

To: Joint Steering Committee for Development of RDA

From: Damian Iseminger, Chair, JSC Music Working Group

Subject: Simplification of the Medium of Performance Instructions (6.15)

Related document: 6JSC/MusicWG/14

## **Abstract**

This discussion paper presents two possible ways of simplifying the instructions for recording medium of performance (6.15). The first version is a more conservative approach, removing closed lists of terms, condensing instructions, but retaining some application instructions. The 2nd version is more radical, electing to remove almost all application instructions in 6.15, save basic instructions for recording individual instruments and voices, and recording ensembles.

## **Justification**

As part of its tasks for 2015, the Music Working Group was asked to review 6.15 and develop proposals that would align the instructions for use with external vocabularies of medium of performance. After consulting with the JSC as to how the JSC Working Principle for RDA revisions affected this task, it was decided that the Music Working Group would submit a revision proposal limited strictly to the removal of uncontrolled lists of terms from 6.15. Ideas for simplification of the instructions would be put forward in a discussion paper.

## **Issues requiring resolution**

One of the underlying issues with RDA for the past several years has been the tension between RDA being a list of elements that can (and in some cases, must) be recorded and RDA as an instruction manual for how elements should be recorded. RDA has its roots in AACR; as a consequence RDA contains many of these how instructions. However, as the stakeholders in RDA wish to see the standard applied beyond libraries, the how instructions have become increasingly problematic. It is evident that if RDA is to have wider acceptance, the library-centric way of using RDA may not be appropriate for other communities.

But even within the library community, this tension between recording data and how one goes about doing that also exists. This is especially evident in the medium of performance instructions in 6.15. The instructions as currently written are geared towards recording the medium of performance for musical works that come from literate music traditions, specifically the Western art music tradition. However the detailed instructions for recording medium of performance may not be appropriate in many cases, especially for

those areas that are outside the Western art music canon. Music is global, and the medium of performance instructions in RDA should respect this. However, it is simply not feasible for RDA to contain detailed music instructions that will make it applicable to music from all traditions. 6.15 would simply cease to function, at least as a series of detailed instructions for assigning a medium of performance. The only way forward is to generalize 6.15 as much as is possible so it is applicable to as wide an audience as possible.

While most music catalogers recognize this reality, there are profound disagreements about how much simplification should happen. There are legitimate concerns that if RDA does not contain enough application instructions for medium of performance, it will actually become *more* difficult to assign medium of performance terms, especially in institutions that are in ecosystems that do not have a robust enough infrastructure that can support the development of RDA-independent music cataloguing tools. Given those concerns, presented below are 2 different ideas for simplification of the 6.15 instructions. Both versions are presented in marked-up and clean versions.

Version A is conservative. Application instructions remain for assigning medium of performance terms for music with one performer to a part and when solo instruments or voices are accompanied by an ensemble. However closed lists of terms have been removed; instructions for instruments and voices have been condensed into a single instruction; and instructions for accompanying ensemble with one player to a part, large instrumental ensembles, and choruses have also been made into a single instruction. Guidance on assigning terms for indeterminate medium of performance have been kept.

Version B is more radical. It removes the application instructions for one player to a part, solo instrument/voice with accompanying ensemble, and indeterminate medium of performance. Only general instructions remain for individual instruments/voices and ensembles.

Presented with each of the versions is a set of terms intended to be used as a guide when assigning medium of performance terms and would reside on the Tools tab of the RDA Toolkit. The guide is intended for those who do not have access to an external medium of performance vocabulary.

### **Impact of the changes**

As the most conservative proposal, version A would have few impacts on current music cataloging, but some sections and the inclusion of instrumental terms in examples that are not tied to a standard list could prove problematic when used to record data for web-oriented frameworks such as BibFrame. The main thrust of this version is to eliminate some of the confusion and redundancy in the current instructions.

Version B allows for more flexibility in recording faceted data in web-oriented systems. Its implementation may cause some initial confusion concerning the recording of medium of

performance when there is one player to a part, when a soloist(s) is accompanied by some kind of ensemble, and when some parts of the medium of performance are indeterminate, since these sections have traditionally corresponded to the sections in 6.28 covering the creation of authorized access points. Medium of performance statements could vary from agency to agency depending on how the instructions are applied but, if desired, consistency could be achieved via resources that supplement RDA, such as policy statements and best practices documents from national libraries and communities of practice.

### **Other changes in RDA**

The changes discussed would affect the reference in 6.28.1.9.1, Exception f) to 6.15.1.6. The reference would need to be changed to 6.15.1.7. The order of instruments and ensembles specified in 6.28.1.9.1 may also need to be re-examined.

### **Changes to the RDA Element Set**

No changes would be needed.

### **Questions for the JSC**

Does the JSC have a preference for Version A or Version B? Or does the JSC favor another approach?

## VERSION A

Justifications for changes provided in red.

### Marked-up version A

## 6.15 Medium of Performance

### CORE ELEMENT

*Medium of performance is a core element when needed to differentiate a musical work from another work with the same title. It may also be a core element when identifying a musical work with a title that is not distinctive.*

### 6.15.1 Basic Instructions on Recording Medium of Performance

#### 6.15.1.1 Scope

**Medium of performance**▼ is the instrument, instruments, voice, voices, etc., for which a musical work was originally conceived.

#### 6.15.1.2 Sources of Information

Take information on medium of performance from any source.

#### 6.15.1.3 Recording Medium of Performance

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

~~instrumental~~ music intended for one performer to a part (see [6.15.1.4](#))

instruments and voices (see [6.15.1.5](#))

~~accompanying ensembles with one performer to a part (see [6.15.1.6](#))~~

~~instrumental music for orchestra, string orchestra, or band~~ ensembles (see [6.15.1.7](#))

one or more solo instruments and/or voices and accompanying ensemble or ensembles (see [6.15.1.8](#))

~~solo voices (see [6.15.1.9](#))~~

~~choruses (see [6.15.1.10](#))~~

indeterminate medium of performance (see [6.15.1.11](#)).

