

To: Joint Steering Committee for Development of RDA

From: Judith A. Kuhagen, Secretary, JSC

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

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The text below reflects the decisions made by the Joint Steering Committee during its November 2013 meeting and in email discussion after the meeting. Some unchanged content appears in this document to indicate location within an instruction for paragraphs/examples being added, changed, or deleted. This document was revised on March 24, 2014 to correct an instruction number in 6.28.1.9.1.f).

### **6.15.1.3 Recording Medium of Performance**

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

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

*[addition of new examples below as 1<sup>st</sup> and 5<sup>th</sup> examples in the existing example box]*

horn

violin

viola

cello

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

EXAMPLE

[*addition of new example below as 3<sup>rd</sup> example in the existing example box*]

violins (2)  
viola  
cello

**Exception**

If the term *percussion* is used (see 6.15.1.4), record the number of players if there is more than one.

EXAMPLE

percussion (3 players)

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

For guidelines on recording details about the medium of performance, apply the instructions for medium of performance of musical content at 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**

[1<sup>st</sup>-2<sup>nd</sup> paragraph unchanged; former 3<sup>rd</sup> paragraph deleted]

~~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 6.15.1.6).

**[Former 6.15.1.5 deleted]**

**6.15.1.5 Instruments**

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

cello *or* violoncello  
cor anglais *or* English horn  
double bass (*not* bass viol *or* contrabass)  
double bassoon *or* contrabassoon  
harpsichord (*not* cembalo *or* virginal)  
horn (*not* French horn)  
kettle drums *or* timpani  
piano (*not* fortepiano *or* pianoforte)  
viola da gamba (*not* bass viol *or* gamba)

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

**6.15.1.5.1 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

pianos (2), 6 hands

pianos (2), 8 hands

marimbas (2), 8 hands

**but**

organs (2)

#### 6.15.1.5.2 Pitch and Range of Instruments

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

EXAMPLE

clarinet in A

D trumpet

tenor saxophone

alto horn

#### ***Optional Omission***

Omit the following elements:

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

EXAMPLE

clarinet

**not** clarinet in A

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

EXAMPLE

recorder  
**not** alto recorder

saxophone  
**not** tenor saxophone

### 6.15.1.5.3 Alternative Instruments

Record the names of alternative instruments.

#### EXAMPLE

viola

**Resource described:** Sonata for clarinet (or viola) and piano, E flat major, op. 120, no. 2 / Johannes Brahms. **Medium of performance recorded as:** clarinet, viola, piano

### 6.15.1.5.4 Doubling Instruments

Record the names of doubling instruments.

#### EXAMPLE

piccolo

**Resource described:** Nataraja : for flute (doubling piccolo) and piano / Jonathan Harvey. **Medium of performance recorded as:** flute, piccolo, piano

#### **Optional Omission**

Omit doubling instruments.

### 6.15.1.6 Accompanying Ensembles with One Performer to a Part

[1<sup>st</sup>-2<sup>nd</sup> paragraphs and examples for 1<sup>st</sup> paragraph formerly at 6.15.1.7 unchanged]

**Alternative**

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

EXAMPLE

violins (2)

viola

cello

**Resource described:** Concerto for flute with string quartet / Jerome Moross

trumpets (2)

horn

trombone

tuba

**Resource described:** Piano concerto no. 2 In F major for piano and brass quintet / Peter Schickele

**6.15.1.7 Instrumental Music for Orchestra, String Orchestra, or Band**

*[no changes, other than renumbering, to the content of former 6.15.1.8]*

**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:

- a) the term or terms for the solo instrument or instruments by applying the instructions at 6.15.1.4–6.15.1.5 and 6.15.1.11

**and**

- b) the term or terms for the accompanying ensemble by applying the instructions at 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 $\flat$  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 Sopran 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**

*[no changes, other than renumbering, to the content of former 6.15.1.11]*

**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).

#### 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

keyboard instrument

**Resource described:** Three inventions for keyboard / Howard Boatwright

#### 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

horn

violin

viola

bass instrument

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

treble instrument

organ

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

melody instrument

piano

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

high voice

piano

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

female voice

trombone

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

voice

marimba

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

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

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

#### EXAMPLE

voices (3)

**Resource described:** Canzonets, or, Little short songs to three voyces / published by Thomas Morley

voices (5–6)

**Resource described:** Canzonets, or, Little short aers to five and sixe voices / by Thomas Morley

voices (4)

**Resource described:** Fourteen canzonas for four instruments / Claudio Merulo

voices (5–6)

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

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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), as applicable:

- 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

If medium of performance, numeric designation, and key are not sufficient or are not available 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, apply the instructions at 6.28.1.9.4.

