

To: Joint Steering Committee for Development of RDA

From: Damian Iseminger, Chair, JSC Music Working Group

Subject: Revision proposal for *RDA* 6.28.3, Authorized Access Point Representing a Musical Expression

Abstract

The proposal would revise *RDA* 6.28.3 so that it is clear that authorized access points representing musical expressions may be constructed using the instructions at both *RDA* 6.28.3 and *RDA* 6.27.3. The proposal also adds a paragraph to *RDA* 6.27.3 for multiple language expressions in a single resource and a paragraph to make it clear that additional instructions for certain types of expressions are available elsewhere in *RDA*. The instructions for arrangements, transcriptions, etc. at *RDA* 6.28.3.2 and 6.18.1.4 have been generalized, with an exception for arrangements, etc. of popular music. These instructions have also been modified to align with the Glossary definition of arrangement. Because the proposal has deleted the instruction for translations at *RDA* 6.28.3.6, a reference from *RDA* 6.11 to that instruction has been deleted.

Background and Justification

If a cataloger wishes to make an authorized access point representing a musical expression, it is reasonable to assume that the cataloger would go to the instruction at *RDA* 6.28.3, Authorized Access Point Representing a Musical Expression. At *RDA* 6.28.3.1 a list is given of five different categories of musical expressions: arrangements, transcriptions, etc.; added accompaniments, etc.; sketches; vocal and chorus scores; and translations. The final paragraph reads, "For other types of musical expressions, construct the authorized access point by applying the instructions at 6.27.3." The wording suggests that if a musical expression belongs to one of the categories in the list one is not then also allowed to apply *RDA* 6.27.3. It only seems to apply if the expression being described is not one of the types listed in a)-e) at *RDA* 6.28.3.

By the same token, it is also reasonable to assume that a cataloger constructing an authorized access point representing an expression may first consult the instruction at *RDA* 6.27.3. The text has no references to the instructions for special types of expressions, namely music, legal works, religious works, and official communications. Because of this, a cataloger may be unaware that additional instructions are available.

In addition to this, the first paragraph of *RDA* 6.28.3.1 implies that musical expressions can be categorized into one and only one type of expression. For music, this is by no means necessarily the case. One could certainly have an expression that is both an arrangement and a sketch or an expression that is both a vocal score and is a translation.

Because of these situations, the JMWG proposes to

- 1) clarify the instructions at *RDA* 6.28.3 so that:
 - a) elements from *RDA* 6.27.3 may be added in any situation
 - b) one or more terms relating to musical expressions may be added, if applicable
- 2) add guidance to *RDA* 6.27.3 that references the instructions for certain types of expressions at *RDA* 6.28.3, 6.29.2, 6.30.3, and 6.31.2.

Recommendations

Changes to RDA 6.28.3

The JMWG felt the best way to revise *RDA* 6.28.3 was to frame the instruction as a guide to adding terms, much like the existing models for constructing authorized access points for expressions at *RDA* 6.27.3 and 6.30.3, as opposed to its current construction as a list of types of musical expressions. To meet the goals of 1) b), the list of musical expressions at *RDA* 6.28.3.1 has been deleted and replaced with text stating that terms present in the sub-instructions

of *RDA* 6.28.3 may be added as applicable. To meet the goal of 1) a), text at *RDA* 6.28.3.1 has been added to the effect that one may also use the elements specified at *RDA* 6.27.3.

Because of this choice, it was apparent that the instruction for Added Accompaniments at *RDA* 6.28.3.3 no longer worked because the instruction does not tell one to add anything. To address this situation, the instruction is proposed as an Exception to the main instruction at proposed *RDA* 6.28.3.1, using wording from the final paragraph of *RDA* 6.27.1.6 as a model. With this change, the current text at *RDA* 6.28.3.3 is deleted.

It was also apparent that the first paragraph of the instruction for translations at *RDA* 6.28.3.6 became redundant if the instructions at *RDA* 6.27.3 were being referenced in the general instruction. This paragraph has been deleted. The second paragraph, however, is still relevant, but the JMWG did not feel that this paragraph only applied to musical expressions. It certainly could be applied for other kinds of expressions. Because of this, the JMWG felt it would be better to move this paragraph, without the music-specific examples, to a paragraph in *RDA* 6.27.3. The JMWG has not proposed examples for this new paragraph. Since the instruction is general in nature, the JMWG feels that it would be better to refer the creation of examples for this paragraph to the *RDA* Examples Editor.