Record medium of performance using a controlled list of terms, if available. If such a

list is not available, see the listing of medium of performance terms on the Tools tab of the RDA Toolkit: **Medium of Performance**. Record a term in the language preferred by the agency creating the data whenever possible.

Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, see [6.28.1.9–6.28.1.11](#).

#### EXAMPLE

horn  
  
voices  
piano  
  
piano  
clarinet  
violin  
  
violin  
piano  
  
violin  
viola  
cello  
  
flute  
bassoon  
continuo

If there is more than one part for a particular instrument or voice, record the number of parts. **Instruction moved to a new sub-instruction at 6.15.1.5**

#### EXAMPLE

flutes (2)  
clarinets (2)  
  
viols (5)  
  
violins (2)  
viola  
cello

### ~~Exception~~

If the term *percussion* is used (see [6.15.1.4](#)), record the number of players if there is more than one. **Moved as part of the Exception for percussion in 6.15.1.4**

#### EXAMPLE

~~percussion (3 players)~~

Use *continuo* for a thorough bass part whether it is named as basso, basso continuo, figured bass, thorough bass, or continuo, and whether the individual instrument or instruments of the continuo are specified or not. **Moved to the Continuo exception in 6.15.1.4**

For guidelines on recording details about the medium of performance, apply the instructions for medium of performance of musical content at [7.21](#).

### 6.15.1.4 Instrumental Music Intended for One Performer to a Part

**Caption changed and instruction revised so it is applicable to both instrumental and vocal music.**

For instrumental music intended for one performer to a part, record Record each instrument or voice for music intended for one performer to a part by applying the instructions at [6.15.1.5](#) and [6.15.1.11](#).

### Exceptions

**Percussion.** If there is more than one percussion instrument, and the names of the individual instruments are not specified by the composer in the original title, use *percussion*. Record the number of players.

**Continuo.** If the medium includes a continuo part, record ~~the name of the part (see [6.15.1.3](#))~~. a term for the continuo part, whether the individual instrument or instruments of the continuo are specified or not.

**Accompanying ensembles.** If the medium includes instruments acting as an accompanying ensemble, record ~~a term for the accompanying ensemble (see [6.15.1.6](#) [6.15.1.8](#))~~.

Alternative

If there is more than one instrument and/or voice, record a term or terms that identifies the instruments and/or voices collectively (see [6.15.1.7](#)). **Alternative added so that an ensemble can be named instead of the individual instruments and/or voices**

### 6.15.1.5 Individual Instruments and Voices **Instruction revised to cover instruments and voices. 6.15.1.9 would be deleted.**

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

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

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

Record an appropriate term for an instrument or voice.

**EXAMPLE**

[Examples needed]

When recording instruments and voices, apply these additional instructions, as applicable:

number of hands (see [6.15.1.5.1](#))  
alternative instruments and voices (see [6.15.1.5.3](#))  
doubling instruments and voices (see [6.15.1.5.4](#))  
number of parts (see [6.15.1.5.5](#))

#### 6.15.1.5.1 Number of Hands

For one instrument, specify the number of hands if other than two.

**EXAMPLE**

piano, 1 hand  
harpsichord, 4 hands  
viola, 4 hands

For two or more keyboard or mallet (marimba, vibraphone, xylophone, etc.) instruments, specify the number of hands if other than two per instrument.

**EXAMPLE**

pianos (2), 6 hands  
pianos (2), 8 hands  
marimbas (2), 8 hands  
*but*  
organs (2)

**6.15.1.5.2 Pitch and Range of Instruments** The instruction has been removed because the external vocabulary should provide the appropriate term for these cases

This instruction has been deleted as a revision to RDA.

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

**EXAMPLE**

~~clarinet in A  
D trumpet  
tenor saxophone~~



~~alto horn~~

### ~~Optional Omission~~

Omit the following elements:

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

#### EXAMPLE

clarinet  
~~not~~ clarinet in A

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

#### EXAMPLE

recorder  
~~not~~ alto recorder  
  
saxophone  
~~not~~ tenor saxophone

### 6.15.1.5.3 Alternative Instruments and Voices

Record the names of alternative instruments and voices.

#### EXAMPLE

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

### 6.15.1.5.4 Doubling Instruments and Voices

Record the names of doubling instruments and voices.

#### EXAMPLE

piccolo

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

### *Optional Omission*

Omit doubling instruments and voices.

### 6.15.1.5.5 Number of Parts Moved from 6.15.1.3

Record the number of parts for an instrument or voice.

#### **EXAMPLE**

[Examples are needed]

### 6.15.1.6 Accompanying Ensembles with One Performer to a Part All ensemble instructions now located at 6.15.1.7

This instruction has been deleted as a revision to RDA.

~~For an accompanying ensemble with one performer to a part, record the appropriate term for the instrument or family of instruments followed by the word ensemble.~~

#### **EXAMPLE**

~~guitar ensemble~~

~~string ensemble~~

~~percussion ensemble~~

~~Record *instrumental ensemble* for an accompanying ensemble with one performer to a part consisting of instruments from two or more families of instruments when a more specific term is not available.~~

### *Alternative*

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

**EXAMPLE**

violins (2)

viola

cello

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

trumpets (2)

horn

trombone

tuba

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

**6.15.1.7 Instrumental Music for Orchestra, String Orchestra, or Band Ensembles** This instruction combines 6.15.1.6, 6.15.1.7, and 6.15.1.10 and covers instrumental and vocal ensembles

For instrumental music intended for orchestra, string orchestra, or band, record an appropriate term from the following list:

orchestra

string orchestra

band

~~Record orchestra for full or reduced orchestra.~~

Record an appropriate term for an ensemble. Record the number of ensembles.

