

**To:** Joint Steering Committee for Development of RDA  
**From:** Marg Stewart, CCC representative  
**Subject:** **Proposed revision to instruction 6.15.1.4, “Instrumental Music Intended for One Performer to a Part”**

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This CCC proposal was prepared by the Canadian Association of Music Libraries.

***Background:***

In AACR2, the medium of performance for instrumental music intended for one performer to a part can be recorded using one or more of the options laid out at rule 25.30B2, which reads:

For instrumental music intended for one performer to a part, record the medium of performance in one of, or a combination of, the following ways (in this order of preference):

- a) by certain standard chamber music combinations (see 25.30B3)
- b) by individual instruments (see 25.30B4)
- c) by groups of instruments (see 25.30B5).

The AACR2 wording was reproduced in its entirety at RDA instruction 6.15.1.4:

6.15.1.4 Instrumental Music Intended for One Performer to a Part

For instrumental music intended for one performer to a part, record the medium of performance in one of, or a combination of, the following ways (in this order of preference):

- a) by certain standard chamber music combinations (see 6.15.1.5)
- b) by individual instruments (see 6.15.1.6)
- c) by groups of instruments (see 6.15.1.7).

Although the three ways are still valid in RDA, the wording carried over from AACR2 obscures the fact that RDA introduces the principle of recording each individual instrument as it no longer requires that the medium of performance elements be reduced to three. The options of using terms for certain standard chamber music combinations and groups of instruments can therefore be seen as exceptions to that basic principle.

The purpose of this proposal is to clearly state the basic principle of naming each instrument and to identify instructions 6.15.1.5 and 6.15.1.7 as exceptions to that principle. Rewording 6.15.1.4 as a basic instruction followed by exceptions will clarify the cataloguer’s thought process thereby making the instruction easier to understand and to apply. The instruction at 6.15.1.6 “on thorough bass” becomes an exception to the

basic principle. The treatment of percussion instruments can be considered as an exception which requires a new instruction. The final exception reflects the fact that it is no longer necessary to refer to instruments as a group except when they act as an accompanying ensemble (see **6JSC/CCC/4**).

If this approach is taken, it would make sense to switch the position of 6.15.1.5 and 6.15.1.6 so that individual instruments are addressed first, before standard combinations of instruments.

***Proposed revision:***

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 following the instructions given under 6.15.1.6, the medium of performance in one of, or a combination of, the following ways (in this order of preference):

- a) ~~by certain standard chamber music combinations (see 6.15.1.5)~~
- b) ~~by individual instruments (see 6.15.1.6)~~
- e) ~~by groups of instruments (see 6.15.1.7).~~

*Exceptions*

For more than one percussion instrument, use *percussion* if the names of the individual instruments are not specified by the composer in the original title.

Use *continuo* for a thorough bass part, with or without figures, realized or unrealized, whether it is named as *basso continuo*, *figured bass*, *thorough bass*, or *continuo*.

If the work is for a standard combination of instruments, follow the instructions given under 6.15.1.5.

If the medium includes instruments acting as an accompanying ensemble, follow the instructions given under 6.15.1.7.

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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 following the instructions given under 6.15.1.6.

Exceptions

For more than one percussion instrument, use *percussion* if the

names of the individual instruments are not specified by the composer in the original title.

Use *continuo* for a thorough bass part, with or without figures, realized or unrealized, whether it is named as *basso continuo*, *figured bass*, *thorough bass*, or *continuo*.

If the work is for a standard combination of instruments, follow the instructions given under 6.15.1.5.

If the medium includes instruments acting as an accompanying ensemble, follow the instructions given under 6.15.1.7.