HIT THE GROUND RUNNING!

RDA Training for Music Catalogers
February 27, 2013
I’ll be talking with you today on how we create authorized access points for musical works and expressions in RDA. While using an authorized access point to represent a work or an expression is not a core element in RDA, in our current MARC-based implementation scenario for RDA, it makes sense to use authorized access points to represent specific works contained within a resource and to use authorized access points to identify certain types of expressions in resources.

Many, if not most, of the recommendations in this part of the presentation come from the recently released draft of *Best Practices for Music Cataloging Using RDA and MARC*, prepared by the RDA Music Implementation Task Force. I will be referring to this document throughout my presentation as *Best Practices*.

During my presentation, I encourage you to use the RDA Toolkit to reference the instructions that I will be referring to. Most of my time will be spent in 6.28.1, 6.28.2, and 6.14-17. You may also want to consult the revisions of these instructions which are available on the Libguide for the Preconference. The URL for the Libguide is [http://guides.library.cornell.edu/MLARDA2013](http://guides.library.cornell.edu/MLARDA2013)

As this is not a NACO class, I will not be describing how variant access points are formed. I will also not be instructing you on how to create authority records. I do make reference to MARC and MARC coding conventions, but I do not spend any time on “translating” RDA elements to MARC elements. Please refer to Appendix D and E
in RDA for specific mappings or to RDA Mappings in the Resources tab of the Toolkit.
A Work authorized access point can represent a single work, a part or parts of work, or a compilation of works, just as in AACR2.
The authorized access point representing the work is formed by using the authorized access point for the person, family, or corporate body responsible for the work, followed by the preferred title for the work. The general instructions for forming authorized access points for Works are in 6.27.1-.2. The specific instructions for forming musical work authorized access points can be found in 6.28.1-.2. Appendix E describes the punctuation that precedes or encloses each element of an authorized access points and is derived from how headings and uniform titles are constructed in AACR2.
Before going any further into the specifics of musical work authorized access points, I want to make you all aware of some differences in general between AACR2 and RDA. Perhaps the biggest is that in RDA there is no rule of three. One of the things it affects is the notion of shared responsibility. In AACR2, if there were 4 or more persons or corporate bodies sharing responsibility and principal responsibility was not indicated, then the resource was entered under title. In RDA, unless a resource is specifically identified as a compilation, all authorized access points for a work of shared responsibility will consist of the authorized access points for one of the collaborators plus the preferred title for the work.

Another thing affected by the lack of the rule of three is the use of the term “Selections.” In AACR2, Selections was used when three or more works by the same person formed an incomplete compilation. Now “Selections” can be used when a compilation consists of just two or more works.

No “rule of three”

- **Works with shared responsibility**
  - Unless the work is considered a compilation, all collaborations will have an authorized access point consisting of:
    - The authorized access point for the person, etc. indicated as being primarily responsible for the content OR the person, etc. first-named in the resource
    - The preferred title of the work

- **Use of “Selections”**
  - May be used when a compilation consists of two or more works
Access Points for Musical Works

Person, Family, or Corporate Body Responsible for the Work
In 6.28.1, we are given instructions for constructing musical authorized access points. The first 7 of these instructions, with the exception of 6.28.1.6, which appends a qualifier to an already complete work authorized access point, are used to determine the name portion of the authorized access point. They are:

- Musical works with lyrics, libretto, text etc. (6.28.1.2)
- Pasticcios, ballad operas, etc. (6.28.1.3)
- Works composed for choreographic movement (6.28.1.4)
- Adaptations of musical works (6.28.1.5)
- Operas and other dramatic works with new text and title (6.28.1.6)
- Cadenzas (6.28.1.7)
- Music and incidental music for dramatic works, etc. (6.28.1.8)
- Other types (6.27.1)

For other types of musical works that do not fall into these categories, RDA instructs one to follow the general instructions at 6.27.1.
While the concept of main entry is no longer present in RDA, it does use some of the categories from AACR2 ch. 21, to determine the person or corporate body used in the first half of the authorized access point.

For the most part, the first half of the authorized access points for musical works with words, pasticcios, ballets, cadenzas, and incidental music will be the same as the name portion of a name-title analytic formed according to AACR2 rules.

<table>
<thead>
<tr>
<th>RDA</th>
<th>AACR2</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.28.1.2 (Words)</td>
<td>≈ 21.19A</td>
</tr>
<tr>
<td>6.28.1.3 (Pasticcio)</td>
<td>≈ 21.19B</td>
</tr>
<tr>
<td>6.28.1.4 (Ballets)</td>
<td>= 21.20</td>
</tr>
<tr>
<td>6.28.1.5 (Adaptations)</td>
<td>Roughly ≈ 21.18C</td>
</tr>
<tr>
<td>6.28.1.7 (Cadenzas)</td>
<td>≈ 21.28</td>
</tr>
<tr>
<td>6.28.1.8 (Incidental)</td>
<td>≈ 21.28</td>
</tr>
</tbody>
</table>
But there are some changes. In RDA, the categories of adaptations of musical works has been expanded from AACR2. It now includes c) arrangements where the harmony or musical style of the original work has been changed and d) performances of musical works that involve substantial creative responsibility for adaptation, improvisation on the part of the performers. In d) especially, it appears that RDA allows for things like jazz improvisations on a previously composed tune to be considered new works. However, I would urge caution to those who are ready to make authorized access points for every jazz recording of My Funny Valentine using the jazz group or performer as the first half of the authorized access points. This may be a road that we as a community might not want to go down. For the time being, I would hold off on making authorized access points for jazz improvisations based on previously composed works. In fact I would be as conservative as possible when it comes d)!

One other major change in practice is that authorized access points for librettos no longer use the authorized access point for the opera, followed by the word “Libretto.” Instead, the authorized access point for a libretto is formed using the authorized access point of the author of the libretto, followed by the preferred title of the libretto. The old way (the authorized access point for the opera, followed by “Libretto”) can only be done as a variant access point (see the revision of 6.27.4.2 available on the Libguide for details)
So far I’ve been talking about how the name portion of an authorized access point for a work is chosen, but just as important is determining what the preferred title portion of the authorized access point should be. To determine the preferred title for a musical work, we must consult 6.14.
Like with most of RDA, you are often asked to refer to earlier instructions. In 6.14, for issues of capitalization, numbers, diacritics, initial articles, spacing of initials and acronyms and abbreviations in preferred titles, you are asked to consult 6.2.1. For the most part, these instructions have not changed from AACR2. The capitalization instructions in Appendix A now allow for the recording of unusual capitalization. For initial articles, the default position in RDA is to record the article, however the Alternative allows for the omission of the initial article. LC will be following this alternative.
There is one other noticeable change and that has more to do with the emphasis in RDA in taking what you see. In this section of RDA, there is nothing about omitting or replacing punctuation. Whatever your source of information, you should follow the punctuation given, no matter how unusual. So if a title contains square brackets, don’t replace them with curved brackets. If a title contains an ellipse, don’t replace it with the em-dash. Just take what you see.
The methods for choosing the preferred title of a musical work are nearly the same in RDA as they are in AACR2, and are found in 6.14.2.2 and .3. As in AACR2, the title to be used for a musical work created after 1500 comes from resources embodying the work and reference sources. RDA further instructs that the title should be the composer’s original title in the language in which it was presented, just as in AACR2. This instruction also contains the familiar exceptions for a better known title in the same language, the shortening of long titles, either by how the work is commonly identified in reference sources or by using a devised title, and the numbered sequence exception (The Eroica rule).
As in AACR2, once a preferred title has been chosen, it has to be manipulated by removing the medium of performance, key, serial, opus, and thematic index numbers, numbers (unless they are integral to the title), date of composition, and adjectives and epitaphs not part of the original title of the work.
Finally if the resulting title is a type of composition, the “accepted form” of that title is recorded “in a language preferred by the agency creating the data,” and in the plural, unless the composer only wrote one work of that type. This is a change from AACR2, where if the type title had “cognate forms” in English, German, French, and Italian, the English form was recorded. It now seems that all type of composition titles, at least in English speaking libraries, have to be translated into English. Obviously there has been some consternation over this change in RDA. However, for the time being, we have to follow the RDA instruction and its LC-PCC PS. But there are steps being taken right now to go back to the old way of using cognates.
There is no equivalent in RDA or in a LC-PCC PS for the LCRI that instructed one not to consider a work title a type of composition if it was obvious that it was not a work of that type, meaning that the title was not manipulated into an English cognate form or other accepted form. Instead the title stayed as it was. This interpretation can now be found in the Best Practices document. Best Practices also recommends that titles such as “Double concerto” or “Tripelkonzert” not be considered as types of compositions. Finally Best Practices considers a compound title that consists entirely of type titles to be a distinctive title.

