RDA Update 2017 – Summary Details

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Introduction

The following document summarizes changes to RDA agreed at the November 2016 meeting of the RDA Steering Committee. They appear in RDA as part of the April 2017 Update. Changes are listed in RSC proposal number order, accompanied by the proposal title and a caption reflecting the processing stream or streams which are likely to be effected. Impact level reflects the estimated effect of change on day to day application of RDA. Importance level reflects the estimated effect of change on RDA structure. Where instructions have been added or amended, their text is underlined. Where instructions have been left unchanged this is noted in square brackets. Where instructions have been deleted this is noted in square brackets and/or represented by struck through text.

ALA/2/rev/ALA follow-up, Expanding RDA 6.29.1.3, Laws Governing More Than One Jurisdiction

Monographs / Serials

Impact: Low

Importance: Medium

6.21.1.3 **Recording Other Distinguishing Characteristics of Legal Works**

For a separately catalogued protocol, amendment, extension, or other agreement ancillary to a treaty, record Protocols, etc.

For other legal works, record other distinguishing characteristics of the work by applying the general instructions at 6.6.

Record other distinguishing characteristics of legal works by applying the general instructions at 6.6.

**Exceptions**

For jurisdiction governed, see 6.21.1.4.

For protocol, etc., see 6.21.1.5.

Record other distinguishing characteristics of legal works as separate elements, as parts of access points, or as both. For instructions on recording other distinguishing characteristics of a legal work as part of the authorized access point, see 6.29.1.30–6.29.1.31.

6.21.1.4 **Jurisdiction Governed**

6.21.1.4.1 **Scope**

**jurisdiction governed**: A jurisdiction governed by a law, regulation, etc., that was enacted by another jurisdiction.

6.21.1.4.2 **Sources of Information**

Take information on jurisdiction governed from any source.
6.21.1.4.3 Recording Jurisdiction Governed

For modern laws, etc., record the preferred name of the jurisdiction governed (see 11.2.2).

**EXAMPLE**

District of Columbia
Jurisdiction governed for Acts of Congress affecting the District of Columbia

If there is more than one jurisdiction governed, record the preferred name of each jurisdiction.

**EXAMPLE**

Cuba
Puerto Rico
Jurisdictions governed for Ley de Enjuiciamiento Criminal para las Islas de Cuba y Puerto Rico

6.21.1.5 Protocol, Etc.

6.21.1.5.1 Scope

**Protocol, etc.:** A treaty or other agreement that amends or supplements another treaty.

6.21.1.5.2 Sources of Information

Take information on a protocol, etc., from any source.

6.21.1.5.3 Recording Protocol, Etc.

For a separately catalogued protocol, amendment, extension, or other agreement ancillary to a treaty, record *Protocols, etc.*

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6.29.1.3 Laws Governing More Than One Jurisdiction

For a single law governing more than one jurisdiction, construct the authorized access point representing the work by combining:

a) the preferred title for the law (see 6.19.2)
b) the preferred name of each of the jurisdictions governed (see 6.21.1.4), if considered important for identification and access.

**EXAMPLE**

Ley Hipotecaria para las Provincias de Ultramar (Cuba; Puerto Rico; Philippines)
Authorized access point for a law enacted by Spain for Cuba, Puerto Rico, and the Philippines

For a compilation of laws governing more than one jurisdiction, apply the instructions at 6.27.1.4.
EXAMPLE

The narcotic laws of Mexico and the United States of America

For ancient laws, certain medieval laws, customary laws, etc., apply the instructions at 6.29.1.6.

E.1.1 Presentation of Access Points

Uniform titles, Additions to uniform titles for laws, etc.

Year of promulgation () 6.4 Date of Work
Jurisdiction governed () 6.6 Other Distinguishing Characteristic of Work

See references from variant titles for works, Additions to uniform titles for laws

Year of promulgation () 6.4 Date of Work
Jurisdiction governed () 6.6 Other Distinguishing Characteristic of Work

See also references from uniform titles for related works, Additions to uniform titles for laws, etc.

Year of promulgation () 6.4 Date of Work
Jurisdiction governed () 6.6 Other Distinguishing Characteristic of Work

E.1.2.5.2 Access Points Representing Legal Works and Expressions

[instruction unchanged except for new 2nd paragraph below]

Enclose the name of a jurisdiction governed in parentheses. Separate multiple jurisdictions by a semicolon and a space.

ALA/3 - Providing greater flexibility in creating variant access points (RDA Chapters 5, 6, 8, 9, 10, and 11)

Monographs / Serials / Music / Maps / Early Printed Resources / Authority Control

Impact: Medium

Importance: Medium

5.1.4 Access Point

[instruction unchanged except for last paragraph]

A variant access point representing a work or expression is constructed by
combining:

a) the authorized access point representing an agent responsible for the work, if appropriate
b) a variant title for a title of work
c) other elements as instructed at 6.27–6.31.

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5.6 Variant Access Points Representing Works and Expressions

When constructing a variant access point to represent a work or expression, use a variant title for title of work (see 6.2.1) as the basis for the access point.