Because the proposed general instruction at *RDA* 6.28.3.1 states how the authorized access point for the expression should be constructed, the remaining instructions dealing with arrangements, transcriptions, etc., sketches, and vocal or chorus scores have been revised so that language indicating construction order has been removed. The instructions for arrangements, transcriptions, etc. at *RDA* 6.28.3.2 have been re-framed as a general instruction, with the instructions formerly at *RDA* 6.28.3.2.2 for works in the popular idiom given as an Exception. The definition of an arrangement has also been aligned with the definition in the Glossary. The parallel instruction at *RDA* 6.18.1.4 has also been modified to reflect this thinking. The JMWG considers this change a small step in the direction of moving beyond the classical/popular music divide.

The final change to *RDA* 6.28.3 involves the addition of an example block after the proposed 1st paragraph in *RDA* 6.28.3.1. The examples are meant to illustrate how the terms available in *RDA* 6.28.3 and *RDA* 6.27.3 may be used (or not used) to create expression access points for musical expressions.

Changes to RDA 6.27.3 and RDA 6.11

To address 2) above, text has been added to *RDA* 6.27.3 that references the special instructions for musical expressions, expressions of legal works, expressions of religious works, and expressions of official communications, using as a model the language for special types of works at *RDA* 6.27.1. While the instructions for expressions of legal works and official communications at *RDA* 6.29.2 and *RDA* 6.31.2 tell one to use *RDA* 6.27.3 to construct the expression access point, the JMWG felt it was important to reference these instructions for the sake of consistency.

Because *RDA* 6.28.3.6 has been deleted, the reference to special instructions for the language of music expressions in *RDA* 6.11 has been deleted.

Other Alternatives

In considering changes to *RDA* 6.28.3, the JMWG recognized that the new paragraph added to *RDA* 6.28.3.1 could instead reference the other distinguishing characteristics of musical expressions at *RDA* 6.18.1.4-6.18.1.6 and that the instructions at *RDA* 6.28.3.2-6.28.3.6 could be deleted. While this approach does have its merits, the JMWG felt the changes agreed to in this proposal would be less disruptive. The chosen approach also has the added benefit of retaining the examples that are specifically related to certain kinds of access points for musical expressions.

Marked-up version:

6.11 Language of Expression

CORE ELEMENT

6.11.1 Basic Instructions on Recording Language of Expression

6.11.1.1 Scope

Language of expression ▼ is a language in which a work is expressed.

6.11.1.2 Sources of Information

Take information on language of expression from any source.

6.11.1.3 Recording Language of Expression

Record the language or languages of the expression using an appropriate term or terms in a language preferred by the agency creating the data. Select terms from a standard list of names of languages, if available.

Record language of expression as a separate element, as part of an access point, or as both. For instructions on recording language of expression as part of the authorized access point, see 6.27.3.

For instructions on recording language of expression as part of authorized access points representing expressions of special types of works, see additional instructions:

~~expressions of musical works (6.28.3.6)~~

expressions of religious works (6.30.3.1–6.30.3.3).

If the expression involves more than one language, apply the additional instructions at 6.11.1.4.

For guidelines on recording details about the language of expression, apply the instructions for language of the content at 7.12.

6.18.1.4 Arrangements, Transcriptions, Etc.

This instruction applies to an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) that falls into one or both of these categories:

- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another that do not result in new works
- b) ~~simplified~~ simplifications or modifications ~~versions~~ of previously existing musical works that do not result in new works.

If the expression is an arrangement, transcription, etc. of a work or part or parts of a work ~~that belongs, broadly speaking, to the category of "serious," "classical," or "art" music~~, record *arranged*. Apply this instruction also to a transcription by the original composer.

Exception

If the arrangement, etc., is of a work or of 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:

either

a) an instrumental work arranged for vocal or choral performance

or

b) a vocal work arranged for instrumental performance.

6.18.1.4.1 Arrangements, Etc. in the “Popular” Idiom

If the arrangement, etc., is of a work or of 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:

either

a) an instrumental work arranged for vocal or choral performance

or

b) a vocal work arranged for instrumental performance.