<table>
<thead>
<tr>
<th>Best Practices recommendations</th>
</tr>
</thead>
<tbody>
<tr>
<td>If a composition has a preferred title of a type, but the work is not of that type, do not consider it a type of composition.</td>
</tr>
<tr>
<td><strong>La valse</strong>: poème chorégraphique pour orchestre / Maurice Ravel</td>
</tr>
<tr>
<td>Preferred title: Valse NOT Waltzes</td>
</tr>
<tr>
<td>Do not consider titles such as “Double concerto” or “Tripelkonzert” to be types of composition</td>
</tr>
<tr>
<td>Compound titles consisting entirely of types should be treated as distinctive titles</td>
</tr>
<tr>
<td><strong>Humoreske-bagateller</strong></td>
</tr>
<tr>
<td>Consists of two types, but in this case “Humoreske” is modifying “bagateller,” so treat as a distinctive title</td>
</tr>
</tbody>
</table>
There is no RDA instruction for dealing with Trio sonatas. As it stands right now, using the title “Trio sonatas” would only be legal if the work called itself a “trio sonata” or a “sonata en trio” or “Triosonate.” In all other cases for works from the 17th and 18th centuries that are generally written for two treble instruments with continuo, but which carry a type title such as “sonatas” or “trios,” the preferred title would have to be the title as it appears in resources in which the work is embodied or in reference works. This could become quite a problem when it comes to evaluating authorized access points with the preferred title Trio sonatas in the NAF.
All the things I have just described about determining what the preferred title is only pertain to a single work. A complete or incomplete compilation can also be considered a work.
Complete Compilation Types

- Complete Works (6.14.2.8.2)
  - Record Works

- Complete Works of Various Types for One Broad Medium (6.14.2.8.3)
  - Chamber music
  - Choral music
  - Instrumental music
  - Keyboard music
  - Vocal music

The instructions for these are located at 6.14.2.8. Please refer to the revised version of this instruction that is available on the Libguide. For a compilation that consists of or purports to be the complete musical works of a composer, the conventional collective title “Works” is used. Next, if a compilation consists of all the composer’s works in one broad medium, a conventional collective title is formed using the broad designation, followed by the word “music.” Best Practices recommends that the only terms to be used from this category are those that are listed: Chamber music, Choral music, Instrumental music, Keyboard music, and Vocal music.
Another compilation type is for works of various types for one specific medium. This is done by naming the specific medium, followed by the word “music.” Best Practices recommends to only use medium terms established in the Library of Congress Subject Headings. Finally, you can record a collective title for works that are of one type that are either for one specific medium or various media. Best Practices recommends that the type title be taken from the Web resource *Types of Compositions for Use in Music Uniform Titles*, in English, if at all possible. I should point out that at this point, the specific medium is not added to the conventional collective title. Since medium of performance is considered a separate element in RDA, the medium designation will be added (if needed) in a separate section of RDA.
The conventional collective titles I have described are for complete compilations, however in most cases we are dealing with incomplete compilations. The main instruction at states that each of the works in an incomplete compilation should be identified separately. This is fine if you have a compilation with 2, 3, or 4 works, but if you have a compilation like *The Singer’s Anthology*, identifying each and every work using an authorized access point might be problematic. In recognition of this fact, an alternative is present that allows one to use the conventional collective titles I just described with the word Selections appended to it. The alternative also allows for the recording of the preferred titles of the individual works in addition to recording a collective preferred title with Selections appended to it. *Best Practices* recommends following the Alternative and if deemed useful for identification and access, to record the individual works as well.
There is, however, a slight but meaningful change in how RDA treats incomplete music compilations which are consecutively numbered. Before, in AACR2, a compilation of Symphonies 1, 2, and 3 by Beethoven would have the uniform title “Symphonies, no. 1-3.” RDA will no longer allow this. Instead you should identify each work separately or alternatively you should create the incomplete compilation title “Symphonies. Selections” to identify this compilation. As before, you may also identify the individual works in addition to using the collective compilation title. Finally, “Selections” may only be appended to a preferred title. It can never be used by itself as a preferred title. This means that our old friend form AACR1 “Works. Selections” will re-appear as a preferred title for an incomplete compilation.
Now let’s get back to creating authorized access points for works. We have the basic building blocks for creating an authorized access point for a musical work, which are governed by the instructions in 6.28.1.1-.8: the authorized access points for the person etc. responsible for the work (if needed), combined with the preferred title for an individual work or a complete/incomplete compilation. I’m going to hold off on discussing preferred titles for parts of works, because I think the instructions for parts will make more sense, once we have created a complete authorized access point for a single work.
If the preferred title of the work authorized access point is distinctive, and the authorized access point is sufficiently different from other Work authorized access points, you are finished. But, if your preferred title consists solely of a type or two or more types or your work authorized access point is the same or similar to other work authorized access points, additions must be made to it. Instructions for making additions to a musical authorized access points are at 6.28.1.9-.11 and are intended for those authorized access points that have a type preferred title, musical authorized access points that share the same or a very similar distinctive titles, and authorized access points that have a preferred title representing a musical compilation consisting of works of one type.
For types of composition titles, 6.28.1.9 must be consulted. Please refer to the newly revised version of the instruction on the Libguide. Just as in AACR2, medium of performance, numeric designation, and key must all be added to the authorized access point, if able to be ascertained.
In some cases the medium will not be recorded in an authorized access point; 6.28.1.9 lists these exceptions, which are the same in AACR2. Medium is omitted if the medium is implied by the preferred title; if the preferred title is for a set where the medium is changeable from part to part within the set or is part of a series of works with the same title but different media; if the composer made no designation of medium; and finally if the medium of performance cannot be stated succinctly and other elements, such as number or key, are better at identifying the work, the medium is omitted. In all other cases, medium will be added to the work authorized access point. The rules for constructing medium of performance, numeric designation, and key elements are found in 6.15, 6.16, and 6.17 of RDA. Of these three, the element with the most changes is medium of performance.
The instructions for how to construct a medium of performance statement are found in 6.15. For the most part, these instructions are the same as those found in AACR2 and the accompanying LCRI, but there are some major differences.
The biggest of these is that the “rule of three” is gone. This means, with the exception of some standard combinations, a medium statement can have as many instruments in it as is needed. Because of this, there is also no longer an instruction for naming groups of instruments. Another change involves a LC-PCC PS to use the term “cello” in medium statements instead of “violoncello.” The instructions for recording an indeterminate medium of performance are more detailed in RDA. Finally, some terms that were abbreviated in AACR2 are no longer abbreviated in RDA. So instead of “unacc.” we have “unaccompanied” and instead of “acc.” we have “accompanied.”
The order of instruments is unchanged from AACR2, it being a) voices, b) keyboard instrument if more than one non-keyboard instrument, c) other instruments in score order, and d) continuo. Also left unchanged is the instruction to add the number of instruments unless the number is implicit, presumably from the preferred title. 6.15.1.3 also instructs to use the term “continuo” for parts variously named as “basso continuo,” “thorough bass,” “continuo,” or “figured bass.”
6.15.1.4 provides instructions on how one should construct a medium statement when the medium is intended for one performer to a part. The default position is that all instruments are named, according to the instructions at 6.15.1.6 (Recording Individual Instruments) and 6.15.1.13 (Indeterminate Medium of Performance). There are, however, exceptions to the default. Those would be for multiple percussion instruments that are not specified by the composer in the original title. For this case, the term “percussion” is used. “Continuo” is to be used if the medium of performance includes a continuo part (as opposed to recording each of the continuo instruments). Individual instruments acting as an accompanying ensemble are covered by the instructions at 6.15.1.7. Finally, the most important exception is that if the work is for a standard combination of instruments, we are told to apply 6.15.1.5.
Assuming we have a medium of performance of individual instruments, and setting aside the exceptions for accompanying ensembles and standard combinations, we would now consult 6.15.1.6 for how the instruments should be named. Here we are given the familiar list of what or what not to use, along with terms that are either/or. The LC-PCC PS says to use cello, English horn, contrabassoon, and timpani for the either/or terms. RDA appears to have a closed list for keyboard instruments; the LC-PCC PS allows you to use an appropriate term when necessary for a keyboard instrument. Finally, RDA instructs one to omit key designations and range designations from instrument names. The instructions also state that alternative instruments should be omitted from the medium statement.
If any or all of a work’s medium of performance is indeterminate, then one must apply the instructions located at 6.15.1.13. There are 5 categories of indeterminacy and they are in priority order:

