

Memorandum

LIBRARY OF CONGRESS

5JSC/LC/12/LC follow-up

TO: Joint Steering Committee for Development of RDA DATE: October 31, 2008

FROM: Barbara B. Tillett, LC Representative

SUBJECT: Proposed revision of *RDA* chap. 6, Additional instructions for musical works and expressions

Background

At its April 2008 meeting, the JSC asked the Library of Congress to convene a meeting of music cataloguing experts from the ALA, CCC, and LC constituencies to address the comments raised by all the JSC constituencies regarding 5JSC/LC/12 and to propose agreed-upon revisions to the JSC.

An all-day meeting was held at the Library of Congress on May 16, 2008. Participants included four representatives from ALA, one representative from CCC, and three representatives from LC. (The names and affiliations of those representatives are given on the next page; those participants will be referred to as the “May Group” in the remainder of this document.)

Because there were too many unresolved topics in the constituency responses to 5JSC/LC/12 to be addressed during a single day’s discussion, an agenda for that day was developed by LC to include the important topics most likely to be resolved in a day’s discussion; the agenda was distributed to participants for the addition of other topics before May 16. That discussion was continued during a May 28 conference call and via email. Issues raised by ALA or CCC participants within the May Group after the May 16 and May 28 discussions not in line with the proposals as originally proposed by LC are not included in this document.

Organization of this document

This document presents a revised version of some of LC’s proposals in the context of general instructions and all the music instructions from chapter 6. It reflects those original 5JSC/LC/12 proposals that were accepted by the JSC constituencies, some proposals modified by JSC constituencies’ comments, those May Group agreements in areas not previously accepted by the JSC constituencies, and new related issues identified by the May Group.

Unchanged instructions are included so the revised instructions can be read in context. Revisions and additions, the focus of this review, are highlighted in yellow. In a few

situations, wording from the original proposals or from the May Group agreements has been adjusted to be consistent with other wording changes made by the Editor. Also, in a few instructions not connected to 5JSC/LC/12 proposals, wording has been adjusted to be consistent with other wording changes made by the Editor; those minor revisions are also highlighted in yellow. If the only change is a deletion, that deletion is shown as a strikethrough; text that was moved is omitted from its original position without showing the strikethrough.

The style and numbering of the instructions reflects that of previous Word drafts rather than that of the full draft of RDA; however, the numbering varies only slightly from that in the full draft. LC recognizes this will change with the online RDA, but has used this structure to provide a consistent view for the review of the content. Also note that some of the examples in instructions not revised in this follow-up document may be different in the full draft.

Historical tracking table

At the end of this document, for your reference, is a table summarizing the JSC constituencies' responses and/or May Group response to the proposals in 5JSC/LC/12, the chapter 6 location of the instruction related to each proposal, and additional comments.

LC's further response

Since this document reflects JSC constituencies' responses and agreements made by the May Group, LC will respond to this follow-up document to address other original 5JSC/LC/12 proposals not yet approved by other JSC constituencies and to offer further simplifications to wording.

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Participants in the May Group:

American Library Association

John Attig
Kathy Glennan
Stephen Henry
Mark Scharff

Canadian Committee on Cataloguing

Daniel Paradis

Library of Congress

Geraldine Ostrove
David Sommerfield
Judy Kuhagen (moderator)

6.2.1.13 Recording the preferred title for a compilation of works

- 6.2.1.13.1 ➤ Record the preferred title for a compilation of works applying the instructions given under [6.2.1.14-6.2.1.16](#), as applicable.

6.2.1.14 Complete works

- 6.2.1.14.1 ➤ Record the conventional collective title *Works* as the preferred title for a compilation of works that consists of, or purports to be, the complete works of a person, family, or corporate body, including those that are complete at the time of publication.

6.2.1.15 Complete works in a single form

- 6.2.1.15.1 ➤ Record one of the following conventional collective titles as the preferred title for a compilation of works (other than music, see [6.15.1](#)) that consists of, or purports to be, the complete works of a person, family, or corporate body, in one particular form.

Correspondence
Essays
Novels
Plays
Poems
Prose works
Short stories
Speeches

Exception:

- 6.2.1.15.2 For compilations of musical works by a single composer, apply the instructions given under [6.15.1.11-6.15.1.16](#).

- 6.2.1.15.3 ➤ If none of the above is appropriate, record an appropriate specific collective title (e.g., *Posters, Fragments, Encyclicals*).

- 6.2.1.15.4 ➤ If the compilation consists of two or more but not all the works of one person, family, or corporate body, in a particular form, apply the instructions given under [6.2.1.16](#).

6.2.1.16 Other compilations of two or more works

- 6.2.1.16.1 ➤ For a compilation consisting of:
- a) two or more but not all the works of one person, family, or corporate body, in a particular form
 - or b) two or more but not all the works of one person, family, or corporate body, in various forms
- record the preferred title for each of the works in the compilation applying the basic instructions on recording titles of works given under [6.2.0](#).

(First work in a compilation also containing Douglas Adams's Long dark tea-time of the soul)

Long dark tea-time of the soul
(Second work by Douglas Adams in the same compilation)

Alternative:

6.2.1.16.2 Instead of (or in addition to) recording the preferred title for each of the works in the compilation, record a conventional collective title as instructed under [6.2.1.14](#) or [6.2.1.15](#), as applicable, followed by *Selections*.

Exceptions:

6.2.1.16.3 For compilations of musical works by a single composer, apply the instructions given under [6.15.1](#).

6.2.1.16.4 For compilations of laws, etc., apply the instructions given under [6.20.1](#).

6.2.1.16.5 For compilations of treaties, etc., apply the instructions given under [6.20.1](#).

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6.2.2 VARIANT TITLE FOR THE WORK

Contents

- 6.2.2.1 Scope
- 6.2.2.2 Sources of information
- 6.2.2.3 General guidelines on recording variant titles for works
- 6.2.2.4 Alternative linguistic form of title for the work
- 6.2.2.5 Other variant title for the work

6.2.2.1 Scope

- 6.2.2.1.1 A **variant title for the work** is a title or form of title by which a work is known that differs from the title or form of title chosen as the preferred title for the work.

[beginning of 6.2.2 included to illustrate the context for addition of new 6.2.3]

6.2.3 ALTERNATIVE NAME FOR THE WORK

Contents

- 6.2.3.1 Scope
- 6.2.3.2 Sources of information
- 6.2.3.3 Recording alternative names for the work

6.2.3.1 Scope

- 6.2.3.1.1 An **alternative name for the work** is a form of title incorporating the relationship between the work and a larger work.

6.2.3.2 Sources of information

- 6.2.3.2.1 ➤ Take alternative names for the work from any source.

6.2.3.3 Recording alternative names for the work as variant titles

- 6.2.3.3.1 ➤ If the work can be named by incorporating the relationship between that work and a larger work, record that alternative name as a variant title (see [6.2.2](#)).

- 6.2.3.3.2 ➤ For cadenzas, construct the alternative name for the work by combining in this order:

- a) the preferred access point for the composer of the larger musical work, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
- b) the preferred title for the larger musical work, formulated according to the instructions given under [6.15.1](#)
- c) the movement of the larger musical work if there is more than one cadenza
- d) the term *Cadenza* or *Cadenzas*
- e) another distinguishing term if needed.

[examples below need to be reviewed]

Mozart, Wolfgang Amadeus, 1756-1791. Concertos, piano, orchestra, K. 491, C minor. Cadenza
(*Resource described*: Cadenza to Mozart's Piano concerto in C minor, KV. 491, 1st movement / André Previn)

Haydn, Joseph, 1685-1759. Concertos, harpsichord, H. XVIII, 11, D major. Cadenzas (Badura-Skoda)
(*Resource described*: Kadenzen zum Klavierkonzert in D-dur (Hoboken XVIII: 11) / Paul Badura-Skoda)

Mozart, Wolfgang Amadeus, 1756-1791. Sonatas, piano, K. 333, B♭ major. Cadenzas (Landowska)
(*Resource described*: Cadenzas for the piano sonata in B-flat major, K. 333, third movement, by W.A. Mozart / Wanda Landowska)

- 6.2.3.3.3 ➤ For librettos or other texts, construct the alternative name for the work by combining in this order:

- a) the preferred access point for the composer of the larger musical work, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
- b) the preferred title for the larger musical work, formulated according to the instructions given under [6.15.1](#)

c) the term *Libretto*, *Librettos*, *Text* or *Texts* as appropriate

d) another distinguishing term if needed.

[examples below need to be reviewed]

Verdi, Giuseppe, 1813-1901. *Ernani*. Libretto.
English

(*Resource described*: *Ernani* : lyric drama in 4 acts / by Francesco Maria Piave)

Schubert, Franz, 1797-1828. Songs. Texts

(*Resource described*: *Phonetic readings of Schubert Lieder / Canadace A. Magner*)



Additional instructions for musical works

6.15 TITLE OF A MUSICAL WORK

CORE ELEMENT

Preferred title for a musical work is a core element. Variant titles for a musical work are optional.

Contents

- 6.15.0 Basic instructions on recording titles of musical works
- 6.15.1 Preferred title for a musical work
- 6.15.2 Variant title for a musical work

6.15.0 BASIC INSTRUCTIONS ON RECORDING TITLES OF A MUSICAL WORKS

Contents

- 6.15.0.1 Scope
- 6.15.0.2 Sources of information
- 6.15.0.3 General guidelines on recording titles of a musical works

6.15.0.1 Scope

- 6.15.0.1.1 A **title of a musical work** is a word, phrase, character, or group of characters by which a musical work is known.
- 6.15.0.1.2 For purposes of identifying musical works, titles of the work are

categorized as follows:

- a) preferred title for a musical work (see [6.15.1](#))
- b) variant title for a musical work (see [6.15.2](#)).

6.15.0.2 Sources of information

- 6.15.0.2.1 > Take the title or titles of a musical work from any source.
- 6.15.0.2.2 > For additional guidance on sources of information for the preferred title for the work, see [6.2.1.2](#).

6.15.0.3 General guidelines on recording titles of musical works

- 6.15.0.3.1 > When recording a title of a musical work, apply the guidelines on capitalization, numbers, accents, etc., given under [6.2.0](#). When those guidelines refer to an appendix, apply the additional instructions given in that appendix, as applicable.

6.15.1 PREFERRED TITLE FOR A MUSICAL WORK

CORE ELEMENT

Contents

- 6.15.1.1 Scope
- 6.15.1.2 Sources of information
- 6.15.1.3 Choosing the preferred title for a musical work

Recording the preferred title

- 6.15.1.4 Recording the preferred title for a musical work
- 6.15.1.5 Preferred title consisting solely of the name of one type of composition
- 6.15.1.6 Duets
- 6.15.1.7 Trio sonatas

Parts of musical works

- 6.15.1.8 Recording the preferred title for a part or parts of a musical work
- 6.15.1.9 One part
- 6.15.1.10 Two or more parts

Compilations of musical works

- 6.15.1.11 Recording the preferred title for compilations of musical works
- 6.15.1.12 Complete works
- 6.15.1.13 Works of various types for one broad medium of performance
- 6.15.1.14 Works of various types for one specific medium of performance
- 6.15.1.15 Works of one type for one specific medium or various media
- 6.15.1.16 Other compilations

6.15.1.1 Scope

- 6.15.1.1.1 The **preferred title for a musical work** is the title or form of title chosen as the basis for the preferred access point representing the work.

6.15.1.2 Sources of information

- 6.15.1.2.1 ➤ Determine the title to be used as the preferred title for a musical work created after 1500 from resources embodying the work or reference sources.
- 6.15.1.2.2 ➤ Determine the title to be used as the preferred title for a musical work created before 1501 from modern sources. If the evidence of modern reference sources is inconclusive, use (in this order of preference):
- a) modern editions
 - b) early editions
 - c) manuscript copies.

