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.

This revision clarifies the changes to examples for 6.28.3 and adds information about 6.28.3.2.1 and 6.28.3.2.2.

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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 ye-Aharon : operah be-shalosh ma’arakhot / Arnold Shenberg ; tirgem Yišra el Eliraz. A Hebrew translation of the libretto to Schoenberg’s opera Moses und Aron

Russian
Resource described: 27 ukradennykh poïsluev. A Georgian motion picture dubbed into Russian
Chinese


[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.
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/rev.

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)]

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

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

[all examples given below: some have been moved from other instructions and some are new]

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


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

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

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/rev.

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/rev.

6.28.3.2.1 Arrangements of "Classical," Etc. Music

[content of the instruction deleted but instruction number retained;
explanation below will replace the content of 6.28.3.2.1]

This instruction has been deleted as a revision to RDA. For further information,
see 6JSC/MusicWG/4/rev/Sec final/rev.
6.28.3.2.2 **Arrangements of "Popular" Music**

[content of the instruction deleted but instruction number retained; explanation below will replace the content of 6.28.3.2.2]

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

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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/rev.

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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/rev.

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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/rev.

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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/rev.