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 terms from the following list:
 - 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).

[EXAMPLES UNCHANGED]

If the resource described contains more than one language expression of the work, construct authorized access points for each of the expressions.

For instructions on constructing access points representing special types of expressions, see:

[expressions of musical works \(6.28.3\)](#)

expressions of legal works (6.29.2)

expressions of religious works (6.30.3)

expressions of official communications (6.31.2)

6.28.3 Authorized Access Point Representing a Musical Expression

6.28.3.1 General Guidelines on Constructing Authorized Access Points Representing Musical Expressions

Apply the instructions at 6.28.3.2–6.28.3.6 when constructing the authorized access point representing one of the following types of musical expression:

- a) arrangements, transcriptions, etc. (see 6.28.3.2)
- b) added accompaniments, etc. (see 6.28.3.3)
- c) sketches (see 6.28.3.4)
- d) vocal and chorus scores (see 6.28.3.5)
- e) translations (see 6.28.3.6).

For other types of musical expressions, construct the authorized access point by applying the instructions at 6.27.3.

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), as applicable
- b) one or more of the following terms or elements, as applicable:
 - i) one or more of the terms specified at 6.28.3.2–6.28.3.4
 - and/or*
 - ii) one or more appropriate elements as instructed at 6.27.3.

EXAMPLE

Berlioz, Hector, 1803-1869. Les nuits d'été: arranged. Vocal score

Resource described: Les nuits d'été : six mélodies avec un petit orchestre / Hector Berlioz ; edited by Ian Kemp. — Vocal score / Douglas Woodfull-Harris. Originally for voice and piano, revised and orchestrated by the composer; orchestra accompaniment arranged for piano

Rameau, Jean-Philippe, 1683-1764. Hippolyte et Aricie. 1733. Vocal score

Resource described: Hippolyte et Aricie : version 1733 : tragédie en musique en un prologue et cinq actes : RCT 43 / Jean-Philippe Rameau ; livret de Simon-Joseph Pellegrin ; édition de Sylvie Bouissou. — Réduction clavier-chant / de François Saint-Yves. A score

Haydn, Joseph, 1732-1809. Die Schöpfung. Vocal score. English

Resource described: The creation : an oratorio / the music by Joseph Haydn. — Vocal score with a separate accompaniment for the organ, or pianoforte / arranged by Vincent Novello. Text is in English

Handel, George Frideric, 1685-1759. Serse. Frondi tenere e belle. Vocal score. French

Resource described: Aria nell'opera Serse / de Haendel ; avec violoncelle (ou violon) par Pauline Viardot ; parole française de Victor Wilder.

Accompaniment arranged for piano with cello or violin. Text is in French

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 6, op. 68, F major: arranged (Sitt). Notated music

Resource described: Symphonie VI, Op. 68 für Pianoforte und Violine : (Pastorale) / Beethoven ; arrangirt von Hans Sitt. A score

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 6, op. 68, F major: arranged (Pauer). Notated music

Resource described: Symphony no. 6, op. 68 : (Pastorale) / L. van Beethoven ; arranged by E. Pauer. A score for piano solo

Mozart, Wolfgang Amadeus, 1756-1791. Le nozze di Figaro. German. Performed music.

Resource described: Die Hochzeit des Figaro / Wolfgang Amadeus Mozart. A performance sung in a German translation

Mozart, Wolfgang Amadeus, 1756-1791. Requiem, K. 626, D minor (Beyer). Performed music.

Resource described: Requiem Mass K. 626 = Requiem KV 626 / Mozart. — Beyer edition. A performance of the edition by Franz Beyer

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

Monk, Thelonious. Crepuscule with Nellie. Notated music

Resource described: Crepuscule with Nellie / Thelonious Monk ; arranged by Don Sickler. A score with parts for a jazz sextet

Exception

If an instrumental accompaniment or additional parts have been added to a work or part or parts of a work, use the authorized access point representing the original work (see 6.28.1) or part or parts of the work (see 6.28.2), as applicable. If it is considered

important to identify the particular expression, construct an authorized access point representing the expression as instructed at 6.27.3.