~~Disregard continuo~~ Do not record a term for a continuo part when it is part of an orchestra or string orchestra an ensemble with more than one performer to a part.

**EXAMPLE**

[Examples are needed]

**Alternative**

For an ensemble with one performer to a part, record an appropriate term for each instrument and voice of the ensemble instead of the name of the ensemble (see 6.15.1.5).

**EXAMPLE**

[Examples are needed]

**6.15.1.8 One or More Solo Instruments and/or Voices and Accompanying Ensemble or Ensembles**

For a work for one or more solo instruments and/or voices and accompanying ensemble or ensembles, record:

a) the term or terms for the solo instrument or instruments and/or voice or voices by applying the instructions at [6.15.1.4](#) [6.15.1.5](#) and [6.15.1.11](#)

*and*

b) the term or terms for the accompanying ensemble or ensembles by applying the instructions at [6.15.1.6](#)–[6.15.1.7](#).

**EXAMPLE** [Would need additional ones for small ensembles, and for solo voices with choirs that are accompanied or unaccompanied]

violin

orchestra

**Resource described:** Rhapsody for solo violin and orchestra / Mary Jeanne van Appledorn

piano

orchestra

**Resource described:** Concierto no. 1 para piano y orquesta : Atlántico / Zulema de la Cruz

piano

woodwind ensemble

**Resource described:** Concertino for piano and woodwind quintet / by John Diercks

harpichord

instrumental ensemble

**Resource described:** Concerto pour clavecin et ensemble instrumental / Jean Françaix

piano

violin

cello

orchestra

**Resource described:** Konzert für Klavier, Violine, Violoncello und Orchester C-Dur op. 56 : Tripelkonzert / Ludwig van Beethoven

flute

oboe

clarinet

bassoon

orchestra

**Resource described:** Quadruple concerto : pour flûte, hautbois, clarinette et basson avec accompagnement d'orchestre / Jean Françaix

pianos (2)

string orchestra

**Resource described:** Divertimento for string orchestra and two pianos / by Ulric Cole

violin

viola

orchestra

**Resource described:** Sinfonie concertato in E $\flat$  a violino e viola principale, 2 violini, 2 viole, 2 oboe, 2 corni, violoncello, e basso / di Amadeo Wolfgango Mozart

### 6.15.1.9 Solo Voices ~~Condensed into 6.15.1.5~~

This instruction has been deleted as a revision to RDA.

~~Record an appropriate term from the following list to identify a type of solo voice:~~

soprano

mezzo-soprano

alto

tenor

baritone

bass

#### **EXAMPLE**

soprano (2)

alto

instrumental ensemble

**Resource described:** Stabat Mater : in G minor : for 2 sopranos, alto, 2 violins & basso continuo / Girolamo Abos ; edited by Alejandro Garri ; assisted by Kent Carlson

soprano

piano

**Resource described:** Dos canciones para soprano y piano / Federico Ibarra

soprano

accordion

**Resource described:** Drei Lieder für Sopran und Akkordeon / Horst Lohse ; nach Gedichten von Inge Gesare

~~Record other terms as appropriate:~~

**EXAMPLE**

~~bass-baritone  
countertenor~~

~~If no specific voice types or ranges can be ascertained for two or more solo voices of different ranges, record an appropriate term from the following list:~~

~~mixed solo voices  
men's solo voices  
women's solo voices~~

~~Record other terms as appropriate:~~

**EXAMPLE**

~~children's solo voices~~

~~For compositions that include solo voices with chorus, record the solo voices, the appropriate terms for the chorus (see [6.15.1.10](#)), and the accompaniment, if any:~~

**EXAMPLE**

~~soprano  
tenor  
mixed voices  
orchestra  
Resource described: Te Deum : for mixed voices (with soprano and tenor solo) and orchestra / Georges Bizet~~

### 6.15.1.10 Choruses ~~Condensed into 6.15.1.7~~

~~This instruction has been deleted as a revision to RDA.~~

~~For a choral ensemble, an appropriate term from the following list:~~

~~mixed voices  
men's voices  
women's voices~~

~~unison voices~~

~~Record other terms as appropriate.~~

**EXAMPLE**

~~children's voices~~

### 6.15.1.11 Indeterminate Medium of Performance

If the specific medium of performance, or any part of it, is not stated in the resource or other source, record that part of the medium of performance as instructed at **6.15.1.11.1–6.15.1.11.4** (in that order).

#### 6.15.1.11.1 One Family of Instruments, Collective Term, Etc.

If only the family of instruments or voices (~~see 6.15.1.9~~), or a collective term for other media, is indicated by the composer, or is available from any other source, record the family, collective term, etc.

**EXAMPLE**

accordion  
plucked instrument  
violin

**Resource described:** Trio pour accordéon de concert, violon et instrument à cordes pincées / Alain Abbott

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

#### 6.15.1.11.2 Range or General Type of Instrument or Voice

If only the range or general type of instrument or voice is indicated by the composer, or is available from any other source, record the range or type.