6.15.1.3 Choosing the preferred title for a musical work

- 6.15.1.3.1 ➤ Choose as the preferred title for a musical work the composer's original title in the language in which it was presented.

Meistersinger von Nürnberg
(*Resource described:* The mastersingers of Nuremberg)

Damnation de Faust
(*Resource described:* Fausts Verdammung)

Tous les garçons et les filles
(*Resource described:* Todos los chicos y chicas)

Zolotoï petushok
(*Resource described:* The golden cockerel)

Präludium und Fuge
(*Resource described:* Präludium und Fuge, D-Dur für Orgel ...)

Rondo with fugato
(*Resource described:* Rondo with fugato ...)

Introduction et allegro
(*Resource described:* Introduction et allegro ...)

Exceptions:

- 6.15.1.3.2 **Better known title in the same language.** If another title in the same language has become better known, choose it as the preferred title (see also [6.2.1–6.2.2](#)).

Don Giovanni
(*Resource described:* Il dissoluto punito, ossia, Il don Giovanni)

Nabucco

(*Resource described*: Nabucodonosor)

6.15.1.3.3

Long titles. If the title is very long, choose (in this order of preference):

- a) a brief title by which the work is commonly identified in reference sources

Historia der Auferstehung Jesu Christi

(*Resource described*: Historia der frölichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi)

- b) a brief title formulated by the cataloguer.

St. John Passion

(*Resource described*: Historia des Leidens und Sterbens unsers Herrn und Heylandes Jesu Christi, nach dem Evangelisten St. Johannem)

6.15.1.3.4

If all of a composer's works with the same non-distinctive title (selected according to [6.15.1.4](#)) are also cited as a numbered sequence of compositions with that title, formulate a preferred title using the non-distinctive title and apply the sequential numbering according to [6.17.0.3a](#).

RECORDING THE PREFERRED TITLE

6.15.1.4

Recording the preferred title for a musical work

6.15.1.4.1

- Record the title chosen as the preferred title for a musical work applying the general guidelines on recording titles for works given under [6.2.0](#).

6.15.1.4.2

- Omit from the title chosen according to [6.15.1.3](#):
- a) a statement of medium of performance (even if such a statement is part of a compound word, provided that the resulting word or words are the name of a type of composition)
 - b) key
 - c) serial, opus, and thematic index numbers
 - d) numbers (unless they are an integral part of the title)
 - e) date of composition
 - f) adjectives and epithets not part of the original title of the work
 - g) an initial article.

6.15.1.4.3

- In the following examples the preferred title as defined above is in italics.

String quartet

Streichquartett

Symphonie no. 40

Clavierübung

Kammersymphonie

Symphonie fantastique
Carnaval op. 9
Concerto in A minor, op. 54
12 *sonatas*
Nocturne in F sharp minor, op. 15, no. 2
6 *Stücke* für Orchester
Fünf Orchesterstücke
Four orchestral *pieces*
Five **little** *pieces* for piano
Drei *Gesänge*
Vier Orchesterlieder, op. 22
Les *deux journées*
The *Ten commandments*
The *seventh trumpet*
Troisième nocturne
Mozart's favorite *minuet*
The celebrated Sophie *waltz*
Grandes études (So named by the composer)
Die *Zauberflöte*
War requiem

Exception:

6.15.1.4.4 ~~If all of a composer's works with titles (selected according to 6.15.1.0.3) that include the name of a type of composition are also cited as a numbered sequence of compositions of that type, formulate a preferred title using the name of the type of composition applying the instructions given under 6.15.1.1.~~

6.15.1.5 Preferred title **is not distinctive**

6.15.1.5.1 ➤ If the preferred title resulting from the application of 6.15.0 **is not distinctive, record it** in the language preferred by the agency creating the data, **if there is one. Record the name** in the plural unless the composer wrote only one **such** work.

Quintets
(Resource described: Quintetto VI in sol maggiore)

Ballades
(Resource described: Vier Balladen)

Sonatas
(Resource described: Sonate a violino, violone, e cembalo)

Concerti grossi
(Resource described: Six concerti grossi for 2 violins, viola, and violoncello soli with strings and harpsichord)

Divertimenti
(Resource described: Divertimento Nr. 1)

6.15.1.5.2 ➤ Record the original language form of name for works intended for concert performance called *étude*, *fantasia*, or *sinfonia concertante* or their cognates.

Études
(Resource described: Studies)

6.15.1.6 Duets

- 6.15.1.6.1 > Record *Duets* for works variously titled duos, duets, etc.

Duets
(Resource described: Trois duos)

6.15.1.7 Trio sonatas

- 6.15.1.7.1 > Record *Trio sonatas* for works of the seventeenth and eighteenth centuries variously titled *sonatas*, *trios*, *sonate a tre*, etc. These works are generally written for two treble instruments and continuo (usually violoncello and keyboard).

Trio sonatas
(Resource described: Twelve sonatas for two violins and a violoncello, with a thorough bass for harpsichord or organ)

Trio sonatas
(Resource described: Zwölf Triosonaten für zwei Violinen und Basso continuo)

PARTS OF MUSICAL WORKS

6.15.1.8 Recording the preferred title for a part or parts of a musical work

- 6.15.1.8.1 > Record the preferred title for a part or parts of a musical work applying the instructions given under [6.15.1.9–6.15.1.10](#), as applicable.
- 6.15.1.8.2 > For instructions on constructing the preferred access point representing a part or parts of a musical work, see [6.28.2](#).

6.15.1.9 One part

- 6.15.1.9.1 > Record the preferred title for a part of a musical work applying the instructions given under [6.15.1.4–6.15.1.7](#), as applicable. Apply the additional instructions given under a)–e) below.

6.15.1.9a a) Part identified only by a number

- 6.15.1.9a.1 If each of the parts is identified only by a number, record the number of the part.

Nr. 5
(Part of Johannes Brahms' Ungarische Tänze)

6.15.1.9b

6.15.1.9b.1

b) Part identified only by a title or other verbal designation

If each of the parts is identified only by a title or other verbal designation, record the title or other verbal designation of the part.

Celeste Aida
(Part of Giuseppe Verdi's Aida)

Seasons of love
(Part of Jonathan Larson's Rent)

Andante cantabile con moto
(Part of Ludwig van Beethoven's Symphony, no. 1, op. 21, in C major)

6.15.1.9c

6.15.1.9c.1

c) Part identified both by a number and by a title or other verbal designation

If each of the parts is identified both by a number and by a title or other verbal designation, record the title or other verbal designation of the part.

Come scoglio
(Part of Wolfgang Amadeus Mozart's Così fan tutte. Each aria has a number (e.g., No. 14 for Come scoglio) as well as a title)

6.15.1.9c.2

If each of the parts is identified both by a number and by the same title or other verbal designation, record the number of the part.

N. 8
(Part of Antonio Vivaldi's Estro armonico. Each part has the title Concerto as well as a number)

6.15.1.9d

6.15.1.9d.1

d) Each part identified by a number and some parts also identified by a title or other verbal designation

If each of the parts is identified by a number, and some of the parts are also identified by a title or other verbal designation, record the number of the part followed by a comma and the title or other designation if there is one.

Nr. 30
(Part of Robert Schumann's Album für die Jugend)

Nr. 2, Soldatenmarsch
(Part of Robert Schumann's Album für die Jugend)

6.15.1.9e

6.15.1.9e.1

e) Part of a larger part

If the part is part of a larger part that has a distinctive title, record the title of the larger part preceding the title and/or designation of the smaller part. Omit the designation of the larger part if it is not distinctive. However, if an indistinctive designation of the larger part is required to identify the smaller part, record the designation of the larger part preceding the title or designation of the smaller part. Separate the title or designation of the larger part from the title or designation of the smaller part by a period.

Cantiones sacrae. O vos omnes
(Part of Hieronymus Praetorius's Opus musicum)

Pifa
not Part 1. Pifa
(Part of George Frideric Handel's Messiah)

Atto 3o. Preludio
(Part of Giuseppe Verdi's Traviata)

6.15.1.10 Two or more parts

- 6.15.1.10.1 ➤ When identifying two or more parts of a musical work, record the preferred titles of the parts applying the instructions given under [6.2.1.12](#).

Nr. 5-6
(Consecutively numbered parts of Johannes Brahms's Ungarische Tänze)

Largo al factotum
(Part of Gioacchino Rossini's Barbiere di Siviglia)

Voce poco fa
(Part of Gioacchino Rossini's Barbiere di Siviglia)

No. 2
(Part of Franz Schubert's Impromptus, piano, D. 899)

No. 4
(Part of Franz Schubert's Impromptus, piano, D. 899)

- 6.15.1.10.2 ➤ If a composer assembles a group of excerpts from a larger work and calls the group *suite*, record that word as the designation for the part.

Suite, no. 2
(Part of Edvard Grieg's Peer Gynt)

COMPILATIONS OF MUSICAL WORKS

6.15.1.11 Recording the preferred title for compilations of musical works

- 6.15.1.11.1 ➤ Record the preferred title for a compilation of musical works applying the instructions given under [6.15.1.12-6.15.1.16](#), as applicable.

6.15.1.12 Complete works

- 6.15.1.12.1 ➤ For a compilation that consists of, or purports to be, the complete musical works of a composer, including those that are complete at the time of publication, record the conventional collective title *Works*.

Alternatives:

6.15.1.12.2

If a composer's works are entirely of one specific medium of performance and/or one form or type of composition, use that as the preferred title instead of *Works*.

Lute music

6.15.1.12.3

For a compilation consisting of two or more but not all of a composer's musical works that does not conform to the situations under 6.15.1.13-6.15.1.16, record the conventional collective title *Works* followed by *Selections*.

6.15.1.13 Works of various types for one broad medium of performance

6.15.1.13.1

- For a compilation containing musical works of various types for one broad medium by a single composer, record the designation of that medium as the conventional collective title.

Chamber music

Choral music¹

Instrumental music

Keyboard music

Vocal music²

Alternative:

6.15.1.13.2

For a compilation consisting of two or more but not all of a composer's musical works of various types for one broad medium, record the conventional collective title followed by *Selections*.

6.15.1.14 Works of various types for one specific medium of performance

6.15.1.14.1

- For a compilation containing musical works of various types for one specific medium by a single composer, record a conventional collective title generally descriptive of that medium.

Brass music

Orchestra music

Piano music

Piano music, 4 hands

¹ Use *Choral music* also for compilations of various types of works originally for one choral medium, with or without accompaniment.

² Use *Vocal music* also for compilations of various types of works originally for one solo voice or one combination of solo voices, with or without accompaniment.

Piano music, pianos (2)

String quartet music

Violin, piano music

Alternative:

6.15.1.14.2

For a compilation consisting of two or more but not all of a composer's musical works of various types for one specific medium, record the conventional collective title followed by *Selections*.

6.15.1.15 Works of one type for one specific medium or various media

6.15.1.15.1

- For a compilation containing works of one type by a single composer, record the name of that type as the conventional collective title.

Cadenzas

Concertos

Operas

Polonaises

Quartets

Sonatas

Songs

Alternative:

6.15.1.15.2

For a compilation consisting of two or more but not all of a composer's musical works of one type for one specific medium or various media, record the conventional collective title followed by *Selections*.

6.15.1.15.3

- If the compilation consists of a consecutively numbered group, record the inclusive numbering following the name of the type.