EXAMPLE

Bach, Johann Sebastian, 1685–1750. Sonaten und Partiten, violin, BWV 1001–1006

Authorized access point for: Sechs Sonaten für Violine solo / von Joh. Seb. Bach ; herausgegeben von J. Hellmesberger ; Klavierbegleitung von Robert Schumann. Solo violin sonatas by Bach with added piano accompaniment by Schumann

6.28.3.2 Arrangements, Transcriptions, Etc.

The This instructions at 6.28.3.2.1–6.28.3.2.2 apply applies to an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) if the arrangement, transcription, etc., falls into one or more of the following categories:

- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another that do not result in new works
- b) simplified simplifications or modifications versions of previously existing musical works that do not result in new works.

For an arrangement, transcription, etc., of a work or part or parts of a work, add the term **arranged** to the authorized access point for the work or part or parts of the work.

EXAMPLE

Berlioz, Hector, 1803–1869. Le corsaire: arranged

Resource described: The corsaire : overture for concert band / transcribed by Gunther Schuller. Transcription of a Berlioz overture composed originally for orchestra

Respighi, Ottorino, 1879–1936. Gli uccelli: arranged

Resource described: The birds / Respighi. Arranged for Japanese instruments by H. Okano

Schubert, Franz, 1797–1828. Octet, clarinet, horn, bassoon, violins, viola, violoncello, double bass, D. 803, F major: arranged

Resource described: Grosses Octet für zwei Violinen, Viola, Violoncello, Contrabass, Horn, Fagott und Clarinette, op. 166 / komponirt von Franz Schubert : Arrangement für das Pianoforte zu vier Händen bearbeitet von S. Leithner. Arranged for piano, four hands

Ravel, Maurice, 1875–1937. Pavane pour une infante défunte: arranged

Resource described: Pavane pour une infante défunte : pour petit orchestre / Maurice Ravel. Originally for piano; transcription by the composer

Satie, Erik, 1866–1925. Piano music. Selections: arranged

Resource described: Pièces pour guitare / Erik Satie. Selected piano works by Satie transcribed for guitar

Apply this instruction also to a transcription by the original composer.

Exception

For an arrangement, transcription etc., of a work or part or parts of a work that belong, broadly speaking, to the category of music in the “popular” idiom (e.g., rock, jazz), add *arranged* to the authorized access point for the work or part or parts of the work only if the resource being described is:

either

a) an instrumental work arranged for vocal or choral performance

or

b) a vocal work arranged for instrumental performance.

EXAMPLE

MacDermot, Galt. Hair; arranged

Resource described: Hair '72 : the American tribal love-rock musical / [lyrics] by James Rado, Jerome Ragni ; [music by] Galt MacDermot ; concert band arranged by Len Goldstyne. **Vocal music arranged for band**

Townshend, Pete. Songs. Selections; arranged

Resource described: Who's serious : symphonic music of the Who. **Selected rock songs by Townshend arranged for orchestra**

Brubeck, Dave. Blue rondo à la Turk; 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**

John, Elton. Candle in the wind; arranged

Resource described: Candle in the wind / music by Elton John ; words by Bernie Taupin ; arranged by Michael Sweeney. **Song arranged for jazz ensemble**

but

Carmichael, Hoagy, 1899–1981. Songs. Selections

Resource described: Hoagy Carmichael : a choral portrait : for S.A.B. voices and piano with optional guitar, bass, drums, and vibraphone / music by Hoagy Carmichael ; arranged by Robert Sterling. **Selected songs by Carmichael arranged for accompanied choral performance**

Brubeck, Dave. Blue rondo à la Turk

Resource described: Blue rondo à la Turk / Dave Brubeck ; arranged for string quartet by Jeremy Cohen. **Originally written for jazz quartet**

Deep river

Authorized access point for: Deep river / transcription by Hugo Frey. An arrangement for voice and piano of the spiritual

6.28.3.2.1 Arrangements of "Classical," Etc. Music

For an arrangement, etc., of a work or part or parts of a work that belong, broadly speaking, to the category of "serious," "classical," or "art" music, construct the authorized access point by combining (in this order):

- a) the authorized access point representing the original work (see 6.28.1) or part or parts of the work (see 6.28.2), as applicable
- b) the term *arranged*.