**EXAMPLE**

horn  
violin

viola

bass instrument

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

treble instrument

organ

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

melody instrument

piano

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

high voice

piano

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

female voice

trombone

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

voice

marimba

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

### 6.15.1.11.3 Some Unspecified Instruments, Etc., Unspecified or Voice Revised to replace confusing wording

*#:*

~~some parts of the medium are indicated by the composer, or are available from any other source~~

*and*

~~other parts are unspecified or are indicated as unspecified or a similar term~~

*then:*

~~record the individual parts of the medium as instructed at [6.15.1.4](#)–~~

[6.15.1.10](#)

~~Also use *unspecified* or a similar term, as appropriate.~~

#### EXAMPLE

unspecified instrument

piano



**Resource described:** Three carols for piano and solo instrument / David Moore

If the family, range, or general type of instrument or voice is not indicated by the composer, or are available from any other source, record an appropriate term for the instrument and/or voice.

### **EXAMPLE**

[Examples are needed]

#### 6.15.1.11.4 Medium Unspecified

If no medium of performance is specified by the composer, and none can be ascertained from any other source, record *unspecified*.

#### ***Exception***

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

Use ~~voices~~ a general term to indicate both vocal and instrumental parts.

### **EXAMPLE**

voices (3)

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

voices (5–6)

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

voices (4)

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

voices (5–6)

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

Clean version A

## 6.15 Medium of Performance

### CORE ELEMENT

*Medium of performance is a core element when needed to differentiate a musical work from another work with the same title. It may also be a core element when identifying a musical work with a title that is not distinctive.*

### 6.15.1 Basic Instructions on Recording Medium of Performance

#### 6.15.1.1 Scope

**Medium of performance**▼ is the instrument, instruments, voice, voices, etc., for which a musical work was originally conceived.

#### 6.15.1.2 Sources of Information

Take information on medium of performance from any source.

#### 6.15.1.3 Recording Medium of Performance

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

- music intended for one performer to a part (see [6.15.1.4](#))
- instruments and voices (see [6.15.1.5](#))
- ensembles (see [6.15.1.7](#))
- one or more solo instruments and/or voices and accompanying ensemble or ensembles (see [6.15.1.8](#))
- indeterminate medium of performance (see [6.15.1.11](#)).

Record medium of performance using a controlled list of terms, if available. If such a list is not available, see the listing of medium of performance terms on the Tools tab of the RDA Toolkit: **Medium of Performance**. Record a term in the language preferred by the agency creating the data whenever possible.

Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, see [6.28.1.9–6.28.1.11](#).

For guidelines on recording details about the medium of performance, apply the instructions for medium of performance of musical content at [7.21](#).

#### 6.15.1.4 Instrumental Music Intended for One Performer to a Part

Record each instrument or voice for music intended for one performer to a part by applying the instructions at [6.15.1.5](#) and [6.15.1.11](#).

##### *Exceptions*

***Percussion.*** If there is more than one percussion instrument, and the names of the individual instruments are not specified by the composer in the original title, use *percussion*. Record the number of players.

***Continuo.*** If the medium includes a continuo part, record a term for the continuo part, whether the individual instrument or instruments of the continuo are specified or not.

***Accompanying ensembles.*** If the medium includes instruments acting as an accompanying ensemble, see [6.15.1.8](#).

##### *Alternative*

If there is more than one instrument and/or voice, record a term or terms that identifies the instruments and/or voices collectively (see [6.15.1.7](#)).

#### 6.15.1.5 Individual Instruments and Voices

Record an appropriate term for an instrument or voice.

##### **EXAMPLE**

[Examples needed]

When recording instruments and voices, apply these additional instructions, as applicable:

number of hands (see [6.15.1.5.1](#))

alternative instruments and voices (see [6.15.1.5.3](#))

doubling instruments and voices (see [6.15.1.5.4](#))

number of parts (see [6.15.1.5.5](#))

### 6.15.1.5.1 Number of Hands

For one instrument, specify the number of hands if other than two.

#### EXAMPLE

piano, 1 hand

harpsichord, 4 hands

viola, 4 hands

For two or more keyboard or mallet (marimba, vibraphone, xylophone, etc.) instruments, specify the number of hands if other than two per instrument.

#### EXAMPLE

pianos (2), 6 hands

pianos (2), 8 hands

marimbas (2), 8 hands

*but*

organs (2)

### 6.15.1.5.2 Pitch and Range of Instruments

This instruction has been deleted as a revision to RDA.

### 6.15.1.5.3 Alternative Instruments and Voices

Record the names of alternative instruments and voices.

#### EXAMPLE

viola

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

#### 6.15.1.5.4 Doubling Instruments and Voices

Record the names of doubling instruments and voices.

##### EXAMPLE

piccolo

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

##### *Optional Omission*

Omit doubling instruments and voices.

#### 6.15.1.5.5 Number of Parts

Record the number of parts for an instrument or voice.

##### EXAMPLE

[Examples are needed]

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

This instruction has been deleted as a revision to RDA.

#### 6.15.1.7 Ensembles

Record an appropriate term for an ensemble. Record the number of ensembles.

Do not record a term for a continuo part when it is part of an ensemble with more than one performer to a part.

##### EXAMPLE

[Examples are needed]

**Alternative**

For an ensemble with one performer to a part, record an appropriate term for each instrument and voice of the ensemble instead of the name of the ensemble (see [6.15.1.5](#)).

**EXAMPLE**

[Examples are needed]

### 6.15.1.8 One or More Solo Instruments and/or Voices and Accompanying Ensemble or Ensembles

For a work for one or more solo instruments and/or voices and accompanying ensemble or ensembles, record:

a) the term or terms for the solo instrument or instruments and/or voice or voices by applying the instructions at [6.15.1.5](#) and [6.15.1.11](#)

*and*

b) the term or terms for the accompanying ensemble or ensembles by applying the instructions at [6.15.1.7](#).