One Family of Instruments, Collective Term, Etc.: If the composer identifies the family of instrument, use a term appropriate for identifying the instrument, such as plucked instrument or bass instrument.

Next in priority order is to use the range or type of Instrument, such as low instrument, or male voice.

If the first two options can’t be employed, use “unspecified” followed by an appropriate term, for a single, unspecified instrument or voice.
If you are getting desperate, you can record the number of voices using the term “voices” (which indicates both vocal and instrumental parts) plus the number, but only if the medium cannot be ascertained and if there are other works by the same composer which use the same preferred title.

Finally, you can throw up your hands and record “unspecified” for the entire medium statement.

However, the final instruction does not apply to us, since one of the exceptions in 6.28.1.9 is to omit medium from our access point if it was not indicated by the composer.
If your medium of performance is for something that you think is a standard combination, the general instruction at 6.15.1.4 instructs you to go to Standard Combinations of Instruments. There is nothing here that is different from AACR2. If your preferred title is Trio, Trios, Quartet, Quartets, Quintet, Quintets, the term recorded is from the right-hand columns. If the preferred title is not one of those, the term in the left-hand column is recorded. The entire medium statement, with the exception of accompanied soloists, must consist of a standard combination in order to use this instruction.
Finally, if the accompanying ensemble for a work consists of an ensemble with one performer to a part, the ensemble is named according 6.15.1.7. The individual instruments are not listed. Instead the kind of instrument is used, followed by the word “ensemble.” “Instrumental ensemble” is used when a more specific term is not available.
This takes care of medium statements where there is one performer to a part. But what about music for large ensembles and for soloists with ensembles? 6.15.1.8 is the same as AACR2: only three terms can be used for large ensembles: orchestra, string orchestra, and band. If the work is for soloist(s) and ensemble (large or one player to a part), 6.15.1.9 is followed. Each solo instrument is named, unless the solo instruments form a standard combination, in which case the instruction for Standard Combinations is invoked. If the accompanying ensemble is one player to a part, the kind of instrument is used, followed by the word “ensemble.” (see 6.15.1.7). If the accompanying ensemble is large, only orchestra, string orchestra, or band is used. Sorry kids, we still can’t use “chamber orchestra!”
I’m not going to get into too much about medium statements that include voices. In the context of access points, it will be very rare if an actual voice is named in the statement, due to the exceptions for including medium in an authorized access point at 6.28.1.9. However there is one important instruction that we will use. That is Accompaniment for Songs, Lieder, Etc. If the preferred title is a type that suggests the work should be for solo voice, but the voice is accompanied by something other than a keyboard stringed instrument alone, then the name of the accompanying instrument or ensemble is used, followed by the word “accompaniment.” If there is no accompaniment, “unaccompanied” is used. If the accompanying group is a standard combination as defined in RDA, use the name of the standard combination.
In your packets, please get out your worksheet on creating medium statements. There are 15 questions. In groups of 2-4, with your neighbor and those behind or in front of you, you will have 12 minutes. We will be going over the answers at the end of the 12 minutes.
These medium statements are ones that are intended to be part of an authorized access point.

1. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not, so the medium will be recorded in the access point. Go to 6.15.1.4. The general instruction says for instrumental music for one performer to a part to record each instrument individually by applying the instructions at 6.15.1.6 (Individual Instruments) and 6.15.1.13 (Indeterminate Medium of Performance), unless the medium fits one of the exceptions. The only exception that might apply is for standard combinations. If we go to 6.15.1.5 and look at Table 6.2 we see that clarinet, violoncello, and piano is not a standard combination. So that means for our medium of performance, the instruments will be recorded individually according to 6.15.1.6. But what should we do about the alternative instrument of violin? 6.15.1.6 says to omit the alternative instrument from the medium statement. This instruction says we also have to choose which form we will use for the violoncello: should it be cello or violoncello? According to the LC-PCC PS, cello will be the term used. The last thing we need to determine is the order of the instruments. Go to 6.15.1.3. The term piano will be recorded first, because there is more than one non-keyboard instrument, followed by the others in score order. So our medium statement will be piano, clarinet, cello.

2. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not (the implied medium for a song is voice with keyboard stringed instrument alone), so the medium will be recorded in the access point. The instruction that you will use is 6.15.1.12. If you have a preferred title of
Songs, etc. and the medium is for something other than a keyboard stringed instrument alone, the medium for the accompanying instrument(s) or ensemble is recorded, followed by the word *accompaniment*. Since the ensemble is a large ensemble, we consult 6.15.1.8. There we can use three terms for a large ensemble, *orchestra, string orchestra, or band*. We would choose *orchestra*, The final medium statement would be *orchestra accompaniment*.

3. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not, so the medium will be recorded in the access point. Begin at 6.15.1.4. This medium does not fit any of the exceptions, so now we check 6.15.1.6 to see if anything needs to be modified. The only thing that we will change is *violoncello* to *cello* per the LC-PCC PS. All that is left is to determine the order according to 6.15.1.3. Since it is just instruments, and there is no keyboard instrument or continuo, the instruments are recorded in score order. This instruction also tells us to include the numbers of each instrument in parens if it is more than 1 and the numbering is not implied by the preferred title. Since our title is *Rondos* the numbering is not implied, so for the violins we must provide the number. Therefore we get: *glass harmonica, violins (2), viola, cello, double bass*
ASSUME THAT THE ORDER OF INSTRUMENTS IN THE QUESTION IS SCORE ORDER

4. The preferred title is Quintets. The medium of performance is for flute, clarinet, oboe, horn, and bassoon.

winds

5. The preferred title is Songs. The medium of performance is for high voice, 2 violins, viola, and violoncello

string quartet accompaniment

6. The preferred title is Rondo. The medium of performance is for a melody instrument and accordion.

melody instrument, accordion

4. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not, so the medium will be recorded in the access point. Start at 6.15.1.4. It looks like this medium might be a standard combination, so go to 6.15.1.5 to determine this. Sure enough, in Table 6.2, the medium is a standard combination. So now we must determine which term to use, the one in left column or the right column? Since our preferred title is Quintets the term we use is in the right column. Therefore our medium is winds.

5. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not (the Song is not for voice and keyboard stringed instrument alone), so the medium will be recorded in the access point. 6.15.1.12 will be used to determine the medium. Notice that the accompanying ensemble is a standard combination. The LC-PCC PS for this instruction says to use a term from the left column in Table 6.2, followed by the word accompaniment. In this case our standard combination is a string quartet. Therefore the medium is: string quartet accompaniment

6. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not, so the medium will be recorded in the access point. Start at 6.15.1.4. Our medium does not meet any of the exceptions. However, we do have an indeterminate instrument, so 6.15.1.13 must be consulted to determine how the indefinite instrument will be recorded. In our case, it is perfectly acceptable to use the term melody instrument. Use 6.15.1.3 to determine the order. Since there is no keyboard instrument, record in score order: melody instrument, accordion
ASSUME THAT THE ORDER OF INSTRUMENTS IN THE QUESTION IS SCORE ORDER

7. The preferred title for your work is Octet. The medium of performance is for flute, clarinet in B-flat (doubling on clarinet in A), 2 bassoons, trumpet in C, trumpet in A, tenor trombone and bass trombone.

flute, clarinet, bassoons, trumpets, trombones

8. The preferred title is Variations. The medium of performance is violin, viola, violoncello, and piano.

piano quartet

7. This is a tricky one. First, determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not, so the medium will be recorded in the access point. Now start at 6.15.1.4. This doesn’t meet any of the exceptions, so now we go to 6.15.1.6 to determine how the individual instruments should be recorded. The first thing we need to do is to know what to omit. In 6.15.1.6, we are told to omit key or range of instruments and alternative instruments. So after we apply this we are left with the following: flute, clarinet, 2 bassoons, trumpet, trumpet, trombone and trombone. Now we need to go to 6.15.1.3 to determine the order and if we need to provide numbers of instruments. Our order will be score order. But the numbering is a little tricky. Our preferred title is Octet which implies an ensemble of eight instruments. We have a flute, a clarinet, 2 bassoons, 2 trumpets, and 2 trombones. If we leave off the numbering, will the correct number of instruments be implied for each instrument? In our case the answer is yes. So we leave off the numbering and record: flute, clarinet, bassoons, trumpets, trombones. However say as a hypothetical that there were two flutes, 3 trumpets, and 3 trombones for this octet. We could not record flutes, trumpets, trombones because it would be unclear what instruments there are three of or two of. In that case we would use flutes (2), trumpets (3), trombones (3).

8. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not, so the medium will be recorded in the access point. Start at 6.15.1.4. Ify appears our medium of performance may be a standard combination, so we go to Table 6.2 in 6.15.1.5. Sure enough it is a standard combo. To determine which column to use depends on your preferred title. Since our title is not Trio(s), Quartet(s), or Quintet(s), we use the term in the left column: piano quartet
9. The preferred title is Trio sonatas. The medium of performance is for two violins, with a thorough bass consisting of organ, viola da gamba, and theorbo.

violins, continuo

10. The preferred title is Overtures. The medium of performance is a large ensemble called wind orchestra.

band

11. The preferred title is Sonatas. The medium of performance is for violin, piano, percussion, and contrabass.

piano, violin, percussion, double bass

9. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not, so the medium will be recorded in the access point. Begin at 6.15.1.4. In our medium it appears we have an exception: our medium has a thorough bass, also known as a continuo. So instead of recording each instrument of the continuo, we will only record a term that encompasses all the continuo instruments. To determine that name, we are instructed to go to 6.15.1.3. The last sentence says to use the term continuo for anything identifying itself as basso continuo, thorough bass, etc. 6.15.1.3 also give use the order: The instruments in score order and then continuo. Finally, since the preferred title of Trio sonatas implies 3 instruments, the number is not included in the medium for the violins. Therefore we are left with: violins, continuo.

10. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not, so the medium will be recorded in the access point. Since our medium is a large ensemble, we start at 6.15.1.8. We can only use three terms for the large ensemble: orchestra, string orchestra, or band. The term that makes the most sense for us is band.

11. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not, so the medium will be recorded in the access point. Begin at 6.15.1.4. Our medium does meet one of the exceptions: we have a group of instruments being called percussion. In our case we can use that term in our medium statement. We do not meet any of the other exceptions, so we move on to 6.15.1.6 to determine if any of the instrument names need to be modified. There the instruction says to use double bass instead of contrabass. Now we go to 6.15.1.3 to determine the order. Since we have more than one non-keyboard instrument, the keyboard goes first, which in this case is piano. The remainder
of the instruments are in score order. Therefore we get: *piano, violin, percussion, double bass*
12. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not, so the medium will be recorded in the access point. Begin at 6.15.1.4. We do not meet any of the exceptions, so we move on to 6.15.1.6 to determine the form of instrument name. We will use cellos and timpani according to the LC-PCC PS and double bass instead of contrabass according to the instruction. Now we need to determine the order and if we need to include the numbers of instruments, so we go to 6.15.1.3. Since we have more than one non-keyboard instrument, piano will come first. Then the rest of the instruments in score order. We will include the numbering for cellos since our preferred title of Suites does not imply a number of instruments. Therefore we get: piano, cellos (6), double bass, timpani.

13. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not, so the medium will be recorded in the access point. Since we have a soloist and an accompanying ensemble, we start at 6.15.1.9. For the soloist, we are instructed to record the soloist according to 6.15.1.4, 6.15.1.6, and 6.15.1.13. The soloist doesn’t meet any of the exceptions at 6.15.1.4, so we go on to 6.15.1.6. There we learn that violin for the soloist is acceptable. For the ensemble, we are told to use the instructions at 6.15.1.7 and at 6.15.1.8 to determine the form of name. In our case it is an ensemble with one player to a part, so we are going to use 6.15.1.7. Even though the accompanying group is a string quartet, according to 6.15.1.7, we must record string ensemble as the accompanying group. Going back to 6.15.1.9 for the order, we are told it is the soloist followed by the accompanying group. Therefore the medium statement is: violin, string ensemble.
14. The preferred title for your work is Concertos. The soloists are a violin, violoncello, piano and the accompanying ensemble is orchestra.

* piano trio, orchestra *

15. The preferred title for your work is Mass. The medium of performance is for soloists (SATB), chorus (SATB), and orchestra.

* No medium of performance statement is constructed *

14. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case they do not, so the medium will be recorded in the access point. Since we have soloists and an accompanying ensemble, we start at 6.15.1.9. For the soloists, we are instructed to record the soloist according to 6.15.1.4, 6.15.1.6, and 6.15.1.13. In our case, the soloists meet one of the exceptions at 6.15.1.4: it is a standard combination. For that we go to 6.15.1.5. Since our preferred title is Concertos we use the term in the left hand column, which is *piano trio*. For the ensemble, we are told to use the instructions at 6.15.1.7 and at 6.15.1.8 to determine the form of name. Since it is a large ensemble, we use 6.15.1.8. We only have 3 choices: orchestra, string orchestra, or band. In this case, we choose *orchestra*. Therefore our statement is: *piano trio, orchestra*.

