to the preferred access point representing the text of a song.

John, Elton. Crocodile rock. Text
(*Resource described*: The words of Elton's smash hit Crocodile rock / Bernie Taupin)

- 6.17.3.7.2 ➤ If the work is a compilation of librettos or other texts for works by one composer, construct the preferred access point representing the compilation by combining (in this order):

- a) the preferred access point for the composer, formulated according to the guidelines and instructions given under 9.1.1, 10.1.1, or 11.1.1, as applicable
b) the preferred title for the compilation, formulated according to the instructions given under 6.18.

- 6.17.3.7.3 ➤ If the compilation contains only texts or operas, operettas, oratorios, or the like other dramatic musical works, add *Librettos*; otherwise add *Texts*.

Sullivan, Arthur, 1842-1900. Operas. Librettos
(*Preferred access point for*: The complete annotated Gilbert and Sullivan / introduced and edited by Ian Bradley)

Mozart, Wolfgang Amadeus, 1756-1791. Operas.
Librettos

Debussy, Claude, 1862-1918. Songs. Texts

E.1: 6.17.2.3.3. ALA *strongly* dislikes the alternative instruction that would use the preferred access point for the whole work as the preferred access point for two or more unnumbered or non-consecutively numbered parts of that work. This section should not have been included in the clean copy.

6.17.2.3.3

Alternative:

When identifying two or more unnumbered or non-consecutively numbered parts of a work, use the preferred access point for the work as a whole.

F.1: 6.17.3.0.1. As with D.1 above, ALA's agreement with the revision of this instruction needs to be qualified by its disagreement with other proposed revisions to 6.17.3. The list of references requires further revision to reflect ALA's preferences.

6.17.3.0 General guidelines on constructing preferred access points representing musical expressions

6.17.3.1 Versions

6.17.3.2 Arrangements, transcriptions, etc.

6.17.3.3 Alterations or omissions of the text, plot, setting, or other verbal elements of a musical work

6.17.3.4 Added accompaniments, etc.

- 6.17.3.5 Arranged accompaniment
- 6.17.3.6 Sketches
- 6.17.3.7 Librettos and song texts
- 6.17.3.8 Translations

6.17.3.0 General guidelines on constructing preferred access points representing musical expressions

- 6.17.3.0.1 ➤ Follow the instructions given under 6.17.3.1–6.17.3.8 when constructing the preferred access point representing one of the following types of musical expression:
- a) versions (see 6.17.3.1)
 - b) arrangements, transcriptions, etc. (see 6.17.3.2)
 - c) alterations or omissions of the text, plot, setting, or other verbal elements of a musical work (see 6.17.3.3)
 - d) added accompaniments, etc. (see 6.17.3.4)
 - e) arranged accompaniments (see 6.17.3.5)
 - f) sketches (see 6.17.3.6)
 - g) librettos and song texts (see 6.17.3.7)
 - h) translations (see 6.17.3.8)

F.5: 6.17.3.5.1. The references need to be corrected, and ALA wishes to propose an alternative to the term “concerto-like”.

- 6.17.3.5.1 ➤ Construct the preferred access point for the following types of expressions according to the instructions given under 6.17.3.5.2-6.17.3.4.3:
- a) a ~~concerto-like~~ work or part(s) of a ~~concerto-like~~ work for solo instrument(s) with ensemble accompaniment;
 - b) an accompanied vocal work or part(s) of such a work.

F.5: 6.17.3.5.2.1. A minor editorial correction:

- 6.17.3.5.2.1 ➤ Construct the preferred access point for a work for solo instrument(s) with ensemble accompaniment in which the accompaniment has been arranged for one or two pianos by adding *[name of solo instrument(s)]-piano score* to the preferred access point for the work.

F.5: 6.17.3.5.3.1. A suggestion to improve the wording:

- 6.17.3.5.3.1 ➤ Construct the preferred access point for a vocal work or part(s) of a vocal work in which the accompaniment has been arranged for one or two keyboard instruments by making additions adding to the preferred access point for the work following the instructions in 6.17.3.4.3.2-6.17.3.4.3.4.