Sonatas, piano, no. 6-10

(*Resource described:* Sonates pour piano 6 à 10 / Alexandre Scriabine)

Symphonies, no. 1-3

(*Resource described:* First, Second, and Third symphonies / Ludwig van Beethoven)

6.15.1.16 Other compilations

6.15.1.16.1

- For a compilation containing various types of composition for various instrumental and vocal media by a single composer, identify each of the works in the compilation separately applying the instructions given under [6.28.1](#).

6.15.1.16.2

Alternative:

For a compilation containing various types of composition for various instrumental and vocal media by a single composer, record the conventional collective title *Selections*.

6.15.2 VARIANT TITLE FOR A MUSICAL WORK

6.15.2.1 Scope

6.15.2.2 Sources of information

6.15.2.3 General guidelines on recording variant titles for musical works

6.15.2.4 Recording alternative linguistic forms as variant titles for musical works

6.15.2.5 Recording other variant titles for musical works

6.15.2.1 Scope

- 6.15.2.1.1 A **variant title for a musical work** is a title or form of title by which a musical work is known that differs from the title or form of title chosen as the preferred title.

6.15.2.2 Sources of information

- 6.15.2.2.1 ➤ Take variant titles from resources embodying the work and/or from reference sources.

6.15.2.3 General guidelines on recording variant titles for musical works

- 6.15.2.3.1 ➤ Record variant titles for musical works applying the general guidelines on recording titles for works given under [6.2.0](#).

- 6.15.2.3.2 ➤ Record as a variant title a title under which the work has been issued or cited in reference sources¹, that is different from the title recorded as the preferred title for that work.

- 6.15.2.3.3 ➤ Record as a variant title a form of title under which the work has been issued or cited in reference sources, or resulting from a different transliteration of the title, if it differs from the form recorded as the preferred title for that work.

- 6.15.2.3.4 ➤ Apply the additional specific instructions given under [6.15.2.4–6.15.2.5](#) and those given in preceding sections of this chapter, as applicable.

¹ However, create an additional access point under the title proper of the resource being catalogued (see [2.3.1](#)).

6.15.2.4 Recording alternative linguistic forms as variant titles for musical works

- 6.15.2.4.1 > If the title recorded as the preferred title for a musical work has one or more alternative linguistic forms, record them as variant titles for the work.

Different language form

Mountain maid
(Norwegian language form recorded as preferred title: Haugtussa)

O Christmas tree
O dannenbom
Oh Christmas tree
Oh tree of fir
(German language form recorded as preferred title: O Tannenbaum)

Different script

Золушка
(Russian transliterated form recorded as preferred title: Zolushka)

[Insert Asian script]
(English language form recorded as preferred title: From me flows what you call time)

Different spelling

Amphitrion
(Spelling recorded as preferred title: Amphitryon)

Different transliteration

Khovanchtchina
(Transliteration recorded as preferred title: Khovanshchina)

6.15.2.5 Recording other variant titles for musical works

- 6.15.2.5.1 > Record other variants and variant forms of the title recorded as the preferred title for a musical work not covered under [6.15.2.4](#), as required.

Six nouveaux quintetti pour flûte ou oboe, deux violins, alto et violoncello, op. 45
(Preferred title recorded as: Quintets, oboe, violins, viola, violoncello, G. 431-436)

The songs, airs, duets, and choruses in the masque of King Arthur
(Preferred titled recorded as: King Arthur)

Music of Arnold Bax
First recordings 1925-1949
(Preferred title recorded as: Selected works)

6.16 MEDIUM OF PERFORMANCE

CORE ELEMENT

Medium of performance is required when needed to differentiate a musical work from another work with the same title.

Contents

- 6.16.0 Basic instructions on recording medium of performance

6.16.0 BASIC INSTRUCTIONS ON RECORDING MEDIUM OF PERFORMANCE

Contents

- 6.16.0.1 Scope
- 6.16.0.2 Sources of information
- 6.16.0.3 Recording medium of performance
- 6.16.0.4 Instrumental music intended for one performer to a part
- 6.16.0.5 Standard combinations of instruments
- 6.16.0.6 Individual instruments
- 6.16.0.7 Groups of instruments
- 6.16.0.8 Instrumental music for orchestra, string orchestra, or band
- 6.16.0.9 One or more solo instruments and accompanying ensemble
- 6.16.0.10 Solo voices
- 6.16.0.11 Choruses
- 6.16.0.12 Accompaniment for songs, Lieder, etc.
- 6.16.0.13 Indeterminate medium of performance
- 6.16.0.14 More than one particular instrument, ensemble, or voice

6.16.0.1 Scope

- 6.16.0.1.1 Medium of performance is the instruments, voices, etc., for which a musical work was originally conceived.

6.16.0.2 Sources of information

- 6.16.0.2.1 Take information on medium of performance from any source.

6.16.0.3 Recording medium of performance

- 6.16.0.3.1 > Record the medium of performance in the language preferred by the agency creating the data, applying the instructions given under [6.16.0.4–6.16.0.14](#).
- 6.16.0.3.2 > Record the elements in the following order:
- a) when there is one non-keyboard instrument, etc.:
 - voice(s)
 - non-keyboard instrument (including media other than voices or instruments)
 - keyboard instrument
 - continuo
 - electronics
 - b) when there is more than one non-keyboard instrument
 - voices
 - keyboard instrument(s)
 - other instruments, etc. (including media other than voices or instruments)
 - continuo
 - electronics
- 6.16.0.3.3 > If a composer names a specific voice type or register (see 6.16.0.10.1–6.16.0.10.2) in the original title, record that medium.
- contralto
(Resource described: *Three songs for contralto with piano accompaniment, op. 2 / by Frederic Ayres*)
 - tenor
(Resource described: *3 songs for tenor and piano 1978/9 / by Charles Wuorinen*)
- 6.16.0.3.4 > If there is more than one part for a particular instrument, voice, or ensemble, follow the instructions under [6.16.0.14](#).
- 6.16.0.3.5 > If there is a number of hands other than two for any performer, follow the instructions given under [6.16.0.6.2](#).
- 6.16.0.3.6 > If the medium, or any part of it, is not stated specifically, is indeterminate, or is unspecified, see [6.16.0.13](#).

6.16.0.4 Instrumental music intended for one performer to a part

- 6.16.0.4.1 ➤ For instrumental music intended for one performer to a part, record the medium of performance in one of, or a combination of, the following ways (in this order of preference):
- a) by certain standard chamber music combinations (see [6.16.0.5](#))
 - b) by individual instruments (see [6.16.0.6](#))
 - c) by groups of instruments (see [6.16.0.7](#)).

6.16.0.5 Standard combinations of instruments

- 6.16.0.5.1 ➤ For the following standard chamber music combinations, use the terms given in the column on the right:

INSTRUMENT COMBINATION	TERM RECORDED
string trio (violin, viola, violoncello)	strings
string quartet (2 violins, viola, violoncello)	strings
woodwind quartet (flute, oboe, clarinet, bassoon)	woodwinds
wind quintet (flute, oboe, clarinet, horn, bassoon)	winds
piano trio (piano, violin, violoncello)	piano strings
piano quartet (piano, violin, viola, violoncello)	piano strings
piano quintet (piano, 2 violins, viola, violoncello)	piano strings

- 6.16.0.5.2 ➤ If the preferred title does not include *trio*, *quartet*, or *quintet* (or the plural), record the name of the standard combination as given in the left column above.

- 6.16.0.5.3 ➤ If the preferred title is *Trio*, *Quartet*, or *Quintet* (or the plural), and the work is for a combination other than one listed above, record each medium ~~even if more than three different instruments must be recorded.~~

violin
viola
violoncello
double bass
(Preferred title: Quartets)

flute
oboe
saxophone
bassoon

(Preferred title: Quartets)

piano
violin
viola
violoncello
double bass

(Preferred title: Quintets)

flute
clarinets
bassoon
horn

(Preferred title: Quintets)

6.16.0.6 Individual instruments

- 6.16.0.6.1 > When recording an individual ~~type~~ of instrument, use a term in the language preferred by the agency creating the data whenever possible. Use the following list of terms as a guide. When alternatives are given, choose a term and use it consistently.

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
viol (*for* sizes of *viola da gamba* other than bass)
viola da gamba (*not* bass viol *or* gamba)
viols (*for* viols of different sizes)

- 6.16.0.6.2 > For one instrument other than one performer, 2 hands, specify the number of hands:

piano, 1 hand
(Preferred title: Études)

viola, 3 hands
(Preferred title: Sonatas)

marimba, 4 hands
(Preferred title: Duets)

organ, 6 hands
(Preferred title: Sonatas)

- 6.16.0.6.3 > Omit the following elements:
- a) the designation of the key in which an instrument is pitched
clarinet (*not* clarinet in A)
 - b) the names of alternative **or doubling** instruments.

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

6.16.0.6.5 ➤ For stringed keyboard instruments, if the application of this instruction could result in the separation of a composer's works for or including stringed keyboard instruments between more than one instrument, such as harpsichord (or clavichord) and piano, choose the instrument for which the major portion of the composer's works were intended and specify that as the medium of performance in all medium statements.

6.16.0.6.6 ➤ Use names of electronic instruments if given in the resource or other source; otherwise, use *electronics*.

6.16.0.7 Groups of instruments

6.16.0.7.1 ➤ Record one of the following terms in the language of the cataloguing agency for a group of instruments with one performer to a part when no more specific medium is given in the preferred source of information:

woodwinds
brasses
winds (*for woodwinds and brasses*)
percussion
plucked instruments
keyboard instruments
strings
instrumental [string, wind, etc.] ensemble (*for four or more diverse instruments*)
electronics

6.16.0.7.2 ➤ For standard chamber music combinations, see the instructions given under [6.16.0.5](#).

6.16.0.7.3 ➤ For instrumental music intended for large ensembles, see the instructions given under [6.16.0.8](#).

6.16.0.8 Instrumental music for large ensembles

6.16.0.8.1 ➤ For instrumental music intended for large ensembles, record one of the following terms:

orchestra (*for full or reduced orchestra*)
string orchestra
band

6.16.0.8.2 ➤ Disregard continuo when it is part of an orchestra or string orchestra.

Exception:

6.16.0.8.3 ➤ If there is more than one of a particular instrumental or vocal ensemble, follow the instructions given under [6.16.0.14](#).

6.16.0.9 One or more solo instruments and accompanying ensemble

- 6.16.0.9.1 > For a work for one solo instrument and accompanying ensemble, record the name of the solo instrument and the name of the accompanying ensemble, in that order.

violin
orchestra
(Preferred title: Rhapsodies)

piano
orchestra
(Preferred title: Concertos)

harpsichord
instrumental ensemble
(Preferred title: Concertos)

- 6.16.0.9.2 > For a work for two or more solo instruments and accompanying ensemble, record the medium for the solo instruments applying the instructions given under [6.16.0.4–6.16.0.8](#) above, and the term for the accompanying ensemble, in that order.

piano trio
orchestra
(Preferred title: Concertos)

woodwind quartet
string orchestra
(Preferred title: Concertos)

clarinets (2)
string orchestra
(Preferred title: Divertimenti)

violin
viola
orchestra
(Preferred title: Sinfonie concertanti)

Exceptions:

- 6.16.0.9.3 > For a work for two or more of the same solo instrument with accompanying ensemble, record the medium for the solo instrument applying the instructions given under [6.16.0.14](#).
- 6.16.0.9.4 > For a work for a solo instrument for other than one performer, two hands, and accompanying ensemble, record the medium for the solo instrument applying the instructions given under [6.16.0.6.2](#).