**6.28.1.9.1 Medium of Performance**

Add the medium of performance (see 6.15) as applicable, in this 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, add the terms for the solo instrument or instruments followed by the term for the accompanying ensemble.

**Exceptions**

- a) Do not add the medium of performance if one or more of the following conditions apply:
  - i) the medium is implied by the title

## EXAMPLE

Peeters, Flor, 1903–1986. Chorale preludes, op. 69

**Implied medium: organ**

Poulenc, Francis, 1899–1963. Mass, G major

**Implied medium: voices, with or without accompaniment**

Martinů, Bohuslav, 1890–1959. Overture

**Implied medium: orchestra**

Mitchell, Joni. Songs

**Implied medium: solo voice or voices with accompaniment for keyboard stringed instrument or, if in a “popular” idiom, solo voice or voices with instrumental and/or vocal accompaniment**

Strauss, Richard, 1864–1949. Lieder, op. 10

**Implied medium: solo voice or voices with accompaniment for keyboard stringed instrument or, if in a “popular” idiom, solo voice or voices with instrumental and/or vocal accompaniment**

Kodály, Zoltán, 1882–1967. Symphony

**Implied medium: orchestra**

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

EXAMPLE

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

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

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

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

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

EXAMPLE

Fontana, Giovanni Battista, died 1630. Sonatas (1641)

**Six sonatas for 1 violin, three for 2 violins, three for violin and bassoon, five for 2 violins and bassoon, and one for 3 violins, all with continuo**

Leonarda, Isabella, 1620–1704. Sonatas, op. 16

**Eleven sonatas for 2 violins and continuo and one for violin and continuo**

Monteverdi, Claudio, 1567–1643. Madrigals, book 1

**For 5 voices**

Monteverdi, Claudio, 1567–1643. Madrigals, book 7

**For 1–6 voices and instruments**

Persichetti, Vincent, 1915–1987. Serenades, no. 14

**For solo oboe**

Persichetti, Vincent, 1915–1987. Serenades, no. 15

**For harpsichord**

iii) the medium was not indicated by the composer

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

EXAMPLE

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

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

EXAMPLE

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

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

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

**but**

White, Ian, 1955–. Quintets, euphoniums (3), tubas (2)

Aladov, N. (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**

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

Bennett, Sharon. Vocalises, unaccompanied

**For unaccompanied voice**

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

**For voice, clarinet, and viola**

***Alternative***

Apply the individual exceptions according to the policy of the agency creating the data.

**6.28.1.9.2 Numeric Designation**

Add a numeric designation (see 6.16).

**6.28.1.9.3 Key**

Add the key (see 6.17).

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

*[no changes, other than renumbering and a correction to the 3<sup>rd</sup> example below, to the content of former 6.28.1.9.1]*

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

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**6.28.1.10 Additions to Access Points Representing Musical Works with Distinctive Titles**

*[instruction unchanged except for a) line in the 1<sup>st</sup> paragraph]*

a) the medium of performance (see 6.28.1.9.1)

**6.28.1.10.1 Additions to Resolve Conflict**

*[instruction unchanged except for a) and b) lines in the 1<sup>st</sup> paragraph]*

a) a numeric designation (see 6.28.1.9.2)

b) key (see 6.28.1.9.3)

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### **E.1.1 Presentation of Access Points**

*[instruction unchanged except for addition of two lines under “Medium of performance”]*

*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

### **E.1.2.5 Access Points Representing Works and Expressions**

*[instruction unchanged except for (1) deletion of one line shown below (from 6JSC/ALA/23/rev/Sec final), (2) revision of the line below about “Selections” (from 6JSC/Sec/12) and (3) addition of two lines after “Precede medium of performance ...”]*

Enclose the date of a treaty in parentheses.

~~Precede the date of signing of a treaty, etc., by a comma and a space.~~

Precede the conventional collective title *Selections* by a full stop and a space.

Precede medium of performance by a comma and a space.

Enclose the number of parts or players in parentheses.

Precede the number of hands by a comma and a space.