EXAMPLE

Berlioz, Hector, 1803–1869. Corsaire; arranged

Resource described: The corsaire : overture for concert band / transcribed by Gunther Schuller. **Transcription of a Berlioz overture composed originally for orchestra**

Respighi, Ottorino, 1879–1936. Uccelli; arranged

Resource described: The birds / Respighi. **Arranged for Japanese instruments by H. Okano**

Schubert, Franz, 1797–1828. Octet, clarinet, horn, bassoon, violins, viola, violoncello, double bass, D. 803, F major; arranged

Resource described: Grosses Octet für zwei Violinen, Viola, Violoncello, Contrabass, Horn, Fagott und Clarinette, op. 166 / komponiert von Franz Schubert ; Arrangement für das Pianoforte zu vier Händen bearbeitet von S. Leithner. **Arranged for piano, four hands**

Ravel, Maurice, 1875–1937. Pavane pour une infante défunte; arranged

Resource described: Pavane pour une infante défunte : pour petit orchestre / Maurice Ravel. **Originally for piano; transcription by the composer**

Satie, Erik, 1866–1925. Piano music. Selections; arranged

Resource described: Pièces pour guitare / Erik Satie. **Selected piano works by Satie transcribed for guitar**

Apply this instruction also to a transcription by the original composer.

6.28.3.2.2 Arrangements of "Popular" Music

For an arrangement, etc., of a work or part or parts of a work that belong, broadly speaking, to the category of music in the "popular" idiom (e.g., rock, jazz), use the authorized access point representing the original work (see 6.28.1) or part or parts of the work (see 6.28.2), as applicable. Add *arranged* only if the resource being described is:

either

- a) an instrumental work arranged for vocal or choral performance

or

b) a vocal work arranged for instrumental performance.

EXAMPLE

MacDermot, Galt. Hair; arranged

Resource described: Hair '72 : the American tribal love-rock musical / [lyrics] by James Rado, Gerome Ragni ; [music by] Galt MacDermot ; concert band arranged by Len Goldstyne. **Vocal music arranged for band**

Townshend, Pete. Songs. Selections; arranged

Resource described: Who's serious : symphonic music of the Who. **Selected rock songs by Townshend arranged for orchestra**

Brubeck, Dave. Blue rondo à la Turk; 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**

John, Elton. Candle in the wind; arranged

Resource described: Candle in the wind / music by Elton John ; words by Bernie Taupin ; arranged by Michael Sweeney. **Song arranged for jazz ensemble**

but

Carmichael, Hoagy, 1899–1981. Songs. Selections

Resource described: Hoagy Carmichael : a choral portrait : for S.A.B. voices and piano with optional guitar, bass, drums, and vibraphone / music by Hoagy Carmichael ; arranged by Robert Sterling. **Selected songs by Carmichael arranged for accompanied choral performance**

Brubeck, Dave. Blue rondo à la Turk

Resource described: Blue rondo à la Turk / Dave Brubeck ; arranged for string quartet by Jeremy Cohen. **Originally written for jazz quartet**

Deep river

Authorized access point for: Deep river / transcription by Hugo Frey. **An arrangement for voice and piano of the spiritual**

6.28.3.3 Added Accompaniments, Etc.

If an instrumental accompaniment or additional parts have been added to a work or part or parts of a work, use the authorized access point representing the original work (see 6.28.1) or part or parts of the work (see 6.28.2), as applicable.

EXAMPLE

Bach, Johann Sebastian, 1685–1750. Sonaten und Partiten, violin, BWV 1001–1006

Authorized access point for: Sechs Sonaten für Violine solo / von Joh. Seb. Bach ; herausgegeben von J. Hellmesberger ; Klavierbegleitung von Robert Schumann. **Solo violin sonatas by Bach with added piano accompaniment by Schumann**

6.28.3.4 6.28.3.3 Sketches

For a work or part or parts of a work consisting of a composer's sketches, add the term *Sketches* to the authorized access point for the completed work or part or parts of the work. ~~construct the authorized access point by combining (in this order):~~

- a) ~~the authorized access point representing the completed work~~
- b) ~~the term *Sketches*~~

EXAMPLE

Szymanowski, Karol, 1882–1937. *Harnasie* (Sketches)

Beethoven, Ludwig van, 1770–1827. Quartets, ~~strings,~~ violins, viola, cello, no. 1–6, op. 18 (Sketches)