6.16.0.10 Solo voices

- 6.16.0.10.1 > Record one of the following terms as appropriate to name a type of solo

voice:

soprano
mezzo-soprano
alto
tenor
baritone
bass

sopranos (2)
alto
orchestra
(Preferred title: Cantatas)

soprano
piano
(Preferred title: Romances)

- 6.16.0.10.2 > Use other terms (e.g., *high voice*, *countertenor*) as appropriate.
- 6.16.0.10.3 > Use one of the following terms for two or more solo voices of different ranges ~~whenever it is necessary to reduce the number of elements in the medium statement to three or fewer:~~
- mixed solo voices
men's solo voices
women's solo voices
- 6.16.0.10.4 > Use other terms (e.g., *children's solo voices*) as appropriate.
- 6.16.0.10.5 > For compositions that include solo voices with chorus, record only the appropriate terms for the chorus (see [6.16.0.11](#)) and the accompaniment, if any.

6.16.0.11 Choruses

- 6.16.0.11.1 > Use one of the following terms as appropriate to name a choral ensemble:
- mixed voices
men's voices
women's voices
unison voices

- 6.16.0.11.2 > Use other terms (e.g., *children's voices*) as appropriate.

6.16.0.12 Accompaniment for songs, Lieder, etc.

- 6.16.0.12.1 > If the preferred title for a work (other than one in a "popular" idiom) is a conventional collective title such as *Songs*, *Lieder*, etc. (see [6.15.1.15](#)), and the vocals are to be accompanied by anything other than a keyboard stringed instrument alone, record the name of the accompanying instrument or instruments and *accompaniment*. If such a work is not accompanied record *unaccompanied*.

guitar accompaniment

(Preferred title: Chansons)

unaccompanied
(Preferred title: Lieder)

percussion accompaniment
(Preferred title: Songs)

clarinet, viola accompaniment
(Preferred title: Songs)

6.16.0.13 Indeterminate medium of performance

6.16.0.13.1 > If the medium of performance, or any part of it, is not stated specifically in the resource or other source, or if it is unspecified, record that part of the medium element in the following order of priority:

- a) If only the family of instruments or voices, or a collective term for other media, is indicated by the composer, or is available from any other source, give the family, collective term, etc.

accordion

violin

chordal instrument
(Preferred title: Trio)

- b) If only the range or general type of instrument or voice is indicated by the composer, or is available from any other source, give the range:

low instrument
orchestra
(Preferred title: Concertos)

treble instrument
organ
(Preferred title: Chorale preludes)

melody instrument
piano
(Preferred title: Suites)

violoncello
bass
(Preferred title: Sonatas)

- c) If some parts of the medium are indicated by the composer, or are available from any other source, and others are unspecified or are indicated as "unspecified" or a similar term, give the individual parts of the medium as instructed under 6.16.0.4-6.16.0.12, also using "unspecified" or a similar term as appropriate.

unspecified instruments*(Preferred title: Pieces)*

- 6.16.0.13.2 > If, however, two or more such works by the same composer have the same title, record the number of parts or voices. Use voices to designate both vocal and instrumental parts.

voices (3)

(Resource described: Canzonets, or, Little short songs to three voices / published by Thomas Morley)

voices (5-6)

(Resource described: Canzonets, or, Little short aers to five and six 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)

Exception:

- 6.16.0.13.3 > Do not record a statement of the medium of performance in the case of:
- a) a work (especially of the Renaissance period) intended for performance by voices and/or instruments;
 - b) an instrumental chamber work for which the precise medium is not clearly defined and cannot be ascertained from any other source;
 - c) no medium of performance is specified by the composer and none can be ascertained from any other source.

6.16.0.14 More than one particular instrument, ensemble, or voice

- 6.16.0.14.1 > If there is more than one part for a particular instrument, ensemble, or voice, add the appropriate arabic numeral after the name of that instrument, ensemble or voice.

flutes (2)

oboes (2)

clarinets (2)

horns (2)

bassoons (2)

(Preferred title: Parthien)

viols (5)

(Preferred title: Fantasias)

violins (2)
viola

violoncellos (2)
(Preferred title: Quintets)

choruses (2)
(Preferred title: Magnificats)

violin
string orchestras (2)
(Preferred title: Concertos)

- 6.16.0.14.2 > For two keyboard or mallet (marimba, vibraphone, xylophone, etc.) instruments other than 4 hands, and for more than two keyboard or mallet instruments, specify the number of hands.

pianos (2), 8 hands

pianos (2), 6 hands

marimbas (4), 8 hands

- 6.16.0.14.3 > For electronics or percussion, do not record the number of performers even if indicated in the resource or available from any other source.

6.17 NUMERIC DESIGNATION FOR A MUSICAL WORK

CORE ELEMENT

Numeric designation *for a musical work* is required when needed to differentiate a musical work from another work with the same title.

Contents

- 6.17.0 Basic instructions on recording numeric designations *for musical works*

6.17.0 BASIC INSTRUCTIONS ON RECORDING NUMERIC DESIGNATIONS FOR MUSICAL WORKS

Contents

- 6.17.0.1 Scope
6.17.0.2 Sources of information
6.17.0.3 Recording numeric designations *for musical works*

6.17.0.1 Scope

- 6.17.0.1.1 A **numeric designation for a musical work** is a serial number, opus number, or thematic index number assigned to a musical work by the composer, publisher, or a musicologist.

6.17.0.2 Sources of information

- 6.17.0.2.1 ➤ Take information on numeric designations **for musical works** from any source.

6.17.0.3 Recording numeric designations **for musical works**

- 6.17.0.3.1 ➤ Record as many of the following numeric designations as can readily be ascertained. Use abbreviations as instructed in [appendix B \(B.5.4\)](#).

6.17.0.3a a) Serial number

- 6.17.0.3a.1 If works with the same title and the same medium of performance are consecutively numbered in music reference sources, record the number.

no. 2
(Preferred title: Quartets; medium of performance: strings)

no. 5
(Preferred title: Symphonies)

- 6.17.0.3a.2 If different works in a consecutively numbered series have different forms of numerical designation, or different words introducing the number in the sources on which the preferred access point for the work is based, select one of the forms to use in all the numbers in the series.

book 1
(Resource described: Madrigali a cinque voci, libro primo / Philippe de Monte)

book 2
(Resource described: Il secondo libro de madrigali a cinque voci / Philippe de Monte)

6.17.0.3b b) Opus number

- 6.17.0.3b.1 Record the opus number, if any, and the number within the opus, if any.

op. 2, no. 1
(Preferred title: Sonatas; medium of performance: piano; serial number: no. 1)

op. 2, no. 2
(Preferred title: Sonatas; medium of performance: piano; serial number: no. 2)

6.17.0.3b.2

If there is a conflict in opus numbering among works of the same title and medium, or if the overall opus numbering of a composer's works is confused and conflicting, add to the opus number the name of the publisher originally using the number chosen. Add the publisher's name in parentheses.

op. 20 (Bland)
(Preferred title for the work by Cambini: Duets; medium of performance: flute, violin)

op. 20 (LeDuc)
(Preferred title for the work by Cambini: Duets; medium of performance: flute, violin)

6.17.0.3c

c) Thematic index number

6.17.0.3c.1

In the case of certain composers, record the number assigned to a work in a recognized thematic index. Record the number in the absence of, or in preference to, a serial number and/or opus number. Precede the number by the initial letter or letters of the bibliographer's name (e.g., K. 453¹) or a generally accepted abbreviation (e.g., BWV 232²).

6.18 KEY

CORE ELEMENT

Key is required when needed to differentiate a musical work from another work with the same title.

Contents

6.18.0 Basic instructions on recording key

6.18.0 BASIC INSTRUCTIONS ON RECORDING KEY

Contents

- 6.18.0.1 Scope
- 6.18.0.2 Sources of information
- 6.18.0.3 Recording key

6.18.0.1 Scope

- 6.18.0.1.1 **Key is the set of pitch relationships that establishes the tonal centre, or principal tonal centre, of a musical work.**

¹ Köchel, Ludwig. *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts*

² Schmieder, Wolfgang. *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*

6.18.0.2 Sources of information

- 6.18.0.2.1 > Take information on key from any source.

6.18.0.3 Recording key

- 6.18.0.3.1 > Record the key (i.e., its pitch name and its mode if it is major or minor) if one or more of the following conditions applies:
- a) it is commonly identified in reference sources
 - b) it appears in the composer's original title or in the title of the first edition
 - c) it is apparent from the resource described (unless it is known to be transposed in the resource).

C minor

(Resource described: Trio c-Moll Opus 66 für Violine, Violoncello und Klavier / Felix Mendelssohn Bartholdy)

D major

(Resource described: Symphony no. 93, in D major / Haydn)

A major

(Resource described: Scherzo in A for pianoforte / Franz Reizenstein. *Mode of the key determined to be major*)

B \flat

(Resource described: Symphony in B flat for concert band / Paul Hindemith. *Mode of the key determined to be neither major nor minor*)

6.19 OTHER DISTINGUISHING CHARACTERISTIC OF THE EXPRESSION OF A MUSICAL WORK

CORE ELEMENT

Other distinguishing characteristic of the expression of a musical work is required when needed to differentiate an expression of a musical work from another expression of the same work.

Contents

- 6.19.0 Basic instructions on recording other distinguishing characteristics of the expression of a musical work

6.19.0 BASIC INSTRUCTIONS ON RECORDING OTHER DISTINGUISHING CHARACTERISTICS OF THE EXPRESSION OF A MUSICAL WORK

Contents

- 6.19.0.1 Scope
- 6.19.0.2 Sources of information
- 6.19.0.3 Recording other distinguishing characteristics of the expression of a musical work
- 6.19.0.4 Arrangements, transcriptions, etc.
- 6.19.0.5 Sketches
- 6.19.0.6 Vocal and chorus scores
- ~~6.19.0.7 Librettos and song texts~~

6.19.0.1 Scope

- 6.19.0.1.1 **Other distinguishing characteristic of the expression of a musical work** is a characteristic that serves to differentiate an expression of a musical work from another expression of the same work (e.g., an arrangement, sketches, or a vocal score).

6.19.0.2 Sources of information

- 6.19.0.2.1 ➤ Take information on other distinguishing characteristics of the expression of a musical work from any source.

6.19.0.3 Recording other distinguishing characteristics of the expression of a musical work

- 6.19.0.3.1 ➤ Record the other distinguishing characteristics of the expression of a musical work as instructed under [6.19.0.4–6.19.0.6](#), as applicable.

6.19.0.4 Arrangements, transcriptions, etc.

- 6.19.0.4.1 ➤ Apply the instructions given below for 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 the following categories:
- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another
 - b) simplified versions of previously existing musical works.
- 6.19.0.4.2 ➤ If the expression is an arrangement, 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.
- 6.19.0.4.3 ➤ If the arrangement, etc., is of a work or of part or parts of a work that belong, 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.

6.19.0.5 Sketches

- 6.19.0.5.1 ➤ If the expression consists of a composer's sketches for one or more musical compositions, record *Sketches*.

6.19.0.6 Vocal and chorus scores

- 6.19.0.6.1 ➤ If the expression is a vocal score or a chorus score, record *Vocal score*, *Vocal scores*, *Chorus score*, or *Chorus scores*, as applicable.

~~6.19.0.7 Librettos and song texts~~

- ~~6.19.0.7.1 ➤ For a libretto or song text, record *Libretto* if the work or part or parts contain only the text of an opera, operetta, oratorio, or the like, or *Text* for the text of a song. For compilations by a single composer, record *Librettos* if the compilation contains only texts of operas, operettas, oratorios, or the like; otherwise record *Texts*.~~



6.27.1.0 General guidelines on constructing preferred access points representing works

- 6.27.1.0.1 ➤ Construct the preferred access point representing an original work or a new work based on a previously existing work applying the instructions given under [6.27.1.1-6.27.1.7](#).