**EXAMPLE** [Would need additional ones for small ensembles, and for solo voices with choirs that are accompanied or unaccompanied]

violin

orchestra

**Resource described:** Rhapsody for solo violin and orchestra / Mary Jeanne van Appledorn

piano

orchestra

**Resource described:** Concierto no. 1 para piano y orquesta : Atlántico / Zulema de la Cruz

piano

woodwind ensemble

**Resource described:** Concertino for piano and woodwind quintet / by John Diercks

harpsichord

instrumental ensemble

**Resource described:** Concerto pour clavecin et ensemble instrumental / Jean Françaix

piano

violin

cello

orchestra

**Resource described:** Konzert für Klavier, Violine, Violoncello und Orchester C-Dur op. 56 : Tripelkonzert / Ludwig van Beethoven

flute

oboe

clarinet

bassoon

orchestra

**Resource described:** Quadruple concerto : pour flûte, hautbois, clarinette et basson avec accompagnement d'orchestre / Jean Françaix

pianos (2)

string orchestra

**Resource described:** Divertimento for string orchestra and two pianos / by Ulric Cole

violin

viola

orchestra

**Resource described:** Sinfonie concertanto in E♭ a violino e viola principale, 2 violini, 2 viole, 2 oboe, 2 corni, violoncello, e basso / di Amadeo Wolfgang Mozart

### 6.15.1.9 Solo Voices

This instruction has been deleted as a revision to RDA.

### 6.15.1.10 Choruses

This instruction has been deleted as a revision to RDA.

### 6.15.1.11 Indeterminate Medium of Performance

If the specific medium of performance, or any part of it, is not stated in the resource or other source, record that part of the medium of performance as instructed at **6.15.1.11.1–6.15.1.11.4** (in that order).

#### 6.15.1.11.1 One Family of Instruments, Collective Term, Etc.

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

#### EXAMPLE

accordion

plucked instrument

violin

**Resource described:** Trio pour accordéon de concert, violon et instrument à cordes pincées / Alain Abbott

keyboard instrument

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

### 6.15.1.11.2 Range or General Type of Instrument or Voice

If only the range or general type of instrument or voice is indicated by the composer, or is available from any other source, record the range or type.

#### EXAMPLE

horn

violin

viola

bass instrument

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

treble instrument

organ

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

melody instrument

piano

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

high voice

piano

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

female voice

trombone

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

voice

marimba

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



### 6.15.1.11.3 Unspecified Instrument or Voice

If the family, range, or general type of instrument or voice is not indicated by the composer, or are available from any other source, record an appropriate term for the instrument and/or voice.

#### EXAMPLE

[Examples are needed]

### 6.15.1.11.4 Medium Unspecified

If no medium of performance is specified by the composer, and none can be ascertained from any other source, record *unspecified*.

#### *Exception*

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

Use a general term to indicate both vocal and instrumental parts.

#### EXAMPLE

voices (3)

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

voices (5–6)

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

voices (4)

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

voices (5–6)

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

For the Tools tab (Version A):

## Medium of Performance

Continuo: for use with 6.15.1.4

Use *continuo* to identify a continuo part.

Instruments and Voices: for use with 6.15.1.5

### Instruments

Use the following list of terms as a guide:

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

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

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

### Solo Voices

Record an appropriate term from the following list:

soprano  
mezzo-soprano  
alto  
tenor  
baritone  
bass

Record other terms as appropriate.

## Ensembles: for use with 6.15.1.7

### Large Instrumental Ensembles

Record an appropriate term from the following list:

- orchestra
- string orchestra
- band

Record *orchestra* for full or reduced orchestra

### Instrumental Ensembles with One Performer to a Part

Record an appropriate term for an instrumental ensemble with one performer to a part using the appropriate term for the instrument or family of instruments followed by the word *ensemble*.

Record *instrumental ensemble* for an instrumental ensemble with one player to a part consisting of instruments from two or more families of instruments when a more specific term is not available.

### Choruses

Record an appropriate term from the following list:

- mixed voices
- men's voices
- women's voices
- unison voices

Record other terms as appropriate.

### Vocal Ensembles with One Voice to a Part

Record an appropriate term from the following list:

- mixed solo voices
- men's solo voices
- women's solo voices

Record other terms as appropriate.

### Indeterminate Medium of Performance: for use with 6.15.1.11

Use *voices* to identify a group of unspecified individual parts.

**VERSION B**

Justifications for changes, beyond those already accounted for in Version A, provided in **red**.

Marked-up version B

**6.15 Medium of Performance**

## CORE ELEMENT

*Medium of performance is a core element when needed to differentiate a musical work from another work with the same title. It may also be a core element when identifying a musical work with a title that is not distinctive.*

**6.15.1 Basic Instructions on Recording Medium of Performance****6.15.1.1 Scope**

**Medium of performance**▼ is the instrument, instruments, voice, voices, etc., for which a musical work was originally conceived.

**6.15.1.2 Sources of Information**

Take information on medium of performance from any source.

**6.15.1.3 Recording Medium of Performance**

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

~~instrumental music intended for one performer to a part (see **6.15.1.4**)~~

~~instruments and voices (see **6.15.1.5**)~~

~~accompanying ensembles with one performer to a part (see **6.15.1.6**)~~

~~instrumental music for orchestra, string orchestra, or band ensembles (see **6.15.1.7**)~~

~~one or more solo instruments and accompanying ensemble (see **6.15.1.8**)~~

~~solo voices (see **6.15.1.9**)~~

~~choruses (see **6.15.1.10**)~~

~~indeterminate medium of performance unspecified (see **6.15.1.11**).~~

Record medium of performance using a controlled list of terms, if available. If such a list is not available, see the listing of medium of performance terms on the Tools tab of the RDA Toolkit: **Medium of Performance**. Record a term in the language preferred by the agency creating the data whenever possible.

Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, see [6.28.1.9–6.28.1.11](#).