If the authorized access point for the work has been constructed using the authorized access point for an agent followed by a preferred title for work (see 6.27.1.2–6.27.1.8), construct the variant access point by combining:

a) the authorized access point representing that agent
b) a variant title for title of work.

Include additional elements in the variant access point if considered important for identification as appropriate. Apply the following instructions, as applicable:

additional elements in authorized access points representing works (see 6.27.1.9)
authorized access point representing an expression (see 6.27.3).

[remainder of instruction unchanged]

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6.0 Purpose and Scope

[1st-3rd paragraphs unchanged]

A preferred title for work is used to construct the authorized access point. A variant title for title of work is used to construct a variant access point. Other identifying attributes of the work and/or expression may also be included in the access point (see 6.27).

[5th paragraph unchanged; new 6th paragraph below]

Variant access points representing works and expressions provide alternative forms to lead users to the authorized access points.

[last paragraph unchanged]

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6.27.4.1 General Guidelines on Constructing Variant Access Points Representing Works

Apply this instruction to individual works and compilations of works by different agents.
Use a variant title for title of work (see 6.2.3) as the basis for a variant access point.

[example unchanged]

If the authorized access point for the work has been constructed by using the authorized access point representing an agent followed by a preferred title for work (see 6.27.1.2–6.27.1.8), construct a variant access point by combining:

a) the authorized access point representing that person (see 9.19.1),
   family (see 10.11.1), or corporate body (see 11.13.1)

b) a variant title for title of work.

EXAMPLE

Dickens, Charles, 1812–1870. The posthumous papers of the Pickwick Club
Authorized access point for the work: Dickens, Charles, 1812–1870. The Pickwick papers

Solzhenitšyn, Aleksandr Isaevich, 1918–2008. Один день Ивана Денисовича

Include additional elements in the variant access point, if considered important for identification as appropriate. Apply the instructions at 6.27.1.9, as applicable.

[remainder of instruction unchanged]

6.27.4.3 Variant Access Point Representing a Part of a Work

[1st-4th paragraphs and examples unchanged]

Include additional elements in the variant access point, if considered important for identification as appropriate. Apply the instructions at 6.27.1.9, as applicable.

[examples unchanged]

Construct additional variant access points if considered important for access.

EXAMPLE

Authorized access point for the part of the work: Lewis, C. S. (Clive Staples), 1898–1963. The silver chair. Variant titles for the part of the work: Night under Narnia and Gnomes under Narnia

Horace. Carmina. Liber IV
Authorized access point for the part of the work: Horace, Carmina. Liber 4. Variant titles for the part of the work: Liber IV and Q. Horatii Flacci Carminum liber quartus
6.27.4.4 Variant Access Point Representing a Compilation of Works by One Agent

[1st paragraph & its examples unchanged]

Include additional elements in the variant access point, as considered important for identification, as appropriate. Apply the instructions at 6.27.1.9, as applicable.

**EXAMPLE**

Browning, Elizabeth Barrett, 1806–1861. How do I love thee? (Compilation)

**Authorized access point for the compilation:** Browning, Elizabeth Barrett, 1806–1861. Poems. **Title proper of the manifestation being described is identical to the preferred title of another work by Browning**

[last paragraph unchanged]

6.27.4.5 Variant Access Point Representing an Expression

[1st-2nd paragraphs & their examples unchanged]

Include additional elements in the variant access point, as considered important for identification, as appropriate. Apply the instructions at 6.27.1.9, as applicable.

[remainder of instruction unchanged]

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6.28.4.1 General Guidelines on Constructing Variant Access Points Representing Musical Works

Use a variant title for title of work (see 6.14.3 6.2.1) as the basis for a variant access point.

[examples unchanged]

If the authorized access point for the work has been constructed by using the authorized access point representing an agent followed by a preferred title for work (see 6.28.1.1–6.28.1.8), construct a variant access point by combining:

a) the authorized access point representing that person (see 9.19.1), family (see 10.11.1), or corporate body (see 11.13.1)

b) a variant title for title of work.

[examples unchanged]

Include additional elements in the variant access point, as considered important for identification, as appropriate. Apply the instructions at 6.28.1.9, as applicable.

**EXAMPLE**

America (Song)
**Authorized access point for the work:** God save the King

Rubinstein, Anton, 1829–1894. Etüden, piano, op. 23
Rubinstein, Anton, 1829–1894. Études, piano, op. 23
**Authorized access point for the work:** Rubinstein, Anton, 1829–1894. Études, piano, op. 23

Lœillet, Jacques, 1685–1748. Quintet, recorders, flutes, continuo, B minor
**Authorized access point for the work:** Lœillet, Jacques, 1685–1748. Sonatas, recorders (2), flutes (2), continuo, B minor

Gluck, Christoph Willibald, Ritter von, 1714–1787. Orpheus und Eurydike (1762)
**Authorized access point for the work:** Gluck, Christoph Willibald, Ritter von, 1714–1787. Orfeo ed Eurydice

Gluck, Christoph Willibald, Ritter von, 1714–1787. Orpheus und Eurydike (1774)
**Authorized access point for the work:** Gluck, Christoph Willibald, Ritter von, 1714–1787. Orphé́e et Eurydice