Exception:

- 6.27.1.0.2 For instructions on constructing access points representing special types of works, see [6.28.1](#) (musical works), [6.29.1](#) (legal works), [6.30.1](#) (religious works), and [6.31.1](#) (official communications).

- 6.27.1.0.3 ➤ If the access point constructed by applying the instructions given under [6.27.1.1-6.27.1.7](#) is the same as or similar to an access point representing a different work, or to an access point representing a person, family, or corporate body, make additions to the access point applying the instructions given under [6.27.1.8](#).

- 6.27.1.0.4 ➤ For a part or parts of a work, apply the instructions given under [6.27.2](#).

- 6.27.1.0.5 ➤ For new expressions of an existing work (e.g., abridgements, translations, etc.), apply the instructions given under [6.27.3](#).

6.27.1.1 Works created by one person, family, or corporate body

- 6.27.1.1.1 ➤ If one person, family, or corporate body is responsible for creating the work, construct the preferred access point representing the work by combining (in this order):

- a) the preferred access point representing that person, family, or corporate body, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
- b) the preferred title for the work, formulated according to the instructions given under [6.2.1](#).

Hemingway, Ernest, 1899-1961. Sun also rises

Cassatt, Mary, 1844-1926. Children playing on the beach

Barner (Family). Barner family newsletter

Coldplay (Musical group). Parachutes

Swift, Jonathan, 1667-1745. Tale of a tub
(Originally published anonymously but known to be by Jonathan Swift)

Ebert, Roger. Roger Ebert's movie yearbook
(An annual compilation of Ebert's film reviews and interviews)

American Bar Association. Section of Patent, Trademark, and Copyright Law. Directory

Canada. Parliament. House of Commons. Standing Committee on the Status of Women. Minutes of proceedings

Rand McNally and Company. Historical atlas of the world

Antarctic Walk Environmental Research Expedition (1991-1993). Scientific results from the Antarctic Walk Environmental Research Expedition, 1991-1993

- 6.27.1.1.2 ➤ For works of uncertain attribution, apply the instructions given under [6.27.1.7](#).

6.27.1.2 Collaborative works

- 6.27.1.2.1 ➤ If two or more persons, families, or corporate bodies are collaboratively responsible for creating the work, construct the preferred access point representing the work by combining (in this order):
- a) the preferred access point representing the person, family, or corporate body with principal responsibility for the work, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
 - b) the preferred title for the work, formulated according to the instructions given under [6.2.1](#).

Ireland, Kate. Using and 'the scene'
(By Kate Ireland, Erica Southgate, Stephanie Knox, Paul Van de Ven, John Howard, and Susan Kippax)

Kaufman, Moisés. Laramie project
(By Moisés Kaufman and the members of Tectonic Theater Project)

Pekar, Harvey. Quitter
(Harvey Pekar, writer; Dean Haspiel, artist; Lee Loughridge, gray tones; Pat Brosseau, letters)

Gikow, Louise. Miss Piggy's rules
(By Miss Piggy, as told to Louise Gikow and Jim Lewis)

International Boreal Forest Research Association. Meeting (2nd : 1992 : Anchorage, Alaska, and Fairbanks, Alaska). Proceedings of the Second and Third Annual Meetings of the International Boreal Forest Research Association

British American Tobacco Company. British American Tobacco Company records
(An archival collection that includes corporate records of Cameron and Cameron, D.B. Tennant and Company, David Dunlop, Export Leaf Tobacco Company, and T.C. Williams Company, all of which were companies acquired by British American Tobacco Company)

Alternative:

- 6.27.1.2.2 Include in the preferred access point representing the work the preferred access points for all creators named in resources embodying the work or in reference sources (in the order in which they are named in those sources), formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable.

Gumbley, Warren, 1962- ; Johns, Dilys; Law, Garry. Management of wetland archaeological sites in New Zealand

Exceptions:

- 6.27.1.2.3 **Motion pictures, etc.** For motion pictures, videos, video games, etc., construct the preferred access point representing the work using the preferred title for the work, formulated according to the instructions given under [6.2.1](#).

Gunner palace
(Preferred access point for: Gunner palace / Palm Pictures presents a Nomados film ; produced, written, and directed by Michael Tucker and Petra Epperlein)

- 6.27.1.2.4 **Musical works.** For collaborations between a composer and the creator of words, choreography, etc., for a musical work, apply the instructions given under [6.28.1.1](#).

- 6.27.1.2.5 **Treaties, etc.** For treaties, etc., apply the instructions given under [6.29.1.14–6.29.1.19](#).

- 6.27.1.2.6 ➤ If two or more persons, families, or corporate bodies are represented as

having principal responsibility for the work, construct the preferred access point representing the work using the preferred access point representing the first-named of those persons, families, or corporate bodies followed by the preferred title for the work.

- 6.27.1.2.7 ➤ If principal responsibility for the work is not indicated, construct the preferred access point representing the work using the preferred access point representing the first-named person, family, or corporate body followed by the preferred title for the work.
- 6.27.1.2.8 ➤ If there is no consistency in the order in which the persons, families, or corporate bodies responsible for the work are named in resources embodying the work or in reference sources, construct the preferred access point representing the work using the preferred access point representing the person, family, or corporate body named first in the first resource received, followed by the preferred title for the work.



6.27.3 PREFERRED ACCESS POINT REPRESENTING AN EXPRESSION

- 6.27.3.1 ➤ Construct an access point representing a particular expression of a work or a part or parts of a work by adding to the preferred access point representing the work (see [6.27.1](#)) or the part or parts ([see 6.27.2](#)), as applicable:

- a) a term indicating content type (see [6.10](#))
- b) the date of the expression (see [6.11](#))
- c) a term indicating the language of the expression (see [6.12](#))

and/or d) a term indicating another distinguishing characteristic of the expression (see [6.13](#)).

Goncourt, Edmond de, 1822-1896. Frères Zenganno.
English
(*Resource described: The Zenganno brothers. An English translation of a French novel*)

Archilochus. Fragments. English
(*Resource described: Archilochos / introduced, translated, and illustrated by Michael Ayrton*)

Brunhoff, Jean de, 1899-1937. Babar en famille.
English. Spoken word
(*Resource described: Babar and his children. An audio recording of the children's story*)

- 6.27.3.2 ➤ If the access point constructed by applying the instructions given under 6.27.3.1 is the same or similar to an access point representing a different expression of the same work or part or parts of a work or to an access point representing a person, family, corporate body, or place, add one or more of the terms in 6.27.3.1.



6.28 CONSTRUCTING ACCESS POINTS TO REPRESENT MUSICAL WORKS AND EXPRESSIONS

Contents

- 6.28.1 Preferred access point representing a musical work
- 6.28.2 Preferred access point representing a part or parts of a musical work
- 6.28.3 Preferred access point representing a musical expression
- 6.28.4 Variant access point representing a musical work or expression

6.28.1 PREFERRED ACCESS POINT REPRESENTING A MUSICAL WORK

Contents

- 6.28.1.0 General guidelines on constructing preferred access points representing musical works
- 6.28.1.1 Collaborative works
- 6.28.1.2 Writer's works set by several composers
- 6.28.1.3 Adaptations of musical works
- 6.28.1.4 Alterations of musico-dramatic works
- 6.28.1.5 Cadenzas

Additions to access points representing musical works

- 6.28.1.6 Additions to access points for musical works with titles that are not distinctive
- 6.28.1.7 Additions to access points for musical works with distinctive titles

6.28.1.0 General guidelines on constructing preferred access points representing musical works

- 6.28.1.0.1 ➤ Apply the instructions given under [6.28.1.1–6.28.1.5](#) when constructing the preferred access point representing one of the following types of musical work:
 - a) collaborative works (see [6.28.1.1](#))
 - b) a writer's work set by several composers (see [6.28.1.2](#))
 - c) adaptations of musical works (see [6.28.1.3](#))
 - d) alterations of musico-dramatic works (see [6.28.1.4](#))
 - e) cadenzas (see [6.28.1.5](#))

- 6.28.1.0.2 ➤ For music that is officially prescribed as part of a liturgy, construct the preferred access point applying the instructions given under [6.30.1.4–6.30.1.6](#).
- 6.28.1.0.3 ➤ For other types of musical works, construct the preferred access point applying the instructions given under [6.27.1](#).
- 6.28.1.0.4 ➤ Make additions to the preferred access point applying the instructions given under [6.28.1.6–6.28.1.7](#), as applicable.
- 6.28.1.0.5 ➤ For a part or parts of a musical work, apply the instructions given under [6.28.2](#).
- 6.28.1.0.6 ➤ For new expressions of an existing work (e.g., musical arrangements, works with added accompaniment, etc.), apply the instructions on constructing preferred access points representing musical expressions given under [6.28.3](#).
- 6.28.1.0.7 ➤ For librettos and other texts for musical works, construct the preferred access point following the instructions given under [6.27.1](#).

6.28.1.1 Musical works with lyrics, libretto, text, etc.

- 6.28.1.1.1 ➤ ~~For a musical work that includes words in the form of lyrics, a libretto, text, etc. (e.g., a song, opera, musical comedy), construct the preferred access point representing the work by combining (in this order):~~
 - ~~a) the preferred access point representing the composer of the music, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable~~
 - ~~b) the preferred title for the work, formulated according to the instructions given under [6.15.1](#).~~

~~Viardot García, Pauline, 1821–1910. Filles de Cadix~~

~~(Preferred access point for: Les filles de Cadix / poésie de Alfred de Musset ; musique de Pauline Viardot)~~

~~Krieger, Henry. Dreamgirls~~

~~(Preferred access point for: Dreamgirls / music by Henry Krieger ; book and lyrics by Tom Eyrén)~~

6.28.1.1 Collaborative works

- 6.28.1.1.1 ➤ For a musical work that includes words, whether pre-existing or written in collaboration with the composer, construct the preferred access point representing the work by combining (in this order):
 - a) the preferred access point for the composer of the music, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
 - b) the preferred title for the work, formulated according to the instructions given under [6.15.1](#).

Viardot-García, Pauline, 1821-1910. Filles de Cadix

(Preferred access point for: Les filles de Cadix / poésie de Alfred de Musset ; musique de Pauline Viardot)

Krieger, Henry. Dreamgirls

(Preferred access point for: Dreamgirls / music by Henry Krieger ; book and lyrics by Tom Eyen)

- 6.28.1.1.2 ➤ For music or incidental music composed for a dramatic work, film, etc., construct the preferred access point representing the work by combining (in this order):

- a) the preferred access point representing the composer of the music, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
- b) the preferred title for the work, formulated according to the instructions given under [6.15.1](#).

Beethoven, Ludwig van, 1770-1827. Egmont

(Preferred access point for: Musik zu Goethes Trauerspiel Egmont : op. 84 / Ludwig van Beethoven. A musical score)

Finzi, Gerald, 1901-1956. Love's labours lost

(Preferred access point for: Love's labours lost : complete incidental music / Gerald Finzi ; edited by Jeremy Dale Roberts. A musical score for the Shakespeare play)

- 6.28.1.1.3 ➤ For pasticcios, ballad operas, etc., and excerpts from such works, construct the access point representing the work as instructed under a), b), c) or d) below, as applicable.

6.28.1.1.3a

a) Original composition

6.28.1.1.3a.1

If the music of a pasticcio was especially composed for it, construct the preferred access point representing the work by combining (in this order):

- i) the preferred access point representing the composer named first in resources embodying the work or in reference sources, formulated according to the guidelines and instructions given under [9.19.1](#)
- ii) the preferred title for the work, formulated according to the instructions given under [6.15.1](#).