15. Determine if your preferred title or medium fits any of the Exceptions at 6.28.1.9. In this case it does (*Mass* implies voices, accompanied or unaccompanied), so no medium of performance statement will appear in the access point.
I’ve spent quite a bit of time talking about medium of performance, simply because I think that this is one of the trickier things about constructing an authorized access point for a musical work. The other two categories are much simpler by comparison.
6.28.1.9 instructs one to also provide a numeric designation and key for an authorized access point that has a type title. For numeric designation, 6.16 is consulted. Please refer to the newly revised version of this instruction on the Libguide, not as it currently appears in the RDA Toolkit. 6.16 is nearly identical to the rule in AACR2. The major tweak to this instruction is that it allows for the recording of consecutive numbering when identifying an aggregate work identified by consecutive numbering in reference sources or thematic indexes.
Serial numbers are recorded according to 6.16.1.3.1 and its LCC-PC PS. Taken together, these contain the same content as in AACR2 and the LCRI. To quickly review, if works with the same preferred title and medium of performance are consecutively numbered, the number is recorded. If the designation before the numeral is “number” or its equivalent in another language, “no.” is used as the designation. If the designation is not English and is not “number” or its equivalent in another language, but the preferred title is in English, the English equivalent of the term is recorded, and is abbreviated or not abbreviated according to its usage on the source. In all other cases, the term is given as it appears in the source. If no term is present, the number is preceded by “no.” If ordinal numbers are used, the English form is used for English titles, foreign language titles will use 1., 2., 3. Finally there is an instruction to choose one form of numbering if the source used for determining the numbering uses different terms.
6.16.1.3.2 provides the instructions for opus numbers and numbers within opuses. This is exactly the same as AACR2. The designation of “opus” is abbreviated. The number within the opus follows the opus number. There is also the instruction to add the publisher in curved brackets if the opus numbering for a composer is confusing or misleading.

Finally 6.16.1.3.3 allows one to record the thematic index number. However there is no instruction in RDA to use the Thematic Index Number in lieu of or in addition to using the serial or the opus number in an authorized access point. For the time being, I would continue to follow LC’s lead and to only use Thematic Index Numbers within an authorized access point for certain composers. This can be determined by consulting the Thematic Indexes Used in the LC/NACO Authority File. For all other composers, providing the serial and the opus number should be sufficient.
6.17 governs how Key is recorded. The one major change from AACR2 is that key can be recorded for any work, as long as it is either commonly identified in reference sources, it appears in the title proper of the first manifestation of the work, or it is apparent from the resource described. There is no longer a prohibition on providing key for post-nineteenth century works. Key should continue to be recorded as it is now, with symbols being used for accidentals and using English terms for major or minor.
Medium of performance, number and key should be sufficient for making an authorized access points unique when added to an authorized access points that has a non-distinctive title. But what if they don't? Then 6.28.1.9.1 comes to the rescue. You may add one of the following, in this order of preference: year of composition, year of original publication, or any other identifying element. Such additions should be made using curved brackets.
We’ve spent all this time on authorized access points that have preferred titles that are types. But as we know there are cases where an authorized access point with a distinctive title is the same or similar to another authorized access points
To solve this, 6.28.1.10 is consulted. Much like AACR2 either a medium of performance statement or a distinguishing characteristic of the work is added to the access point. The addition of a distinguishing characteristic would use curved brackets. If, for some reason, that doesn’t do the trick, one or more of the following may be added: numeric designation, key, year of composition, year of first publication, or some other identifying element. Other than numeric designation and key, all other additions will be in curved brackets.
The final instruction in 6.28.1 is for compilations that are of one type. It instructs that if an authorized access point is for a compilation, and the compilation is all of one type and for the same medium, then the medium is added to the access point. If your compilation is incomplete (i.e. your preferred title includes the word “Selections”) the medium of performance would go after the preferred title, but before “Selections
As promised, I will now talk a little bit about parts of works.
If you need an authorized access point for a part of a musical work, consult 6.28.2. For a single part, it instructs that the authorized access points is formed by adding to the authorized access point for the entire work the preferred title for the single part. To determine the part title, 6.14.2.7.1 is consulted. The instructions here are the same as those for musical parts in AACR2, and in the interest of time, I will not be going over them.
If you have two or more parts from the same work, 6.28.2.3 is consulted for how to form the access points. Please refer to the recent revision of this rule on the Libguide. The main instruction says that an authorized access point should be constructed for each of the parts. As with individual works that are numbered consecutively in a compilation, parts that are numbered consecutively receive no special treatment. Each of the parts should have its own preferred title. As in other similar parts of RDA, an alternative exists to use the term Selections appended to the authorized access point for the whole work, to identify multiple parts from a single work. LC is applying this Alternative. Best Practices recommends that the alternative only be followed when it is not feasible to create separate access points for each part.
Unfortunately, during the course of revising RDA, no instruction was provided for how an authorized access point is formed for a group of excerpts from a single work that a composer has named a “suite.” For our purposes, when an authorized access point is needed for a work of this kind, the word “Suite” should be appended to the authorized access point representing the work as a whole. New revisions already in the pipeline should rectify this problem.

**Suites (6.14.2.7.2, 6.28.2.3)**

- If a composer assembles a group of excerpts from the same work and calls the grouping “suite,” use *suite* as the preferred title for the parts.
- For the authorized access point, append *suite* to the authorized access point for the entire work.
  - Appalachian spring suite / by Aaron Copland
    - Copland, Aaron, 1900-1990. Appalachian spring. Suite
Finally, if the part portion of the authorized access point is designated by a general term that also designates other parts within the work and the parts are unnumbered, 6.28.2.4 is consulted. Here you can add as many of the following in order to uniquely identify the part: medium, numeric designation, key, date of composition, year of first publication, or other identifying elements. If these can’t do the job, then the number of the part within the set should be determined and added to the authorized access points in curved brackets.
To recap, when you need to create an access point for musical work, for individual works and compilations you should first start at 6.28.1. There you should determine if your work fits into one of the categories in 6.28.1.2-6.28.1.8. If this is not the case, then you should consult 6.27.1. Once you have determined the person, family, or corporate body authorized access point that goes in the first half of the Work authorized access point, you should consult 6.14 for how to form the preferred title for the musical work, the 2nd half of the Work authorized access point. 6.14.2.1-.6 should be used for individual works. For a compilation, 6.14.2.8.1-.6, should be used. Once this is done, consult 6.28.1.9-.11 to determine if any additions need to be made to your authorized access point. 6.28.1.9 is for authorized access points that have a type of composition title. 6.28.1.10 is for authorized access points that have distinctive preferred titles. 6.28.1.11 is for an authorized access point that has a collective preferred title.