#### EXAMPLE

horn  
 voices  
 piano  
 piano  
 clarinet  
 violoncello  
 violin  
 piano  
 violin  
 viola  
 cello  
 flute  
 bassoon  
 continue

If there is more than one part for a particular instrument or voice, record the number of parts. ~~Moved to instruction 6.15.1.5.1~~

#### EXAMPLE

flutes (2)  
 clarinets (2)  
 viols (5)  
 violins (2)  
 viola  
 cello

~~Exception~~

If the term *percussion* is used (see [6.15.1.4](#)), record the number of players if there is more than one. **Moved to instruction 6.15.1.5.1**

#### EXAMPLE

~~percussion (3 players)~~

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

For guidelines on recording details about the medium of performance, apply the instructions for medium of performance of musical content at [7.21](#).

### 6.15.1.4 Instrumental Music Intended for One Performer to a Part

This instruction has been deleted as a revision to RDA

**Deleted to allow for greater flexibility in recording medium of performance**

~~For instrumental music intended for one performer to a part, record each instrument by applying the instructions at [6.15.1.5](#) and [6.15.1.11](#).~~

#### *Exceptions*

~~If there is more than one percussion instrument, and the names of the individual instruments are not specified by the composer in the original title, use *percussion*.~~

~~If the medium includes a continuo part, record the name of the part (see [6.15.1.3](#)).~~

~~If the medium includes instruments acting as an accompanying ensemble, record a term for the accompanying ensemble (see [6.15.1.6](#)).~~

### 6.15.1.5 Individual Instruments and Voices

When recording names of instruments, use a term in a language preferred by the

agency creating the data whenever possible. Use the following list of terms as a guide:

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

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

Record an appropriate term for an instrument or voice.

#### EXAMPLE

[Examples needed]

When recording instruments and voices, apply these additional instructions, as applicable:

number of individual instruments and voices (see [6.15.1.5.1](#))

alternative instruments and voices (see [6.15.1.5.3](#))

doubling instruments and voices (see [6.15.1.5.4](#))

#### 6.15.1.5.1 Number of Hands Individual Instruments and Voices

There are many cases where a number of something, whether that be the number of each instrument, the number of hands, the number of players or the total number of performer, is useful for identification. This change expands the application of the previous instruction to cover these situations

~~For one instrument, specify the number of hands if other than two.~~

#### EXAMPLE

piano, 1 hand

harpsichord, 4 hands



viola, 4 hands

~~For two or more keyboard or mallet (marimba, vibraphone, xylophone, etc.) instruments, specify the number of hands if other than two per instrument.~~

#### **EXAMPLE**

~~pianos (2), 6 hands~~

~~pianos (2), 8 hands~~

~~marimbas (2), 8 hands~~

~~*but*~~

~~organs (2)~~

Record the number of individual instruments and voices. Include all or some of the following:

- a) the number of parts or performers per instrument and voice
- b) the number of hands
- c) the number of players needed for percussion instruments
- and/or*
- d) the total number of performers.

#### **EXAMPLE**

[Examples are needed]

### 6.15.1.5.2 Pitch and Range of Instruments

This instruction has been deleted as a revision to RDA.

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

#### **EXAMPLE**

clarinet in A

~~D trumpet~~  
~~tenor saxophone~~  
~~alto horn~~

### ~~Optional Omission~~

Omit the following elements:

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

#### EXAMPLE

clarinet  
~~not~~ clarinet in A

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

#### EXAMPLE

recorder  
~~not~~ alto recorder  
  
saxophone  
~~not~~ tenor saxophone

### 6.15.1.5.3 Alternative Instruments and Voices

Record the names of alternative instruments and voices.

#### EXAMPLE

viola

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

### 6.15.1.5.4 Doubling Instruments and Voices

Record the names of doubling instruments and voices.

**EXAMPLE**

piccolo

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

***Optional Omission***

Omit doubling instruments and voices.

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

This instruction has been deleted as a revision to RDA.

~~For an accompanying ensembles with one performer to a part, record the appropriate term for the instrument or family of instruments followed by the word ensemble.—~~

**EXAMPLE**~~guitar ensemble~~~~string ensemble~~~~percussion ensemble~~

~~Record *instrumental ensemble* for an accompanying ensemble with one performer to a part consisting of instruments from two or more families of instruments when a more specific term is not available.~~

***Alternative***

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

**EXAMPLE**~~violins (2)~~~~viola~~~~cello~~

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

trumpets (2)

horn

trombone

tuba

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

### 6.15.1.7 Instrumental Music for Orchestra, String Orchestra, or Band Ensembles

For instrumental music intended for orchestra, string orchestra, or band, record an appropriate term from the following list:

orchestra

string orchestra

band

Record ~~orchestra~~ for full or reduced orchestra.

Record an appropriate term for an ensemble. Record the number of ensembles.

~~Disregard continuo~~ Do not record a term for a continuo when it is part of an orchestra or string orchestra an ensemble with more than one performer to a part.

#### EXAMPLE

[Examples are needed]

#### Alternative

For an ensemble with one performer to a part, record an appropriate term for each instrument and voice of the ensemble instead of the name of the ensemble (see 6.15.1.5).

#### EXAMPLE

[Examples are needed]

### 6.15.1.8 One or More Solo Instruments and Accompanying Ensemble

This instruction has been deleted as a revision to RDA.

Deleted to allow for greater flexibility in recording medium of performance

For a work for one or more solo instruments and accompanying ensemble, record:

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

~~and~~

b) the term or terms for the accompanying ensemble by applying the instructions at ~~6.15.1.6~~.