Gillis, Don, 1912–1978. Quartets, ~~strings,~~ violins, viola, cello, no. 6. *Passacaglia* (Sketches)

Moore, Douglas, 1893–1969. Works. Selections (Sketches)

6.28.3.5 6.28.3.4 Vocal and Chorus Scores

For a vocal or chorus score, add one of the following terms to the authorized access point for the work or part or parts of the work, as applicable: ~~construct the authorized access point by combining (in this order):~~

- a) ~~the authorized access point representing the work (see 6.28.1) or part or parts of the work (see 6.28.2)~~
- b) ~~one of the following terms, as applicable:~~

Vocal score

Vocal scores

Chorus score

Chorus scores-

EXAMPLE

Handel, George Frideric, 1685–1759. The *Messiah*. Vocal score

Sullivan, Arthur, 1842–1900. The *Mikado*. Chorus score

Wagner, Richard, 1813–1883. Operas. Vocal scores

6.28.3.6 Translations

If:

~~the text of a vocal work (or part or parts of a vocal work) is a translation~~

~~or~~

~~the texts of all the works in a compilation are translations~~

~~then:~~

construct the authorized access point by adding the name of the language to the authorized access point representing the work, part or parts, or compilation, as applicable. Record the name of the language by applying the instructions at 6.11.

EXAMPLE

~~Bizet, Georges, 1838–1875. Carmen. German~~

Resource described: Carmen : Oper in 4 Akten / Bizet ; deutsche Übersetzung, D. Louis

~~Schönberg, Claude-Michel. Misérables. Danish~~

Resource described: Les misérables / musical af Alan Boubil og Claude-Michel Schönberg ; tekst, Herbert Kretzmer ; oversættelse, Niels Brunse. **An audio recording of the musical, sung in Danish; Schönberg is the composer**

If the resource described contains expressions of the work in more than one language, create access points for each of the language expressions.

EXAMPLE

~~Handel, George Frideric, 1685–1759. Messiah. Vocal score. German~~

~~Handel, George Frideric, 1685–1759. Messiah. Vocal score. English~~

Resource described: Der Messias : Oratorium = The Messiah : sacred oratorio / von G.F. Händel ; Klavierauszug mit deutschem und englischem Text ; nach W.A. Mozart's Bearbeitung ; neu revidiert von Josef Reiter

~~Brel, Jacques. Ne me quitte pas. English~~

~~Brel, Jacques. Ne me quitte pas. French~~

Resource described: If you go away = Ne me quitte pas / music and French lyric by Jacques Brel ; English lyric by Rod McKuen

~~Schumann, Robert, 1810–1856. Songs. French~~

~~Schumann, Robert, 1810–1856. Songs. German~~

Resource described: Collection complète des mélodies pour chant avec accompagnement de piano / de Robert Schumann ; traduction française et texte original

Clean version:

6.11 Language of Expression

CORE ELEMENT

6.11.1 Basic Instructions on Recording Language of Expression

6.11.1.1 Scope

Language of expression ▼ is a language in which a work is expressed.

6.11.1.2 Sources of Information

Take information on language of expression from any source.

6.11.1.3 Recording Language of Expression

Record the language or languages of the expression using an appropriate term or terms in a language preferred by the agency creating the data. Select terms from a standard list of names of languages, if available.

Record language of expression as a separate element, as part of an access point, or as both. For instructions on recording language of expression as part of the authorized access point, see 6.27.3.

For instructions on recording language of expression as part of authorized access points representing expressions of special types of works, see additional instructions:

expressions of religious works (6.30.3.1–6.30.3.3).

If the expression involves more than one language, apply the additional instructions at 6.11.1.4.

For guidelines on recording details about the language of expression, apply the instructions for language of the content at 7.12.

6.18.1.4 Arrangements, Transcriptions, Etc.

This instruction applies to an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) that falls into one or more of these categories:

- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another that do not result in new works
- b) simplifications or modifications of previously existing musical works that do not result in new works.

If the expression is an arrangement, transcription, etc. of a work or part or parts of a work, record *arranged*. Apply this instruction also to a transcription by the original composer.

Exception

If the arrangement, etc., is of a work or of 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:

either

a) an instrumental work arranged for vocal or choral performance

or

b) a vocal work arranged for instrumental performance.