Amadei, Filippo, flourished 1690-1730. Muzio Scaevola

(Preferred access point for: The most favourite songs in the opera of Muzio Scaevola / composed by three famous masters. The composers are Amadei, Bononcini, and Handel)

6.28.1.1.3b

b) Previously existing compositions

6.28.1.1.3b.1

If the music of a pasticcio, ballad opera, etc., consists of previously existing ballads, songs, arias, etc., by various composers, use the preferred title for the work, formulated according to the instructions given under [6.15.1](#).

Beggar's opera

(Preferred access point for: The beggar's opera / written by John Gay ; the overture composed and the songs arranged by John Christopher Pepusch. *A vocal score*)

6.28.1.1.3c

c) Compilation of excerpts

6.28.1.1.3c.1

If the work is a compilation of musical excerpts from a pasticcio, ballad opera, etc., use the preferred access point representing the work from which the excerpts were taken.

Beggar's wedding

(Preferred access point for: Songs in the opera call'd The beggar's wedding, as it is perform'd at the theatres)

6.28.1.1.3d

d) Single excerpt

6.28.1.1.3d.1

If the work is a single **excerpt** from a pasticcio, etc., construct the access point representing the work by combining (in this order):

- i) the preferred access point representing the composer of the **excerpt**, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
- ii) the preferred title for the **excerpt**, formulated according to the instructions given under [6.15.1](#).

Handel, George Frideric, 1685-1759. Ma come amar?

(Preferred access point for: Ma come amar : duetto nel Muzio Scaevola del sigr Handel. *The other composers of the pasticcio are Amadei and Bononcini*)

6.28.1.1.3d.2

If the composer of the **excerpt** is unknown, use the preferred title for the **excerpt** as the preferred access point representing the work.

6.28.1.1.4

➤ For a musical **work composed for choreographic movement, such as** a ballet, pantomime, etc., construct the preferred access point representing the work by combining (in this order):

- a) the preferred access point representing the composer of the music, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
- b) the preferred title for the work, formulated according to the instructions given under [6.15.1](#).

Copland, Aaron, 1900-1990. Hear ye! Hear ye!

(Preferred access point for: Hear ye! Hear ye! : ballet in one act / music by Aaron Copland ; scenario by Ruth Page and Nicolas Remisoff ; settings and costumes by Nicolas Remisoff ; "choreography" by Ruth Page)

Delibes, Léo, 1836-1891. Coppélia

(Preferred access point for: Coppélia, ou, La fille aux yeux d'émail / ballet en 2 actes et 3 tableaux, de Ch. Nuitter et Saint-Léon ; musique de Léo Delibes)

Hahn, Reynaldo, 1875-1947. Fête chez Thérèse

(Preferred access point for: La fête chez Thérèse : ballet-pantomime / scénario de Catulle Mendès ; musique de Reynaldo Hahn)

6.28.1.2 **Writer's works set by several composers**

- 6.28.1.2.1 ➤ For a compilation of musical settings of texts by one writer made by two or more composers, construct the preferred access point representing the work applying the instructions given under [6.27.1.3](#).

Songs from Shakespeare's tragedies

(Preferred access point for: Songs from Shakespeare's tragedies : a collection of songs for concert or dramatic use / edited from contemporary sources by Frederick Sternfeld)

Et voici mes chansons

(Preferred access point for: Et voici mes chansons / Minou Drouet ; mises en musique par Jean Françaix, Pierre Duclos, Paul Misraki, Bernard Boesch, Marc Lanjean. Drouet is the author of the words)

6.28.1.3 **Adaptations of musical works**

- 6.28.1.3.1 ➤ Apply the instructions given below for an adaptation that falls into one or more of the following categories:
- arrangements described as freely transcribed, based on, etc., and other arrangements incorporating new material
 - paraphrases of various works or of the general style of another composer
 - arrangements in which the harmony or musical style of the original has been changed
 - performances of musical works involving substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer or performers
 - any other distinct alteration of another musical work.
- 6.28.1.3.2 ➤ Construct the preferred access point representing the adaptation by combining (in this order):
- the preferred access point representing the **composer of the adaptation**, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
 - the preferred title for the **adaptation**, formulated according to the instructions given under [6.15.1](#).

Tausig, Carl, 1841-1871. Nouvelles soirées de Vienne

(Preferred access point for: Nouvelles soirées de Vienne : valse-caprices d'après J. Strauss / Ch. Tausig)

Rachmaninoff, Sergei, 1873-1943. Rapsodie sur un thème de Paganini

(Preferred access point for: Rapsodie sur un thème de Paganini : pour piano et orchestre, op. 43 / S. Rachmaninoff)

Wuorinen, Charles. Magic art

(Preferred access point for: The magic art : an instrumental masque)

drawn from works of Henry Purcell, 1977-1978 : in two acts / Charles Wuorinen)

- 6.28.1.3.3 ➤ If two or more composers have collaborated in the adaptation, apply the instructions given under [6.27.1.2](#).

- 6.28.1.3.4 ➤ If the adaptation is commonly cited by title, use the preferred title for the adaptation as the preferred access point representing the work.

Peter go ring dem bells
(An arrangement for voice and piano by Florence B. Price of the traditional Negro spiritual)

- 6.28.1.3.5 ➤ In case of doubt about whether a work is an adaptation that is a new work or an arrangement that is a new expression of a previously existing work, treat it as a new expression (see [6.28.3.1](#)).

6.28.1.4 Alterations of musico-dramatic works

- 6.28.1.4.1 ➤ If the text, plot, setting, or other verbal element of a musical work is adapted or if a new text is supplied, and the title has changed, construct the preferred access point representing the work by combining (in this order):

- a) the preferred access point representing the original work
- b) the title of the adaptation (enclosed in parentheses).

Strauss, Johann, 1825-1899. Fledermaus

Strauss, Johann, 1825-1899. Fledermaus (Champagne sec)

Strauss, Johann, 1825-1899. Fledermaus (Gay Rosalinda)

Strauss, Johann, 1825-1899. Fledermaus (Rosalinda)

Mozart, Wolfgang Amadeus, 1756-1791. Così fan tutte (Dame Kobold)

(Preferred access point for: Die Dame Kobold (Così fan tutte) / bearbeitet von Carl Scheidemantel. Scheidemantel substituted an entirely new libretto based on the play by Calderón de la Barca)

6.28.1.5 Cadenzas

- 6.28.1.5.1 ➤ For a cadenza, construct the preferred access point representing the work by combining (in this order):
- a) the preferred access point representing the composer of the cadenza, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
 - b) the preferred title for the cadenza, formulated according to the instructions given under [6.15.1](#); if the cadenza does not have its own title, devise a title according to the instructions

given under [2.3.12](#).

Barrère, Georges, 1876–1944. Cadenzas for the Flute concerto in G major (K. 313) by Mozart
(Preferred access point for: Cadenzas for the Flute concerto in G major (K. 313) by Mozart / Georges Barrère)

Schneiderhan, Wolfgang, 1915–2002. Kadenzen zum Violinkonzert in D-Dur, op. 77, von Johannes Brahms
(Preferred access point for: Kadenzen zum Violinkonzert in D-Dur, op. 77, von Johannes Brahms / Schneiderhan)

6.28.1.9 Librettos

- 6.28.1.9.1 ➤ For a libretto published with reference to its musical setting, use the preferred access point prescribed as the preferred access point representing the musical work.

~~Britten, Benjamin, 1913–1976. Curlew River
(Preferred access point for: Curlew River : a parable for church performance / by William Plomer ; set to music by Benjamin Britten. A libretto)~~

~~Strauss, Richard, 1864–1949. Rosenkavalier
(Opera)
(Preferred access point for: Der Rosenkavalier : Komödie für Musik in 3 Aufzügen / von Hugo von Hofmannsthal ; Musik von Richard Strauss)~~

- 6.28.1.9.2 ➤ If, however, a libretto is published without reference to its musical setting, construct the preferred access point representing the libretto by combining (in this order):
- a) the preferred access point representing the librettist, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
 - b) the preferred title for the work, formulated according to the instructions given under [6.15.1](#).

~~Hofmannsthal, Hugo von, 1874–1929. Rosenkavalier
(Preferred access point for: Der Rosenkavalier : Komödie für Musik / von Hugo von Hofmannsthal. Libretto for the Strauss opera published as a literary work)~~

~~Rolli, Paolo, 1687–1765. Muzio Scevola
(Preferred access point for: Il Muzio Scevola : drama da rappresentarsi nel Regio teatro d'Haymarket per l'Accademia reale di musica / di Paolo Antonio Rolli. Libretto for the jointly composed opera by Amadei, Bononcini, and Handel published as a literary work)~~

- 6.28.1.9.3 ➤ If the work is a compilation of librettos for works by one composer, construct the preferred access point representing the compilation by combining (in this order):
- a) the preferred access point representing the composer, formulated according to the guidelines and instructions given under [9.19.1](#), [10.10.1](#), or [11.12.1](#), as applicable
 - b) the preferred title for the compilation, formulated according to the instructions given under [6.15.1](#).

~~Sullivan, Arthur, 1842-1900. Operas. Librettos
(Preferred access point for: The complete annotated Gilbert and
Sullivan / introduced and edited by Ian Bradley)~~

ADDITIONS TO ACCESS POINTS REPRESENTING MUSICAL WORKS

6.28.1.6 Additions to access points for musical works with titles that are not distinctive

6.28.1.6.1 ➤ If the preferred title for the work (see 6.15.1) consists solely of a title that is not distinctive, add one or more of the following elements to the access point representing the work (in this order):

- a) medium of performance (see 6.16)
- b) numeric designation (see 6.17)
- and/or c) key (see 6.18)

Enesco, Georges, 1881-1955. Sonatas, violin,
piano, no. 2, op. 6, F minor

Exception:

6.28.1.6.2 Do not add the medium of performance if:

- a) the medium is implied by the title

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 is other than that implied by the
title, add the statement.

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

Rapf, Kurt. Requiem, organ, brasses,
percussion

Raff, Joachim, 1822-1882. Sinfonietta,
woodwinds, horns (2), op. 188, F
major

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

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

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)

- c) the medium was not designated by the composer
- d) the complexities of stating the medium are such that an arrangement by other identifying elements (e.g., thematic index number or opus number, see [6.21](#)) would be more useful.

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

- 6.28.1.6.3 ➤ If the medium of performance, numeric designation, and/or key are not sufficient, or are not available, to distinguish between two or more such works, add **one or more of the following elements** (in this order of preference):

- a) the year of completion of composition (see [6.4](#))

- b) the year of original publication (see [6.4](#))
and/or) any other identifying element, such as place of composition (see [6.5](#)), or the name of the first publisher (see [6.6](#)).

Caix d'Hervelois, Louis de, approximately 1670-approximately 1760. Pièces, flute, continuo (1726)

Caix d'Hervelois, Louis de, approximately 1670-approximately 1760. Pièces, flute, continuo (1731)

Geminiani, Francesco, 1687-1762. Solos, flute, continuo (Bland)

6.28.1.7 Additions to **access points for musical works with distinctive titles**

- 6.28.1.7.1 ➤ If the access point for a musical work **with a distinctive title** is the same as or similar to an access point representing a different work, or to an access point representing a person, family, corporate body, or place, add:

- either* a) medium of performance (see [6.16](#))
or b) another distinguishing characteristic of the work (see [6.7](#))

- 6.28.1.7.2 ➤ Use the same type of addition for each of the access points.

Debussy, Claude, 1862-1918. Images, orchestra

Debussy, Claude, 1862-1918. Images, piano
not Debussy, Claude, 1862-1918. Images (Piano work)

Granados, Enrique, 1867-1916. Goyescas (Opera)

Granados, Enrique, 1867-1916. Goyescas (Piano work)
not Granados, Enrique, 1867-1916. Goyescas, piano

- 6.28.1.7.3 ➤ If these additions do not resolve the conflict, add one or more of the following:

- a) numeric designation (see [6.17](#))
b) key (see [6.18](#))
c) the year of completion of composition (see [6.4](#))
d) the year of original publication (see [6.4](#))
or e) any other identifying element, such as place of composition (see [6.5](#)), or the name of the first publisher (see [6.6](#)).