#### EXAMPLE

violin

orchestra

~~Resource described:~~ Rhapsody for solo violin and orchestra / Mary Jeanne van Appledorn

piano

orchestra

~~Resource described:~~ Concierto no. 1 para piano y orquesta : Atlántico / Zulema de la Cruz

piano

woodwind ensemble

~~Resource described:~~ Concertino for piano and woodwind quintet / by John Diercks

harpsichord

instrumental ensemble

~~Resource described:~~ Concerto pour clavecin et ensemble instrumental / Jean Françaix

piano

violin

cello

orchestra

~~Resource described:~~ Konzert für Klavier, Violine, Violoncello und Orchester C-Dur op. 56 : Tripelkonzert / Ludwig van Beethoven

flute

oboe

clarinet

bassoon

orchestra

~~Resource described:~~ Quadruple concerto : pour flûte, hautbois, clarinette et basson avec accompagnement d'orchestre / Jean Françaix

pianos (2)

string orchestra

~~Resource described:~~ Divertimento for string orchestra and two pianos / by Ulric Cole

violin

viola

orchestra

~~Resource described:~~ Sinfonie concertante in E $\flat$  a violino e viola principale, 2 violini, 2 viole, 2 oboe, 2 corni, violoncello, e basso / di Amadeo Wolfgang Mozart

### 6.15.1.9 Solo Voices

This instruction has been deleted as a revision to RDA.

~~Record an appropriate term from the following list to identify a type of solo voice:~~

soprano

mezzo-soprano

alto

tenor

baritone

bass

#### EXAMPLE

soprano (2)

alto

instrumental ensemble

~~Resource described:~~ Stabat Mater : in G minor : for 2 sopranos, alto, 2 violins & basso continuo / Girolamo Abos ; edited by Alejandro Garri ; assisted by Kent Carlson

soprano

piano

~~Resource described:~~ Dos canciones para soprano y piano / Federico Ibarra

soprano

accordion

~~Resource described:~~ Drei Lieder für Sopran und Akkordeon / Horst Lohse ; nach Gedichten von Inge Gesare

~~Record other terms as appropriate.~~

#### EXAMPLE

bass-baritone

countertenor

If no specific voice types or ranges can be ascertained for two or more solo voices of different ranges, record an appropriate term from the following list:

~~mixed solo voices  
men's solo voices  
women's solo voices~~

~~Record other terms as appropriate.~~

**EXAMPLE**

~~children's solo voices~~

~~For compositions that include solo voices with chorus, record the solo voices, the appropriate terms for the chorus (see [6.15.1.10](#)), and the accompaniment, if any.~~

**EXAMPLE**

~~soprano  
tenor  
mixed voices  
orchestra~~

~~**Resource described:** Te Deum : for mixed voices (with soprano and tenor solo) and orchestra / Georges Bizet~~

## 6.15.1.10 Choruses

~~This instruction has been deleted as a revision to RDA.~~

~~For a choral ensemble, an appropriate term from the following list:-~~

~~mixed voices  
men's voices  
women's voices  
unison voices~~

~~Record other terms as appropriate.~~

**EXAMPLE**

~~children's voices~~

### 6.15.1.11 Indeterminate Medium of Performance Unspecified

If the specific medium of performance, or any part of it, is not stated in the resource or other source, record that part of the medium of performance as instructed at ~~6.15.1.11.1–6.15.1.11.4~~ (in that order):

If no medium of performance is specified by the composer, and none can be ascertained from any other source, record *unspecified*.

#### *Exception*

*If:*

no medium of performance is specified by the composer

*and*

none can be ascertained from any other source

*but*

the number of parts can be ascertained

*then:*

record a general term for the parts. Record the number of parts.

#### EXAMPLE

[Examples are needed]

### 6.15.1.11.1 One Family of Instruments, Collective Term, Etc.

This instruction has been deleted as a revision to RDA.

~~If only the family of instruments or voices (see [6.15.1.9](#)), or a collective term for other media, is indicated by the composer, or is available from any other source, record the family, collective term, etc.~~

#### EXAMPLE

accordion

plucked instrument

violin

**Resource described:** Trio pour accordéon de concert, violon et instrument à cordes pincées /  
Alain Abbott



keyboard instrument

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

### 6.15.1.11.2 Range or General Type of Instrument or Voice

This instruction has been deleted as a revision to RDA.

If only the range or general type of instrument or voice is indicated by the composer, or is available from any other source, record the range or type.

#### EXAMPLE

horn

violin

viola

bass instrument

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

treble instrument

organ

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

melody instrument

piano

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

high voice

piano

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

female voice

trombone

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

voice

marimba

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

### 6.15.1.11.3 Some Instruments, Etc., Unspecified

This instruction has been deleted as a revision to RDA.

*if:*

some parts of the medium are indicated by the composer, or are available from any other source

*and*

other parts are unspecified or are indicated as unspecified or a similar term

*then:*

record the individual parts of the medium as instructed at ~~6.15.1.4~~  
**6.15.1.10**

Also use *unspecified* or a similar term, as appropriate.

#### EXAMPLE

~~unspecified instrument~~

~~piano~~

~~Resource described: Three carols for piano and solo instrument / David Moore~~

### 6.15.1.11.4 Medium Unspecified

This instruction has been deleted as a revision to RDA.

If no medium of performance is specified by the composer, and none can be ascertained from any other source, record *unspecified*.

#### *Exception*

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

Use voices to indicate both vocal and instrumental parts.

#### EXAMPLE

voices (3)

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

voices (5-6)

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

voices (4)

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

voices (5-6)

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

Clean version B

## 6.15 Medium of Performance

### CORE ELEMENT

*Medium of performance is a core element when needed to differentiate a musical work from another work with the same title. It may also be a core element when identifying a musical work with a title that is not distinctive.*

### 6.15.1 Basic Instructions on Recording Medium of Performance

#### 6.15.1.1 Scope

**Medium of performance**▼ is the instrument, instruments, voice, voices, etc., for which a musical work was originally conceived.