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 terms from the following list:

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).

[EXAMPLES UNCHANGED]

If the resource described contains more than one language expression of the work, construct authorized access points for each of the expressions.

For instructions on constructing access points representing special types of expressions, see:

expressions of musical works (6.28.3)

expressions of legal works (6.29.2)

expressions of religious works (6.30.3)

expressions of official communications (6.31.2)

6.28.3 Authorized Access Point Representing a Musical Expression

6.28.3.1 General Guidelines on 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), as applicable
- b) one or more of the following terms or elements, as applicable:
 - i) one or more of the terms specified at 6.28.3.2–6.28.3.4
and/or
 - ii) one or more appropriate elements as instructed at 6.27.3.

EXAMPLE

Berlioz, Hector, 1803-1869. Les nuits d'été; arranged. Vocal score

Resource described: Les nuits d'été : six mélodies avec un petit orchestre / Hector Berlioz ; edited by Ian Kemp. — Vocal score / Douglas Woodfull-Harris. **Originally for voice and piano, revised and orchestrated by the composer; orchestra accompaniment arranged for piano**

Rameau, Jean-Philippe, 1683-1764. Hippolyte et Aricie. 1733. Vocal score

Resource described: Hippolyte et Aricie : version 1733 : tragédie en musique en un prologue et cinq actes : RCT 43 / Jean-Philippe Rameau ; livret de Simon-Joseph Pellegrin ; édition de Sylvie Bouissou. — Réduction clavier-chant / de François Saint-Yves. **A score**

Haydn, Joseph, 1732-1809. Die Schöpfung. Vocal score. English

Resource described: The creation : an oratorio / the music by Joseph Haydn. — Vocal score with a separate accompaniment for the organ, or pianoforte / arranged by Vincent Novello. **Text is in English**

Handel, George Frideric, 1685-1759. Serse. Frondi tenere e belle. Vocal score. French

Resource described: Aria nell'opera Serse / de Haendel ; avec violoncelle (ou violon) par Pauline Viardot ; parole française de Victor Wilder.

Accompaniment arranged for piano with cello or violin. Text is in French

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 6, op. 68, F major; arranged (Sitt). Notated music

Resource described: Symphonie VI, Op. 68 für Pianoforte und Violine : (Pastorale) / Beethoven ; arrangirt von Hans Sitt. **A score**

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 6, op. 68, F major; arranged (Pauer). Notated music

Resource described: Symphony no. 6, op. 68 : (Pastorale) / L. van Beethoven ; arranged by E. Pauer. **A score for piano solo**

Mozart, Wolfgang Amadeus, 1756-1791. Le nozze di Figaro. German. Performed music.

Resource described: Die Hochzeit des Figaro / Wolfgang Amadeus Mozart. **A performance sung in a German translation**

Mozart, Wolfgang Amadeus, 1756-1791. Requiem, K. 626, D minor (Beyer). Performed music.

Resource described: Requiem Mass K. 626 = Requiem KV 626 / Mozart. — Beyer edition. **A performance of the edition by Franz Beyer**

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

Monk, Thelonious. Crepuscule with Nellie. Notated music

Resource described: Crepuscule with Nellie / Thelonious Monk ; arranged by Don Sickler. **A score with parts for a jazz sextet**

Exception

If an instrumental accompaniment or additional parts have been added to a work or part or parts of a work, use the authorized access point representing the original work (see 6.28.1) or part or parts of the work (see 6.28.2), as applicable. If it is considered important to identify the particular expression, construct an authorized access point representing the expression as instructed at 6.27.3.

EXAMPLE

Bach, Johann Sebastian, 1685–1750. Sonaten und Partiten, violin, BWV 1001–1006

Authorized access point for: Sechs Sonaten für Violine solo / von Joh. Seb. Bach ; herausgegeben von J. Hellmesberger ; Klavierbegleitung von Robert Schumann. **Solo violin sonatas by Bach with added piano accompaniment by Schumann**

6.28.3.2 Arrangements, Transcriptions, Etc.

This instruction applies to an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) if the arrangement, transcription, etc., falls into one or more of the following categories:

- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another that do not result in new works
- b) simplifications or modifications of previously existing musical works that do not result in new works.