Bach, Johann Sebastian, 1685-1750. Was Gott tut, das ist wohlgetan (Cantata), BWV 98

Bach, Johann Sebastian, 1685-1750. Was Gott tut,

das ist wohlgetan (Cantata), BWV 99

Bach, Johann Sebastian, 1685-1750. Was Gott tut,
das ist wohlgetan (Chorale prelude)

6.28.1.12 ~~Additions to access points representing compilations of musical works~~

- 6.28.1.12.1 ~~➤ Add to the access point for a compilation containing works of one type, the medium of performance, unless the medium is obvious or unless the works are for various media.~~

~~Chopin, Frédéric, 1810-1849. Polonaises, piano~~

~~Haydn, Joseph, 1732-1809. Quartets, strings~~

~~Grieg, Edvard, 1843-1907. Sonatas, violin, piano~~

6.28.2 **PREFERRED ACCESS POINT REPRESENTING PART OR PARTS OF A MUSICAL WORK**

Contents

- 6.28.2.1 General guidelines
- 6.28.2.2 One part
- 6.28.2.3 Two or more parts
- 6.28.2.4 Two or more unnumbered parts designated by the same general term

6.28.2.1 **General guidelines**

- 6.28.2.1.1 ➤ Construct the preferred access point representing a part or parts of a musical work applying the instructions given under [6.28.2.2-6.28.2.4](#), as applicable.

6.28.2.2 **One part**

- 6.28.2.2.1 ➤ Construct the preferred access point representing a part of a musical work by adding to the preferred access point representing the work as a whole (see [6.28.1](#)) the preferred title for the part, formulated according to the instructions given under [6.15.1.4](#).

Brahms, Johannes, 1833-1897. Ungarische Tänze.
Nr. 5

Verdi, Giuseppe, 1813-1901. Aida. Celeste Aida

Larson, Jonathan. Rent. Seasons of love

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 1, op. 21, C major. Andante cantabile con moto

Mozart, Wolfgang Amadeus, 1756-1791. Così fan tutte. Come scoglio

Vivaldi, Antonio, 1678-1741. Estro armonico. N. 8

Schumann, Robert, 1810-1856. Album für die Jugend. Nr. 30

Schumann, Robert, 1810-1856. Album für die Jugend. Nr. 2, Soldatenmarsch

Praetorius, Hieronymus, 1560-1629. Opus musicum. Cantiones sacrae. O vos omnes

Handel, George Frideric, 1685-1759. Messiah. Pifa

Verdi, Giuseppe, 1813-1901. Traviata. Atto 3o. Preludio

6.28.2.3 Two or more parts

- 6.28.2.3.1 ➤ Construct the preferred access point representing two or more consecutively numbered parts of a musical work by adding to the preferred access point representing the work as a whole (see [6.28.1](#)) the preferred title for the parts, formulated according to the instructions given under [6.15.1.4](#).

Brahms, Johannes, 1833-1897. Ungarische Tänze. Nr. 5-6

- 6.28.2.3.2 ➤ When identifying two or more unnumbered or non-consecutively numbered parts of a work, construct preferred access points for each of the parts applying the instructions given under [6.28.2.2](#).

Rossini, Gioacchino, 1792-1868. Barbiere di Siviglia. Largo al factotum

Rossini, Gioacchino, 1792-1868. Barbiere di Siviglia. Voce poco fa

Schubert, Franz, 1797-1828. Impromptus, piano, D. 899. No. 2

Schubert, Franz, 1797-1828. Impromptus, piano, D. 899. No. 4

Alternative:

- 6.28.2.3.3 When identifying two or more unnumbered or non-consecutively numbered parts of a musical work, treat the parts as an expression of the whole work. Construct the preferred access point representing

the expression by adding *Selections* to the preferred access point representing the work as a whole (see [6.27.3](#) and [6.13.0.4](#)).

6.28.2.4 Two or more unnumbered parts designated by the same general term

- 6.28.2.4.1 ➤ If a part of a musical work is designated by the same general term as other parts and lacks a number, add to the access point for the part enough of the identifying terms covered in the instructions given under [6.28.1.6](#)–[6.28.1.7](#) as are necessary to distinguish the part.

Cima, Giovanni Paolo, flourished 1598–1622.
Concerti ecclesiastici. Sonata, brasses, violin,
continuo

Cima, Giovanni Paolo, flourished 1598–1622.
Concerti ecclesiastici. Sonata, cornett, violin,
continuo

- 6.28.2.4.2 ➤ If such additions are not appropriate, determine the number of the part in the set and add it.

Milán, Luis, 16th century. Maestro. Pavana (No. 23)

Milán, Luis, 16th century. Maestro. Pavana (No. 24)

Milán, Luis, 16th century. Maestro. Fantasia del primero tono (No. 1)

Milán, Luis, 16th century. Maestro. Fantasia del primero tono (No. 4)

6.28.3 PREFERRED ACCESS POINT REPRESENTING A MUSICAL EXPRESSION

Contents

- 6.28.3.0 General guidelines on constructing preferred access points representing musical expressions
- 6.28.3.1 Arrangements, transcriptions, etc.
- 6.28.3.2 Added accompaniments, etc.
- 6.28.3.3 Sketches
- 6.28.3.4 Vocal and chorus scores
- ~~6.28.3.5 Librettos and song texts~~
- 6.28.3.5 Translations

6.28.3.0 General guidelines on constructing preferred access points representing musical expressions

- 6.28.3.0.1 ➤ Apply the instructions given under [6.28.3.1](#)–[6.28.3.5](#) when constructing

the preferred access point representing one of the following types of musical expression:

- a) arrangements, transcriptions, etc. (see [6.28.3.1](#))
- b) added accompaniments, etc. (see [6.28.3.2](#))
- c) sketches (see [6.28.3.3](#))
- d) vocal and chorus scores (see [6.28.3.4](#))
- ~~e) librettos and song texts (see [6.28.3.5](#))~~
- e) translations (see [6.28.3.5](#)).

- 6.28.3.0.2 ➤ For other types of musical expressions, construct the preferred access point applying the instructions given under [6.27.3](#).

6.28.3.1 Arrangements, transcriptions, etc.

- 6.28.3.1.1 ➤ Apply the instructions given below for 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 the following categories:

- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another
- b) simplified versions of previously existing musical works.

- 6.28.3.1.2 ➤ Construct the preferred access point representing an arrangement, etc., of a work or part or parts of a work that belongs, broadly speaking, to the category of "serious," "classical," or "art" music by adding *arranged* (see [6.19.0.4](#)) to the preferred access point representing the original work (see [6.28.1](#)) or part or parts of the work (see [6.28.2](#)), as applicable. Apply this instruction also to a transcription by the original composer.

Berlioz, Hector, 1803-1869. *Corsaire*; arranged
(*Resource described*: The corsaire : overture for concert band / transcribed by Gunther Schuller. *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*, woodwinds, horn, strings, D. 803, F major; arranged
(*Resource described*: Grosses Octett, op. 166. *Arranged for piano, 4 hands*)

Ravel, Maurice, 1875-1937. *Pavane pour une infante défunte*; arranged
(*Resource described*: Pavane pour une infante défunte : pour petit orchestre. *Transcription by the composer*)

Satie, Erik, 1866-1925. *Piano music*; arranged
(*Resource described*: Pièces pour guitare. *Selected piano works by Satie transcribed for guitar*)

- 6.28.3.1.3 ➤ For an arrangement, etc., of a work or of 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 preferred 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.

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; 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
(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)

6.28.3.2 Added accompaniments, etc.

- 6.28.3.2.1 ➤ For a work or part or parts of a work to which an instrumental accompaniment or additional parts have been added, use the preferred access point representing the original work (see [6.28.1](#)) or part or parts of the work (see [6.28.2](#)), as applicable.

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

6.28.3.3 Sketches

- 6.28.3.3.1 ➤ Construct the preferred access point **for** a work or part or parts of a work consisting of a composer's sketches by adding *Sketches* (see [6.19.0.5](#)) to the preferred access point **for** the work.

Selections. Sketches

(Resource described: Sketches / Douglas Moore. Sketches for various works)

Quartets, strings, no. 1-6, op. 18. Sketches

Billy the Kid. Sketches

6.28.3.4 Vocal and chorus scores

- 6.28.3.4.1 ➤ Construct the preferred access point representing a vocal score or a chorus score, by adding *Vocal score*, *Vocal scores*, *Chorus score*, or *Chorus score* (see [6.19.0.6](#)) to the preferred access point representing the work or part or parts of the work, as applicable.

Handel, George Frideric, 1685-1759. Messiah.
Vocal score

Sullivan, Arthur, 1842-1900. Mikado. Chorus score

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

6.28.3.5 Librettos and song texts

- 6.28.3.5.1 ➤ ~~If the preferred access point representing a libretto is constructed using the preferred access point representing the composer (see [6.28.1.9](#)), add *Libretto* (see [6.19.0.7](#)) to the preferred access point representing the work or part or parts of the work if the work or part or parts contain only the text of an opera, operetta, oratorio, or the like.~~

~~Verdi, Giuseppe, 1813-1901. Forza del destino.
Libretto~~

- 6.28.3.5.2 ➤ ~~Construct the preferred access point representing a song text by adding *Text* (see [6.19.0.7](#)) to the preferred access point representing the song.~~

~~John, Elton. Crocodile rock. Text
(Resource described: The words of Elton's smash hit Crocodile rock / Bernie Taupin)~~

- 6.28.3.5.3 ➤ ~~For compilations by a single composer, add *Librettos* if the compilation contains only texts of operas, operettas, oratorios, or the like; otherwise add *Texts*.~~

~~Mozart, Wolfgang Amadeus, 1756-1791. Operas.
Librettos~~

~~Debussy, Claude, 1862-1918. Songs. Texts~~

6.28.3.5 Translations

- 6.28.3.5.1 ➤ Construct the preferred access point representing a translation of the text of a vocal work or part or parts of a vocal work, or translations of

the texts of all the works in a compilation, by adding the name of the language (see [6.12](#)) to the preferred access point representing the work, part or parts, or compilation, as applicable. Record the name of the language applying the instructions given under [6.12](#).

Bizet, Georges, 1838-1875. Carmen. German
(*Resource described:* Carmen : Oper in 4 Akten)

Gounod, Charles, 1818-1893. Faust. Hungarian

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

Handel, George Frideric, 1685-1759. Messiah.
Vocal score. Dutch

Handel, George Frideric, 1685-1759. Messiah.
Vocal score. English

Lennon, John, 1940-1980. Let it be. French

Lennon, John, 1940-1980. Let it be. English

Schubert, Franz, 1797-1828. Songs. English

Schubert, Franz, 1797-1828. Songs. German

Wagner, Richard, 1813-1883. Ring des Nibelungen.
Walküre. ~~Libretto.~~ English

Wagner, Richard, 1813-1883. Ring des Nibelungen.
Walküre. ~~Libretto.~~ German

6.28.4 VARIANT ACCESS POINT REPRESENTING A MUSICAL WORK OR EXPRESSION

Contents

- 6.28.4.1 General guidelines on constructing variant access points representing musical works
- 6.28.4.2 Variant access point representing a part of a musical work
- 6.28.4.3 Variant access point representing a compilation of musical works
- 6.28.4.4 Variant access point representing a musical expression

6.28.4.1 General guidelines on constructing variant access points representing musical works

- 6.28.4.1.1 ➤ Use a variant title for the work (see [6.15.2](#)) as the basis for a variant

access point.