**Workflow: Individual Works and Compilations**

- Start with 6.28.1
  - Determine if the work falls into one of the categories in 6.28.1.2-6.28.1.8
  - If not, consult 6.27
- Construct the preferred title
  - Individual titles use 6.14.2.1-6.14.2.6
  - Compilation titles use 6.14.2.8.1-6.14.2.8.6
- Combine the authorized access point for the person, etc. responsible for the work with the preferred title
- Consult 6.28.1.9-6.28.1.11 for any additions
  - Use 6.28.1.9 for preferred titles which are a type of composition
  - Use 6.28.1.10 for authorized access points with distinctive preferred titles that are the same or similar to other access points
  - Use 6.28.1.11 for an authorized access point that has a collective preferred title
If you need an authorized access point for a part of a musical work and the authorized access point already exists for the entire work, start at 6.28.2. But if you need to determine the authorized access point for the larger work, you will also need to start at 6.28.1, before moving on to 6.28.2. For a single part, consult 6.28.2.2. To determine how the preferred title for the part should be formed, consult 6.14.2.7.1. If you have multiple parts, consult the alternative at 6.28.2.3 if you wish to use the designation “Selections” with the authorized access point for the larger work to represent 2 or more parts. Otherwise, form an authorized access point for each of the parts. If a composer uses the term “suite” for a compilation of excerpts from a larger work, append “Suite” to the authorized access point for the larger work. Make additions to your authorized access point according to the instructions at 6.28.2.4.
Please get out your worksheet for creating Work Access points. You will have 10 minutes to complete the exercises. We will be going over them after the 10 minutes are over.
To start creating a work access point, start at 6.28.1.1 and determine if the work falls into any of the categories listed. In this case it does: we have a musical work with words. We are instructed to go to 6.28.1.2. Here we are told that for a musical work with words, the authorized access point for the composer of the music is followed by the preferred title for the work. So the first half of our work authorized access point will be Verdi, Giuseppe, 1813-1901. For the preferred title, we are instructed to go to 6.14 to determine what it should be. The title we have chose is Falstaff, so now the authorized access point for the work is Verdi, Giuseppe, 1813-1901. Falstaff. Go to 6.28.1.9-6.28.1.11 to see if any additions need to be made. Since our preferred title is distinctive, 6.28.1.9 does not apply. Verdi also didn’t write any other operas named Falstaff, so 6.28.1.10 does not apply. Our title is not a collective title, so 6.28.1.11 does not apply. Therefor the authorized access point is Verdi, Giuseppe, 1813-1901. Falstaff.
Provide an individual work access point:

Sonate
für Pianoforte und Violoncell
von
L. van Beethoven
op. 69

Further information: in reference sources, this has a serial number associated with it of no. 3. The key is in A major.

Creator access point: Beethoven, Ludwig van, 1770-1827

Beethoven, Ludwig van, 1770-1827. Sonatas, cello, piano, no. 3, op. 69, A major.

To start creating a work access point, start at 6.28.1.1 and determine if the work falls into any of the categories listed below. It does not, so we are instructed to go to 6.27.1. There we are told is that the we have a work created by one person, that we use the authorized access point for the creator, followed by the preferred title. In this case our creator access point is Beethoven, Ludwig van, 1770-1827. For the preferred title we are directed to 6.2.2. At that instruction we are sent to 6.14 to determine the preferred title for a musical work. The title we have chosen is Sonate für Pianoforte und Violoncell op. 69. So now, according to 6.14.2.4, we eliminate the medium and any numeric designations. This leaves us with Sonate. Now this is transformed into Sonatas by applying 6.14.2.5. So now we have as our authorized access point: Beethoven, Ludwig van, 1770-1827. Sonatas. However we are not done. We need to see if we have to make additions according to 6.28.1.9-6.28.1.11. In this case, 6.28.1.9 applies because we hade a type of composition title as our preferred title. So we are told to add, in this order, medium of performance, numeric designations, and key. For medium we go to 6.15. In this case our medium is piano and cello. According to the instructions, we will use cello instead of violoncello and for the order, cello will come first because there is only one non-keyboard instrument. Now we have Beethoven, Ludwig van, 1770-1827. Sonatas, cello, piano. But now we must add numeric designations according to 6.16. In Grove, this is known as cello sonata no. 3. The resource and the reference source also have an opus designation of 69. So our numeric designation will be no. 3, op. 69. Adding this to our access point, we have Beethoven, Ludwig van, 1770-1827. Sonatas, cello, piano, no. 3, op. 69. The final part of the puzzle is the key in 6.17. In our case, the key is A major. The full access point is now: Beethoven, Ludwig van, 1770-1827. Sonatas, cello, piano, no. 3, op. 69, A major. Since 6.28.1.10 and 6.28.1.11 do not apply, the authorized access point for the work is finished.
To start creating a work access point, start at 6.28.1.1 and determine if the work falls into any of the categories listed below. It does not, so we are instructed to go to 6.27.1. There we are told is that the we have a work created by one person, that we use the authorized access point for the creator, followed by the preferred title. In this case our creator access point is Bach, Johann Sebastian, 1685-1750. For the preferred title we are directed to 6.2.2. At that instruction we are sent to 6.14 to determine the preferred title for a musical work. In this case we just have the title as it is in Schmieder. So now we eliminate medium, numeric designations, and key according to 6.14.1.4. We are left with Präludium und Fuge as the preferred title. We do not transform it according to 6.14.1.5 because the preferred title has more than one type in the title. So it remains as it is. Our initial work access point is Bach, Johann Sebastian, 1685-1750. Präludium und Fuge. Now we need to determine if any additions need to be made according to 6.28.1.9-6.28.1.11. In our case, 6.28.1.9 applies. Our medium of performance is a single instrument, organ. The numeric designation that we have comes from Schmieder and is 533. According to the Thematic Indexes Used in the Library of Congress NACO Authority File the abbreviation used for indicating that a number is from Schmieder is BWV. So our number will be BWV 533. Our key is E-moll, which in English is E minor. Combine this all together and our authorized access point for the work is Bach, Johann Sebastian, 1685-1750. Präludium und Fuge, organ, BWV 533, E minor.
Here we are making a compilation access point. As before, to start creating a work access point, start at 6.28.1.1 and determine if the work falls into any of the categories listed below. It does not, so we are instructed to go to 6.27.1. There we are told is that the we have a work created by one person, that we use the authorized access point for the creator, followed by the preferred title. In this case our creator access point is **Brahms, Johannes, 1833-1897**. For the preferred title we are directed to 6.2.2. At that instruction we are sent to 6.14 to determine the preferred title for a musical work. Since we are dealing with a compilation, we need to go to 6.14.2.8. Here we need to determine into what category the compilation falls. In our case, we would use 6.14.2.8.5 and our preferred title would be **Sonatas**. Right now the current instruction says to add inclusive numbering, but a pending revision will eliminate this. So, until about July 2013, the authorized access point so far would be **Brahms, Johannes, 1833-1897, Sonatas, no. 1-2**. After July 2013, the AAP would be **Brahms, Johannes, 1833-1897. Sonatas.** Now we need to see if any additions need to be made according to 6.28.1.9-6.28.1.11. The only one the applies is 6.28.1.11, since our compilation is for the same medium of performance, which in this case is **cello** and **piano**. Put in the medium directly after the type title, formed according to 6.15. Our final access point will be **Brahms, Johannes, 1833-1897. Sonatas, cello, piano, no. 1-2** [prior to 7/2013] or **Brahms, Johannes, 1833-1897. Sonatas, cello, piano.** [post 7/2013].
As before, to start creating a work access point, start at 6.28.1.1 and determine if the work falls into any of the categories listed below. It does not, so we are instructed to go to 6.27.1. There we are told is that if we have a work created by one person, that we use the authorized access point for the creator, followed by the preferred title. In this case our creator access point is *Bach, Johann Sebastian, 1685-1750*. For the preferred title we are directed to 6.2.2. At that instruction we are sent to 6.14 to determine the preferred title for a musical work. According to 6.14.2.5, we will eliminate BWV 722 from the title. Since the title is distinctive, our preferred title will be *Gelobet seist du, Jesu Christ*. The authorized access point for the work at the moment is *Bach, Johann Sebastian, 1685-1750*. Gelobet seist du, Jesu Christ (Chorale prelude), BWV 722.