#### 6.15.1.2 Sources of Information

Take information on medium of performance from any source.

#### 6.15.1.3 Recording Medium of Performance

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

- instruments and voices (see [6.15.1.5](#))
- ensembles (see [6.15.1.7](#))
- medium unspecified (see [6.15.1.11](#)).

Record medium of performance using a controlled list of terms, if available. If such a list is not available, see the listing of medium of performance terms on the Tools tab of the RDA Toolkit: **Medium of Performance**. Record a term in the language preferred by the agency creating the data whenever possible.

Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, see [6.28.1.9–6.28.1.11](#).

For guidelines on recording details about the medium of performance, apply the instructions for medium of performance of musical content at [7.21](#).

#### 6.15.1.4 Instrumental Music Intended for One Performer to a Part

This instruction has been deleted as a revision to RDA

#### 6.15.1.5 Individual Instruments and Voices

Record an appropriate term for an instrument or voice.

##### EXAMPLE

[Examples needed]

When recording instruments and voices, apply these additional instructions, as applicable:

- number of individual instruments and voices (see [6.15.1.5.1](#))
- alternative instruments and voices (see [6.15.1.5.3](#))
- doubling instruments and voices (see [6.15.1.5.4](#))

##### 6.15.1.5.1 Number of Individual Instruments and Voices

Record the number of individual instruments and voices. Include all or some of the following:

- a) the number of parts or performers per instrument and voice
- b) the number of hands
- c) the number of players needed for percussion instruments
- and/or*
- d) the total number of performers.

##### EXAMPLE

[Examples are needed]

##### 6.15.1.5.2 Pitch and Range of Instruments

This instruction has been deleted as a revision to RDA.

### 6.15.1.5.3 Alternative Instruments and Voices

Record the names of alternative instruments and voices.

#### EXAMPLE

viola

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

### 6.15.1.5.4 Doubling Instruments and Voices

Record the names of doubling instruments and voices.

#### EXAMPLE

piccolo

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

#### *Optional Omission*

Omit doubling instruments and voices.

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

This instruction has been deleted as a revision to RDA.

### 6.15.1.7 Ensembles

Record an appropriate term for an ensemble. Record the number of ensembles.

Do not record a term for a continuo when it is part of an ensemble with more than one performer to a part.

#### EXAMPLE

[Examples are needed]

### **Alternative**

For an ensemble with one performer to a part, record an appropriate term for each instrument and voice of the ensemble instead of the name of the ensemble (see [6.15.1.5](#)).

#### **EXAMPLE**

[Examples are needed]

### **6.15.1.8 One or More Solo Instruments and Accompanying Ensemble**

This instruction has been deleted as a revision to RDA.

### **6.15.1.9 Solo Voices**

This instruction has been deleted as a revision to RDA.

### **6.15.1.10 Choruses**

This instruction has been deleted as a revision to RDA.

### **6.15.1.11 Medium Unspecified**

If no medium of performance is specified by the composer, and none can be ascertained from any other source, record *unspecified*.

### **Exception**

*If:*

no medium of performance is specified by the composer

*and*

none can be ascertained from any other source

*but*

the number of parts can be ascertained

*then:*

record a general term for the parts. Record the number of parts.

#### **EXAMPLE**

[Examples are needed]

#### 6.15.1.11.1 One Family of Instruments, Collective Term, Etc.

This instruction has been deleted as a revision to RDA.

#### 6.15.1.11.2 Range or General Type of Instrument or Voice

This instruction has been deleted as a revision to RDA.

#### 6.15.1.11.3 Some Instruments, Etc., Unspecified

This instruction has been deleted as a revision to RDA.

#### 6.15.1.11.4 Medium Unspecified

This instruction has been deleted as a revision to RDA.



For the Tools tab:

## Medium of Performance

### Instruments and Voices: for use with 6.15.1.5

#### Instruments

Use the following list of terms as a guide:

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

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

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

#### Solo Voices

Record an appropriate term from the following list:

soprano  
mezzo-soprano  
alto  
tenor  
baritone  
bass

Record other terms as appropriate.

#### Nonspecific Instruments and Voices

### One Family of Instruments or Voices, Collective Term, Etc.

Record an appropriate term for a family of instruments or voices, or a collective term for other media, if the medium is only indicated as such in resources embodying the work or in reference sources.

### Range or General Type of Instrument or Voice

Record an appropriate term for the range or general type of instrument or voice, if the medium is only indicated as such in resources embodying the work or in reference sources.

## Ensembles: for use with 6.15.1.7

### Large Instrumental Ensembles

Record an appropriate term from the following list:

- orchestra
- string orchestra
- band

Record *orchestra* for full or reduced orchestra

### Instrumental Ensembles with One Performer to a Part

Record an appropriate term for an instrumental ensemble with one performer to a part using the appropriate term for the instrument or family of instruments followed by the word *ensemble*.

Record *instrumental ensemble* for an instrumental ensemble with one player to a part consisting of instruments from two or more families of instruments when a more specific term is not available.

### Continuo

Use *continuo* to identify a continuo part.

### Choruses

Record an appropriate term from the following list:

mixed voices  
men's voices  
women's voices  
unison voices

Record other terms as appropriate.

### Vocal Ensembles with One Voice to a Part

Record an appropriate term from the following list:

mixed solo voices  
men's solo voices  
women's solo voices

Record other terms as appropriate.

### Medium Unspecified: for use with Exception to 6.15.1.11

Use *voices* to identify a group of unspecified individual parts.