[new]. **6.17.4.2.2.** ALA believes that the instruction not to construct a variant access point for a part title that is not distinctive would prevent some useful variants from being recorded. For example, a variant for the preferred access point

Gabrieli, Giovanni, 1557-1612. Canzoni et sonate. Sonata, voices (8)
is

Gabrieli, Giovanni, 1557-1612. Sonatas, brasses, no. 13

which is a quite useful, even important, variant. Once again, ALA feels that relying on the distinctiveness of the title is a mistake, and would prefer that this instruction would allow variant access points to be constructed for part titles that consist of a type of composition, with appropriate additions. We would still want to exclude such variants as “Atto IIIo”.

H.1: 6.18.0.4.2. In the list of title examples, we wonder why LC changed “Die Zauberflöte” to “The magic flute”. Although final decisions about preferred language have not been made, the change is not consistent with the current instructions.

[new] **6.18..4.2e.** ALA proposes the following replacement, to clarify the decision process:

6.18.4.2e

6.18.4.2e.1

e) Part of a larger part

If the part is part of a larger part that has a distinctive title, record the title of the larger part preceding the title and/or designation of the smaller part. Omit the designation of the larger part if it is not distinctive. However, if an indistinctive designation of the larger part is required to identify the smaller part, record the designation of the larger part preceding the title or designation of the smaller part. Separate the title or designation of the larger part from the title or designation of the smaller part by a period.

6.18.0.2e.1

➤ If the part is part of a larger part:

- a) If the larger part has a distinctive title, record the title of the larger part preceding the title and/or designation of the smaller part.

Cantiones sacrae. O vos omnes
(Part of Hieronymus Praetorius's *Opus musicum*)

- b) If the title of the larger part is not distinctive, record the title and/or designation of the smaller part as the preferred title.

Pifa
not Part 1. Pifa

Exception:

6.18.0.2e.2

If an indistinctive designation of the larger part is required to identify the smaller part, record that designation preceding the title or designation of the smaller part.

Atto 3o. Preludio
(Part of Giuseppe Verdi's *Traviata*)

[new] 6.18.5.1.1. ALA had suggested adding some additional guidelines:

6.18.5.1.1	➤ For a compilation that consists of, or purports to be, the complete musical works of a composer, including those that are complete at the time of publication, record the collective title <i>Works</i> .
6.18.5.1.2	➤ If a person has written both musical and literary works, construct the preferred title by applying one of the following guidelines:
6.18.5.1.2a	a) Primarily a composer
6.18.5.1.2a.1	If the person is known primarily a composer, use the preferred title <i>Literary works</i> for compilations containing the complete literary works. For a compilation consisting of two or more literary works in a particular form, see 6.2.7.3.1. For a compilation that consists of two or more literary works in various forms, use <i>Literary works Selections</i> as the preferred title.
6.18.5.1.2b	b) Primarily a writer
6.18.5.1.2b.1	If the person is known primarily a writer, use the preferred title <i>Musical works</i> for compilations containing the complete musical works. For a compilation consisting of two or more musical works in one broad or specific form or medium of performance, see 6.18.5.2 and 6.18.5.3. For a compilation that consists of two or more musical works in various forms or for various media, use <i>Musical works Selections</i> as the preferred title.

[new] 6.19.1.3.1. ALA proposes the following wording change:

6.19.1.3.1	➤ If the title recorded as the preferred title for a work has <u>an one or more alternative linguistic form(s) forms</u> , record <u>the alternative linguistic form(s) them</u> as a variant title(s).
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[new] 6.20.0.1.1. ALA proposes the following revision:

6.20.0.1.1	□ Medium of performance is the <u>instrumental, vocal, and/or other medium of performance, instruments, voices, etc.</u> for which a musical work was originally conceived.
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K.1: 6.20.0.3.2.1. When I moved the following instruction to 6.20.0.3.2.1, I neglected to change “contralto” to “alto” in an example, as seems to be required by 6.20.0.10.1.

	If a composer names a specific singing voice in the original title, give the medium in the preferred title.
	Songs, contr alto, piano, op. 2 (Resource described: Three songs for contralto with piano accompaniment, op. 2 / by Frederic Ayres)
	Songs, tenor, piano (Resource described: 3 songs for tenor and piano 1978/9 / by Charles Wuorinen)

K.10: 6.20.0.14.2. ALA's additional example was added in the wrong place:

b) for one instrument, other than two hands, specify the number of hands

piano, 1 hand
(Preferred title: Études)

viola, 3 hands
(Preferred title: Sonatas)

piano, 4 hands

c) for two keyboard instruments, 4 hands, omit a designation

organs (2)
(Preferred title: Sonatas)

d) for two keyboard instruments other than 4 hands, specify the number of hands

pianos (2), 8 hands

piano, 4 hands

[new] **6.21.** ALA notes that there are many numeric designations in RDA and suggests:

6.21 NUMERIC DESIGNATION FOR A MUSICAL WORK

L.1: 6.21.0.3a.2. The instruction by itself does not explain the selection of an English designation in the example, when both of the variations are in Italian. If this is because of the application of another RDA instruction, a reference to it should be given in 6.21.0.3a.2; if not, the example should be changed.