However I also know that there are other chorale preludes with this same title. So now I follow 6.28.1.10.1 and add one or more of what is in the list. In this case numeric designation will break the conflict, so I have added BWV 722 to the AAP. That gives us a final access point of: *Bach, Johann Sebastian, 1685-1750. Gelobet seist du, Jesu Christ (Chorale prelude), BWV 722.*
As before, to start creating a work access point, start at 6.28.1.1 and determine if the work falls into any of the categories listed below. In this case it is an adaptation, which is handled by 6.28.1.5. There we are told is that the we have a work that is based on another work to use the authorized access point for the creator of the adaptation, followed by the preferred title. So in this case our creator access point is Rachmaninoff, Sergei, 1873-1943 because Rachmaninoff is the adapter. For the preferred title we are directed to 6.14.2. When we apply 6.14.2.4 and remove the opus numbering and the medium of performance, we are left with Rapsodie sur un thème de Paganini. Since this title consists of more than just a type of composition, it stays as it is. So our AAP is now Rachmaninoff, Sergei, 1873-1943. Rapsodie sur un thème de Paganini. Check 6.28.1.9-6.28.1.11 to see if any additions need to be made, but none of the categories apply, so the AAP stays as it is.
Here we are making a compilation access point. As before, to start creating a work access point, start at 6.28.1.1 and determine if the work falls into any of the categories listed below. It does not, so we are instructed to go to 6.27.1. There we are told is that we have a work created by one person, that we use the authorized access point for the creator, followed by the preferred title. In this case our creator access point is *Mozart, Wolfgang Amadeus, 1756-1791*. For the preferred title we are directed to 6.2.2. At that instruction we are sent to 6.14 to determine the preferred title for a musical work. For a compilation, skip down to 6.14.2.8 and see if this compilation falls into any of the categories. Here we have an Incomplete Compilation so we need to read the instruction at 6.14.2.8.6. There we are told that we should identify each work separately, but there is also an alternative to use one of the categories in 6.14.2.8 to name the compilation, followed by the word *Selections*. Since our collection includes both sung and instrumental works, with some being large works while others are small, the only category that works for us is *Works*. According to the alternative, we should follow this with *Selections*. So our preferred title is *Works. Selections* and our AAP is *Mozart, Wolfgang Amadeus, 1756-1791, Works, Selections*. Check 6.28.1.9-6.28.1.11 to see if they apply. None of them do, so our AAP remains the same.
Provide an individual work access point:

Sonata in mi minore per violoncello e basso continuo, no. 5
Antonio Vivaldi
a cura di Gian Francesco Malipiero

Further information: research reveals that this is also number 40 in Peter Ryom’s thematic index.
Creator access point: Vivaldi, Antonio, 1678-1741

Vivaldi, Antonio, 1678-1741. Sonatas, cello, continuo, RV 40, E minor

As before, to start creating a work access point, start at 6.28.1.1 and determine if the work falls into any of the categories listed below. It does not, so we are instructed to go to 6.27.1. There we are told is that the we have a work created by one person, that we use the authorized access point for the creator, followed by the preferred title. In this case our creator access point is Vivaldi, Antonio, 1678-1741. For the preferred title we are directed to 6.2.2. At that instruction we are sent to 6.14 to determine the preferred title for a musical work. According to 6.14.2.4, we will take away medium of performance, number, and key from the title. That leaves us with Sonata as the title chosen for the preferred title. 6.14.2.5 tells us that since the title is only a type, use the accepted form of the name in English and in the plural. So the preferred title is now Sonatas. The current AAP for the work is Vivaldi, Antonio, 1678-1741. Sonatas. Now we check 6.28.1.9-6.28.1.11 to see if we need to make any additions. Since we only have the name of a type, 6.28.1.9 says to add medium of performance, numbers, and key. Our medium of performance will be constructed according to 6.15. Going to 6.15.1.4, we see that we have a continuo part and should look at 6.15.1.3 to see what to call it. In this case we will call it continuo. Looking at 6.15.1.6 we also see from the LC-PCC PS the cello should be used instead of violoncello. So our medium instruments are cello and continuo. To determine the order of instruments, we consult 6.15.1.3, there we see that continuo is always last, so the order is cello, continuo. Our AAP now looks like Vivaldi, Antonio, 1678-1741. Sonatas, cello, continuo, RV 40. For key we will look at 6.17. The key is mi minore, which in English is E minor. Now we have Vivaldi, Antonio, 1678-1741. Sonatas, cello, continuo, RV 40, E minor, which is the final AAP.
Provide a work access point:

**MOTETS**
A UNE, DEUX, ET TROIS VOIX
AVEC SYMPHONIE, ET SANS SYMPHONIE

Composé par Mr Campra
Cinquième livre

Further information: Campra wrote 4 earlier sets of motets, with
designations similar to this one (livre with an ordinal number)
Creator access point: Campra, André, 1660-1744

Campra, André, 1660-1744. Motets, 5th book

As before, to start creating a work access point, start at 6.28.1.1 and determine if the work falls into any of the categories listed below. It does have words, so 6.28.1.2 is followed. There we are told is that the we use the authorized access point for the creator of the music, followed by the preferred title. In this case our creator access point Campra, André, 1660-1744. For the preferred title we are directed to 6.14.2. There we invoke 6.14.2.4 and eliminate the medium of performance, which in this case is everything after Motets. We are left with Motets as the preferred title. This is a type, but this is also the accepted form of the name in English, so 6.14.2.5 is taken care of. Right now our AAP is Campra, André, 1660-1744. Motets. We now look to see if any additions need to be made according to 6.28.1.9-6.28.1.11. Since this is a type, 6.28.1.9 will be used. But take a look at the exceptions. Exception b) says not to add the medium of performance to the AAP if it is a set of pieces for various mediums. This is certainly our case, so we will not be adding medium. We do have a numeric designation to add, cinquième livre. According the the instruction and LC-PCC PS at 6.16, we would translate the designation into English since our preferred title is in English. This would give us 5th book. We now have as the AAP Campra, André, 1660-1744. Motets, 5th book. We have no key, so none would be added.
As before, to start creating a work access point, start at 6.28.1.1 and determine if the work falls into any of the categories listed below. It does not, so we are instructed to go to 6.27.1. There we are told is that the we have a work created by one person, that we use the authorized access point for the creator, followed by the preferred title. In this case our creator access point is Gigout, Eugène, 1844-1925.

For the preferred title we are directed to 6.2.2. At that instruction we are sent to 6.14 to determine the preferred title for a musical work. Eliminating numeric designations and medium according to 6.14.2.4 leaves us with preferred title Pièces. Applying 6.14.2.5 this title would become Pieces. Our AAP right now is Gigout, Eugène, 1844-1925. Pieces. Since there is no numeric designation or key, they aren’t added. However we know that this conflicts with other works for organ by the same composer. Applying 6.28.1.9.1, I decide to add the year of publication for this work in parens, giving us the unique string Gigout, Eugène, 1844-1925. Pieces, organ (1913)
An expression is a unique artistic realization of a work. For music, what this means is that every time a work is newly performed or is newly edited and published, it is a new expression. We want users to be able to find, identify, select, and obtain an expression of a work from other expressions of the same work in our catalogs and databases.

In RDA, the ability exists to create Expression Access Points. However, these instructions are probably some of the most contentious in the whole of RDA. An Expression Access Point is formed when the authorized access point for the Work is combined with attributes that identify an Expression. However there are no guidelines for how many elements that identify an expression should be included in an Expression authorized access point, the order of the elements, or even whether or not the Expression authorized access point should be unique.