Lom arme

(Preferred access point for the work: Homme armé)

Coming for to carry me home

(Preferred access point for the work: Swing low, sweet chariot)

- 6.28.4.1.2 ➤ If the variant access point represents a work for which the preferred access point has been constructed using the preferred access point representing a person, family, or corporate body followed by the preferred title for the work (see [6.28.1.1–6.28.1.5](#)), construct the variant access point using the preferred access point representing that person, family, or corporate body followed by the variant title of the work.

Grieg, Edvard, 1843–1907. Mountain maid

(Preferred access point for the work: Grieg, Edvard, 1843-1907. Haugtussa)

Rossini, Gioacchino, 1792–1868. Almaviva

(Preferred access point for the work: Rossini, Gioacchino, 1792-1868. Barbiere di Siviglia)

- 6.28.4.1.3 ➤ Make additions to the **variant** access point, if considered to be important for identification, applying the instructions given under [6.28.1.6–6.28.1.7](#), as applicable.

Debussy, Claude, 1862–1918. Obrazy, orchestra

(Preferred access point for the work: Debussy, Claude, 1862-1918. Images, orchestra)

Gluck, Christoph Willibald, Ritter von, 1714–1787. Orpheus und Eurydike (1762)

(Preferred access point for the work: Gluck, Christoph Willibald, Ritter von, 1714-1787. Orfeo ed Euridice)

Gluck, Christoph Willibald, Ritter von, 1714–1787. Orpheus und Eurydike (1774)

(Preferred access point for the work: Gluck, Christoph Willibald, Ritter von, 1714-1787. Orphée et Eurydice)

6.28.4.2 Variant access point representing a part of a musical work

- 6.28.4.2.1 ➤ If the preferred access point representing a part of a musical work has been constructed using the preferred access point representing a person, family, or corporate body followed by the preferred title for the work as a whole, followed in turn by the preferred title for the part, construct a variant access point representing the part using the preferred access point representing that person, family, or corporate body followed directly by the title of the part, ~~provided the title of the part is distinctive.~~

Verdi, Giuseppe, 1813–1901. Celeste Aida

(Preferred access point: Verdi, Giuseppe, 1813-1901. Aïda. Celeste Aida)

Larson, Jonathan. Seasons of love
(Preferred access point: Larson, Jonathan. Rent. Seasons of love)

Schumann, Robert, 1810-1856. Soldatenmarsch
(Preferred access point: Schumann, Robert, 1810-1856. Album für die
Jugend. Nr. 2, Soldatenmarsch)

- 6.28.4.2.2 ➤ If the preferred access point representing the part has been constructed using the preferred title for the work as a whole followed by the preferred title for the part, construct a variant access point using the title of the part on its own, ~~provided the title of the part is distinctive.~~

[Example]

- 6.28.4.2.3 ➤ Make additions to the **variant** access point, if they are considered to be important for identification, applying the instructions given under [6.28.1.6-6.28.1.7](#), as applicable.

Sanctus (Messe de Tournai)
(Preferred access point: Messe de Tournai. Sanctus)

6.28.4.3 Variant access point representing a compilation of musical works

- 6.28.4.3.1 ➤ If the preferred access point representing a compilation of a composer's musical works has been constructed using the preferred access point representing a person, family, or corporate body followed by a collective title (see [6.15.1.11-6.15.1.16](#)), construct a variant access point representing the compilation using the preferred access point representing **that person, family, or corporate body** followed by the title proper of the resource being described or the title found in a reference source, unless the title proper of the resource being described or the title found in a reference source is the same as, or very similar to, the collective title.

Mozart, Wolfgang Amadeus, 1756-1791. Masonic music
(Preferred access point for the compilation: Mozart, Wolfgang Amadeus, 1756-1791. Works. Selections)

Takemitsu, Tōru. Complete Takemitsu edition
Takemitsu, Tōru. Takemitsu Tōru zenshū
(Preferred access point for the compilation: Takemitsu, Tōru. Works)

- 6.28.4.3.2 ➤ Make additions to the access point, if considered to be important for identification, applying the instructions given under [6.28.1.6-6.28.1.7](#), as applicable.

6.28.4.4 Variant access point representing a musical expression

- 6.28.4.4.1 ➤ If a variant title for a musical work is associated with a particular expression of the work, construct a variant access point representing the expression using the variant title associated with that expression.

[Example]

- 6.28.4.4.2 ➤ If a variant title for a musical work is associated with a particular expression of the work, and the preferred access point representing the expression has been constructed using the preferred access point representing a person, family, or corporate body followed by the preferred title for the work and one or more additions identifying the expression, construct a variant access point representing the expression using the preferred access point representing the person, family, or corporate body followed by the variant title associated with that expression.

[Example]

- 6.28.4.4.3 ➤ Make additions to the **variant** access point, if they are considered to be important for identification, applying the instructions given under [6.28.1.6](#)–[6.28.1.7](#), as applicable.

Historical tracking table

LC/12 proposal	JSC constituency responses and/or May Group response	Follow-up clean copy instruction (slight difference from instruction number in full draft)	Comment
A.1	JSC constituencies agreed to delete	6.27.1.2.4 deleted	A revision of this instruction was restored in this follow-up document due to the changes made in 6.28.
B.1	JSC constituencies agreed to add what was numbered as 6.1.3.2; did not agree to add what was numbered as 6.1.3.3	Added at 6.27.3.2; rejected 6.1.3.3 reinstated with original wording at 6.28.1.4 (see D.11 below)	Wording adjusted for consistency to parallel comparable wording for access point for work

LC/12 proposal	JSC constituency responses and/or May Group response	Follow-up clean copy instruction (slight difference from instruction number in full draft)	Comment
C.1	May Group agreed to reinstate exception.	Added at 6.2.1.15.2	Other proposed changes not included due to JSC decision on “Selections”
D.1	JSC constituencies agreed to revise some instructions; May Group agreed to revise instruction for cadenzas and delete librettos	Revised at 6.28.1.0	6.28.1.0.7 added and 6.19.0.7 deleted as result of May Group’s agreement to delete librettos (LC moved May Group’s new 6.28.1.0 instruction after all instructions about musical works)
D.2	May Group agreed to revise	Former 6.28.1.1 deleted	Revision not included in follow-up document because revision was same as general instruction 6.27
D.3	JSC constituencies agreed to revise	Revised at 6.28.1.1.1	
D.4	JSC constituencies agreed to revise	Moved from 6.28.1.8 and revised at 6.28.1.1.2	
D.5	JSC constituencies agreed to revise	Revised at 6.28.1.1.3	
D.6	JSC constituencies agreed to revise	Moved from 6.28.1.4 and revised at 6.28.1.1.4	
D.7	JSC constituencies did not agree to revise	Retained as is at 6.28.1.2	

LC/12 proposal	JSC constituency responses and/or May Group response	Follow-up clean copy instruction (slight difference from instruction number in full draft)	Comment
D.8	JSC constituencies agreed to revise some instructions	Revised at 6.28.1.3.2 and 6.28.1.3.5	
D.9	May Group agreed to revise	Revised at 6.28.1.7	
D.10	May Group agreed to revise	Revised at 6.28.1.6	
D.11	JSC constituencies did not agree to revise	Retained as is at 6.28.1.4	
D.12	JSC constituencies agreed to delete	6.28.1.12 deleted	
E.1	May Group agreed to delete 6.28.1.9 and to propose new 6.2.3	6.28.1.9 deleted	May Group agreed that librettos are not musical works; also added 6.28.1.0.3 as reference to general instructions; also added new 6.2.3 as result of changing how to construct preferred access point
E.2	May Group agreed to revise 6.28.1.5 and to propose new 6.2.3	Revised at 6.28.1.5	Also added new 6.2.3 as result of changing how to construct preferred access point
F.1	JSC constituencies agreed to revise	Retained as is because JSC constituencies did not agree to F.2 proposal	
F.2	JSC constituencies did not agree to add new wording	New wording not added	

LC/12 proposal	JSC constituency responses and/or May Group response	Follow-up clean copy instruction (slight difference from instruction number in full draft)	Comment
F.3	JSC constituencies did not agree to revise	Retained as is at 6.28.3.1	Another proposal was developed during the May Group's discussion but there was not enough time to consider it.
F.4	JSC constituencies did not agree to revise	Retained as is at 6.28.3.2	
F.5	JSC constituencies did not agree to revise	Retained as is at 6.28.3.4	
F.6	JSC constituencies agreed to revise	Revised at 6.28.3.3	
G.1	JSC constituencies agreed to revise	Revised at 6.28.4.4.3	
H.1	JSC constituencies did not agree to revise; did agree to two corrections	Corrected preferred title in 6.15.1.4.3; deleted 6.15.1.4.4 (in wrong instruction in Dec. 2007 draft) and added revised version at 6.15.1.3.4	
I.1	May Group agreed to term	Revised at 6.15.1.5	
J.1	May Group agreed to revise	Revised at 6.15.1.12	
J.2	Proposal moot due to 2008 JSC decisions on "Selections" but May Group proposed adding alternative for compilations (wording for alternatives developed by LC)	Added at 6.15.1.12.3, 6.15.1.13.2, 6.15.1.14.2, and 6.15.1.15.2	Also added "of performance" to labels for 6.15.1.13 and 6.15.1.14 to clarify term "medium"

LC/12 proposal	JSC constituency responses and/or May Group response	Follow-up clean copy instruction (slight difference from instruction number in full draft)	Comment
K.1	May Group agreed to revise; May Group also agreed to revise 6.16.0.1	Revised at 6.16.0.1 and 6.16.0.3; exception moved in error by LC in 5JSC/LC/12 to what is now the element at 6.16 has been restored to the access point instruction at 6.28.1.6.2	In this follow-up document, LC split one instruction into the two instructions at 6.16.0.3.4 and 6.16.0.3.5.
K.2	JSC constituencies agreed to delete Note: LC's proposal K.2 was incorrect to show deletion of entire instruction; May Group agreed to delete wording related to number of instruments.	Wording deleted at 6.16.0.5.3	
K.3	JSC constituencies agreed to revise (some aspects agreed by May Group)	Revised at 6.16.0.6	
K.4	May Group agreed to revise	Revised at 6.16.0.7	Related deletion at 6.16.0.10.3
K.5	JSC constituencies did not agree to revise	Retained as is at 6.16.0.8 except for change in label (JSC constituencies agreed to revise)	In this follow-up document, LC added 6.16.0.8.3 to point to the revised 6.16.0.14.
K.6	JSC constituencies agreed to add	New instruction added at 6.16.0.9.3	In this follow-up document, LC split one instruction into the two instructions at 6.16.0.9.3 and 6.16.0.9.4.
K.7	JSC constituencies did not agree to revise	Retained as is at 6.16.0.10.3	
K.8	JSC constituencies did not agree to revise	Retained as is at 6.16.0.12	

LC/12 proposal	JSC constituency responses and/or May Group response	Follow-up clean copy instruction (slight difference from instruction number in full draft)	Comment
K.9	JSC constituencies agreed to revise	Revised at 6.16.0.13	
K.10	May Group agreed to revise	Revised at 6.16.0.14	LC added 6.16.0.8.3 in this follow-up document to point to 6.16.0.14
L.1	JSC constituencies agreed to revise	Revised at 6.17.0	LC corrected error (changing “and different words” to “or different words”) in this follow-up document.
M.1	Proposal overtaken by JSC decision on core elements		
M.2	May Group agreed to revise	Revised at 6.18	
M.3	Proposal overtaken by May Group’s action on M.2		