For an arrangement, transcription, etc., of a work or part or parts of a work, add the term *arranged* to the authorized access point for the work or part or parts of the work.

EXAMPLE

Berlioz, Hector, 1803–1869. *Le corsaire*; arranged

Resource described: *The corsaire* : overture for concert band / transcribed by Gunther Schuller. **Transcription of a Berlioz overture composed originally for orchestra**

Respighi, Ottorino, 1879–1936. *Gli uccelli*; arranged

Resource described: *The birds* / Respighi. **Arranged for Japanese instruments by H. Okano**

Schubert, Franz, 1797–1828. Octet, clarinet, horn, bassoon, violins, viola, violoncello, double bass, D. 803, F major; arranged

Resource described: *Grosses Octet für zwei Violinen, Viola, Violoncello, Contrabass, Horn, Fagott und Clarinette, op. 166* / komponiert von Franz Schubert ; Arrangement für das Pianoforte zu vier Händen bearbeitet von S. Leithner. **Arranged for piano, four hands**

Ravel, Maurice, 1875–1937. *Pavane pour une infante défunte*; arranged

Resource described: *Pavane pour une infante défunte* : pour petit orchestre / Maurice Ravel. **Originally for piano; transcription by the composer**

Satie, Erik, 1866–1925. Piano music. Selections; arranged

Resource described: *Pièces pour guitare* / Erik Satie. **Selected piano works by Satie transcribed for guitar**

Apply this instruction also to a transcription by the original composer.

Exception

For an arrangement, transcription etc., of a work or part or parts of a work that belong, broadly speaking, to the category of music in the “popular” idiom (e.g., rock, jazz), add *arranged* to the authorized access point for the work or part or parts of the work only if the resource being described is:

either

a) an instrumental work arranged for vocal or choral performance

or

b) a vocal work arranged for instrumental performance.

EXAMPLE

MacDermot, Galt. Hair; arranged

Resource described: Hair '72 : the American tribal love-rock musical / [lyrics] by James Rado, Gerome Ragni ; [music by] Galt MacDermot ; concert band arranged by Len Goldstyne. **Vocal music arranged for band**

Townshend, Pete. Songs. Selections; arranged

Resource described: Who's serious : symphonic music of the Who. **Selected rock songs by Townshend arranged for orchestra**

Brubeck, Dave. Blue rondo à la Turk; 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**

John, Elton. Candle in the wind; arranged

Resource described: Candle in the wind / music by Elton John ; words by Bernie Taupin ; arranged by Michael Sweeney. **Song arranged for jazz ensemble**

but

Carmichael, Hoagy, 1899–1981. Songs. Selections

Resource described: Hoagy Carmichael : a choral portrait : for S.A.B. voices and piano with optional guitar, bass, drums, and vibraphone / music by Hoagy Carmichael ; arranged by Robert Sterling. **Selected songs by Carmichael arranged for accompanied choral performance**

Brubeck, Dave. Blue rondo à la Turk

Resource described: Blue rondo à la Turk / Dave Brubeck ; arranged for string quartet by Jeremy Cohen. **Originally written for jazz quartet**

Deep river

Authorized access point for: Deep river / transcription by Hugo Frey. **An arrangement for voice and piano of the spiritual**

6.28.3.3 Sketches

For a work or part or parts of a work consisting of a composer's sketches, add the term *Sketches* to the authorized access point for the completed work or part or parts of the work.

EXAMPLE

Szymanowski, Karol, 1882–1937. Harnasie (Sketches)

Beethoven, Ludwig van, 1770–1827. Quartets, violins, viola, cello, no. 1–6, op. 18 (Sketches)

Gillis, Don, 1912–1978. Quartets, violins, viola, cello, no. 6. Passacaglia (Sketches)

Moore, Douglas, 1893–1969. Works. Selections (Sketches)

6.28.3.4 Vocal and Chorus Scores

For a vocal or chorus score, add one of the following terms to the authorized access point for the work or part or parts of the work, as applicable:

Vocal score

Vocal scores

Chorus score

Chorus scores

EXAMPLE

Handel, George Frideric, 1685–1759. The Messiah. Vocal score

Sullivan, Arthur, 1842–1900. The Mikado. Chorus score

Wagner, Richard, 1813–1883. Operas. Vocal scores