That sounds rather odd, doesn’t it? Didn’t I just say that an expression is unique? Why shouldn’t an Expression authorized access point be unique? But let’s stop and think about this for a moment. For music, just some of the elements that could identify an expression are: its Content Type (notated or performed); date of publication; date of performance; place of performance; type of notated music; arrangements; medium of performance of the arrangement; version; and language. So where do you begin in deciding what elements to include in the authorized access point? In what order would you put these elements within an authorized access point?

Another thing to consider is the effect of expression authorized access points on our bibliographic and authority files. For some of our more popular musical works, do we really want to have unique expression authorized access points cluttering up our displays? Do we really want to uniquely identify with authorized access points every expression of Beethoven 9? And exactly just how intelligible is the resulting authorized access point string going to be?
### Musical Expression Access Points (6.28.3)

- Authorized access point for the work is combined with attributes that identify the expression
- Create Expression Access Points to represent classes of expressions, not a unique expression
  - **6.28.3.1 LC-PCC PS**
    - Do not further differentiate a musical expression access point from another musical expression access point of the same type
    - Identifying attributes of a musical expression may be recorded as separate data elements within a resource description in order to uniquely identify a expression
  - **6.27.3 LC-PCC PS**
    - The only musical expression access points to create are for the classes in 6.28.3

So there is some very good anecdotal evidence that using expression authorized access points to uniquely identify expressions might not be the way to go. Even more important is that the LC-PCC PSs in chapter 6 that deal with expressions limit the creation of expression access points to certain classes of materials, music among them, and within those classes we are told not to differentiate one expression from another expression of the same type. In other words, we don’t need to create expression access points that would differentiate an arrangement for woodwinds of Pachelbel’s Canon in D from another arrangement for brass quartet. Attributes that would uniquely identify the expression can be given as separate data elements within a resource description.
All this is to say that we will only be making expression access points for arrangements, added accompaniments, sketches, vocal and chorus scores, and translations. Since RDA proscribes no order for these elements within an access point, I recommend that the same order be kept as in AACR2: sketches, arrangements, vocal and chorus scores, and language terms. One noticeable change is that since the use of “Selections” is considered a Work element due to some recent revisions, it will no longer be the last element in an expression authorized access point. Rather it will be the last element of the authorized access point representing a Work, which means in an expression access point, any elements identifying the expression will come after it.
The instructions for arrangements at 6.28.3.2 are basically the same instructions as in AACR2. One of the differences is that RDA actually defines what an arrangement is: when a work’s medium of performance has been rewritten for another medium of performance or when a work has been simplified. I should also point out that no extensive LC-PCC PS exists for this like the extensive LCRI for AACR2 25.35C.

The other difference is that “arranged” is used instead of “arr.” Otherwise, the same split between “classical” and “popular music” exists for arrangements. Pop music only gets the addition of “arrangement” if the work was originally instrumental but was arranged for voice or vice versa.
The instruction for Added Accompaniment and its accompanying LC-PCC PS is the same as the Added Accompaniment LCRI for AACR2. The authorized access point for the Work is used with no alterations.
The instruction for Sketches is the same as AACR2. The authorized access point for the Work is followed by the term Sketches in curved brackets.
The instruction for Vocal and Chorus Scores mirrors the same instruction in AACR2. If a Work is expressed as a Vocal or Chorus score (see the definitions in the Glossary) add the appropriate term to the authorized access point.
Finally we come to Translations. One of the major differences between RDA and AACR2 is that you can no longer use two languages in the same authorized access point and you can no longer use the term “Polyglot” in an authorized access point if your work is being expressed in 3 or more languages. Instead, RDA instructs that expression authorized access points be created for each language expression of the resource if it contains two or more language expressions of the same work. However, there is a rather large problem with this approach: split files. Remember, this instruction is for Translations. There is no instruction in RDA for musical expression access points to add the language of expression. Much like AACR2, RDA acts as if the language of the original expression is implied within the authorized access point for the work.
Example of Problem (6.28.3.6)

Mozart, Wolfgang Amadeus, 1756-1791. Nozze di Figaro [implied language: Italian]

Expression Access Points for a score of Figaro in Italian and English:

Mozart, Wolfgang Amadeus, 1756-1791. Nozze di Figaro. Italian
Mozart, Wolfgang Amadeus, 1756-1791. Nozze di Figaro. English

But the bibliographic file looks like:
Mozart, Wolfgang Amadeus, 1756-1791. Nozze di Figaro
Mozart, Wolfgang Amadeus, 1756-1791. Nozze di Figaro. English
Mozart, Wolfgang Amadeus, 1756-1791. Nozze di Figaro. Italian


It is implied that the language of the original expression is Italian.

But if one were to follow 6.28.3.6 to the letter, say for a score of Marriage of Figaro in Italian and English, one would have the following authorized access points:

Mozart, Wolfgang Amadeus, 1756-1791. Nozze di Figaro. Italian
Mozart, Wolfgang Amadeus, 1756-1791. Nozze di Figaro. English

But in the bibliographic file one would see the following:

Mozart, Wolfgang Amadeus, 1756-1791. Nozze di Figaro. English
Mozart, Wolfgang Amadeus, 1756-1791. Nozze di Figaro. Italian

The Italian language expressions of Marriage of Figaro are split up between two different authorized access points in the file.
Because of this, there is a LC-PCC PS for this instruction. In it, catalogers are instructed to only add the language to a Work authorized access points when the language is different from the original language expression of the work. Furthermore, it also instructs that both the authorized access points for the original language expression and the authorized access point for the translation be given as analytical authorized access points in a bibliographic record. To continue with our example:

100 1# $a Mozart, Wolfgang Amadeus, $d 1756-1791, $e composer.
245 13 $a Le nozze di Figaro = $b The marriage of Figaro / $c Mozart ; translated by John Doe.
... 700 12 $a Mozart, Wolfgang Amadeus, $d 1756-1791. $t Nozze di Figaro.
700 12 $a Mozart, Wolfgang Amadeus, $d 1756-1791. $t Nozze di Figaro. $l English.
Please pull out your worksheets for expressions. There are only 5 exercises here. Please take 3 minutes to complete the exercises. I will review them with you at the end of time.
1. The original medium of performance was organ, so since this is for orchestra it is an arrangement according to 6.28.3.2. All that is done is adding \textit{arranged} to the AAP for the whole work.

2. Even though the medium of performance has changed, the jazz work is considered popular and since the arrangement is only for other instruments, \textit{arranged} is not added.
3. Here the arrangement is from vocal to instrumental. In this case *arranged* is appended to the AAP for the work.
4. A Schirmer vocal score of Wagner’s Lohengrin in German with English and French translations.

Work access point: Wagner, Richard, 1813-1833. Lohengrin

Wagner, Richard, 1813-1833. Lohengrin. Vocal score [German]
Wagner, Richard, 1813-1833. Lohengrin. Vocal score. English
Wagner, Richard, 1813-1833. Lohengrin. Vocal score. French

A recording in English of excerpts from Strauss’ Die Fledermaus.

Work access point: Strauss, Johann, 1825-1899. Fledermaus. Selections

Strauss, Johann, 1825-1899. Fledermaus. Selections. English

4. Here we have a vocal score in translation. In this case, we add *Vocal score* first to the AAP for the work. Now we need to account for the languages. Using the Lc-PCC PS for 6.28.3.6, we are told to create an access point for the work with the original language not added. Additional AAP for the works are created with the other languages appended.

5. This is just a reminder that Selections will always follow the Work title. Other expression elements will always be after it.