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)

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.

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 1st and 5th 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 3rd 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**

*[1st-2nd paragraph unchanged; former 3rd 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*).

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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

[1st-2nd paragraphs and examples for 1st 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

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**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 $E_b$ 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

6.15.11.3 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

6.15.11.4 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**


**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*


*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. (Nikolai), 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 6.15.1.7) 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 3rd 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 1st 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 1st paragraph]
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

<table>
<thead>
<tr>
<th>Medium of performance</th>
<th>6.15 Medium of Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of parts or players</td>
<td>()</td>
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<tr>
<td>Number of hands</td>
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</tbody>
</table>

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.