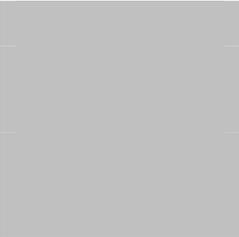
M.2: 6.22.0.3. ALA agreed to delete 6.22.0.3a and 6.22.0.3b; this was not done in our clean copy. The correct clean copy result is given below; 6.22.0.3.1 would be the final instruction in 6.22.

6.22.0.2 Sources of information

6.22.0.2.1 ➤ Take information on key from any source.

6.22.0.3 Recording key

6.22.0.3.1 ➤ Record the key, or key and mode (that is, major or minor), using one or more of the following:

- 
- a) if they are commonly identified in reference sources;
 - b) if they appear in the composer's original title or in the title of the first edition, if that is used instead as the source of the preferred title;
 - c) if they are apparent from the notated music (unless it is known to represent a transposition).

[JSC: Note the different proposal at M.3. in 5JSC/LC/12.]

Type of Composition vs. Non-distinctive title

ALA objects strongly to the substitution of “non-distinctive title” for “type of composition”. We feel that the former term leaves room for too much ambiguity. This discussion involves the terms in the Glossary, as well as the specific instructions in 6.17.

LC has proposed the following definition:

Non-distinctive title (music). 1. A title of a musical work that is a term commonly and repeatedly used by composers. The title may be a form, type, tempo indication, text, etc. of a musical composition (sonata, prelude and fugue, concerto grosso, polonaise, Magnificat, allegro). Excludes titles in which such terms are combined (e.g., fantasie-impromptu), or are combined with words other than for numbering, key, etc. 2. A collective term representing a medium of performance (e.g., vocal music, piano music) or a form (e.g, operas, quartets) assigned as a preferred title for a compilation of a composers works.

One of the strong points for the LC definition of non-distinctive titles is also its weakness. The first sentence does help catalogers understand the general rationale behind the additions that are made to preferred titles in this category. At the same time, it sets up a criterion whose objective determination is difficult. For example, here are some titles currently considered distinctive, with the number of different composers use those titles in headings or references in the LC name authority file:

Albumblatt:	14
Album leaf:	15
Alleluia:	28
Cantilena:	20
Idyl/Idyll:	20+
Lament:	40+
Legend/Legenda/Legende:	40+
Miniature(s) and cognates:	60+
Sonata da camera	70

By the numbers, any one of these might be considered a non-distinctive title. Between “has rarely been used” and “commonly and repeatedly used” lies a rather large gray area populated by terms that are “sometimes or occasionally used.” How many is “rarely”? How many titles have to exist to allow one to judge that the term has been used “commonly and repeatedly”?

We find it unfortunate that this distinction between two different ways of naming works should be determined by popularity or statistics. We would prefer that the means of determining distinctiveness were more concerned with musical characteristics.

In the long run, the same basic concept underlies both the distinctive/non-distinctive and the distinctive/type of composition dichotomies. The important thing is to decide what concepts and terminology make sense and can be used successfully to explain the RDA instructions. ALA finds that “type of composition” is easier to define clearly and easier to apply in practice than the notion of distinctiveness based on usage by composers.

For a definition of Type of composition, we suggested starting with AACR2 25.27A1, footnote 10:

The name of a type of composition, as distinguished from a distinctive title, is considered to be the name of a form, the name of a genre, or a generic term used frequently by different composers (e.g., *capriccio*, *concerto*, *intermezzo*, *Magnificat*, *mass*, *movement*, *muziek*, *nocturne*, *requiem*, *Stück*, *symphony*, *suite*, *Te Deum*, *trio sonata*). Other titles (including those that consist of such terms plus an additional word or words, e.g., *chamber concerto*, *Konzertstück*, *little suite*) are considered to be distinctive.

We note that this is the original LC proposal for defining **Type of musical composition** in the RDA Glossary.