Chopin, Frédéric, 1810–1849. Rondos, piano, op. 5, F major
**Authorized access point for the work:** Chopin, Frédéric, 1810–1849. Rondo à la mazur. Variant title for this work is identical to the preferred title for other works by Chopin

**EXAMPLE**

Liszt, Franz, 1811–1886. Concertos, piano, orchestra, S. 124, E♭ major
**Authorized access point for the work:** Liszt, Franz, 1811–1886. Concertos, piano, orchestra, no. 1, E♭ major. **Work has different numeric designations associated with it**

Lœillet, Jacques, 1685–1748. Sonatas, flutes (4), continuo, B minor
**Authorized access point for the work:** Lœillet, Jacques, 1685–1748. Sonatas, clarinet, piano, op. 120. **Alternative melody instrument specified by the composer in the first edition**

Brahms, Johannes, 1833–1897. Sonatas, viola, piano, op. 120
**Authorized access point for the work:** Brahms, Johannes, 1833–1897. Sonatas, clarinet, piano, op. 120. **Alternative melody instrument specified by the composer in the first edition**

Bach, Johann Sebastian, 1685–1750. Bist du bei mir
**Authorized access point for the work:** Stölzel, Gottfried Heinrich, 1690–1749. Bist du bei mir. **For many years attributed to Bach**

McCartney, Paul. She loves you
**Authorized access point for the work:** Lennon, John, 1940–1980. She loves you. **A work created jointly by John Lennon and Paul McCartney**

Phair, Liz. Polyester bride
**Authorized access point for the work:** Polyester bride. **Variant access point for the work using the preferred title for work on its own**

[last paragraph unchanged]

6.28.4.3 **Variant Access Point Representing a Part of a Musical Work**

[1st-2nd paragraphs and examples unchanged]
Include additional elements in the variant access point, if considered important for identification as appropriate. Apply the instructions at 6.28.1.9-6.28.1.10, as applicable.

[remainder of instruction unchanged]

6.28.4.4 Variant Access Point Representing a Compilation of Musical Works

[1st paragraph and its examples unchanged]

Include additional elements in the variant access point as appropriate. Apply the instructions at 6.28.1.9-6.28.1.10, as applicable.

EXAMPLE

Mozart, Wolfgang Amadeus, 1756–1791. Mozart’s quartets, violins, viola, cello  
Authorized access point for the compilation: Mozart, Wolfgang Amadeus, 1756–1791. Quartets, violins, viola, cello

Mozart, Wolfgang Amadeus, 1756–1791. Mozart’s quartets, flute, violin, viola, cello  
Authorized access point for the compilation: Mozart, Wolfgang Amadeus, 1756–1791. Quartets, flute, violin, viola, cello

Hindemith, Paul, 1895–1963. Pieces, double bass  
Hindemith, Paul, 1895–1963. Stücke, double bass  
Authorized access point for the compilation: Hindemith, Paul, 1895–1963. Double bass music

Bruneau-Boulmier, Rodolphe, 1982–. L’obscur est un chemin (Compilation)  
Authorized access point for the compilation: Bruneau-Boulmier, Rodolphe, 1982–. Piano music. Title proper of the manifestation being described is identical to the preferred title of another work by Bruneau-Boulmier

[remainder of instruction unchanged]

6.28.4.5 Variant Access Point Representing a Musical Expression

[1st-2nd paragraphs and examples unchanged]

Include additional elements in the variant access point, if considered important for identification as appropriate. Apply the instructions at 6.28.1.9, as applicable.

[remainder of instruction unchanged]

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6.29.3.1 General Guidelines on Constructing Variant Access Points Representing Legal Works

Use a variant title for title of work (see 6.19.3 6.2.1) as the basis for a variant access point.

[examples unchanged]

If the authorized access point for the work has been constructed by using the
authorized access point representing a person or corporate body followed by a preferred title for work (see 6.29.1.2–6.29.1.28), construct a variant access point by combining:

a) the authorized access point representing that person or corporate body
b) a variant title for title of work.

[examples unchanged]

Include additional elements in the variant access point as appropriate. Apply the instructions at 6.27.1.9, as applicable.

EXAMPLE

Novels (Corpus juris civilis)
Authorized access point for the work: Novellae constitutiones. Variant title for work is identical to titles of other works

United States. Supreme Court. Rules (Civil procedure)
Authorized access point for the work: United States. Supreme Court. Federal rules of civil procedure. Variant title for work is identical to variant titles of other court rules

Apply these additional instructions, as applicable:
laws, etc. (see 6.29.3.2)
treaties (see 6.29.3.3).

[remainder of instruction unchanged]

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6.29.3.4 Variant Access Point Representing an Expression of a Legal Work

[1st–2nd paragraphs and examples unchanged]

Include additional elements in the variant access point, if considered important for identification as appropriate. Apply the instructions at 6.27.1.9, as applicable.

[remainder of instruction unchanged]

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6.30.5.1 General Guidelines on Constructing Variant Access Points Representing Religious Works

Use a title of work (see 6.23.2 6.2.1) as the basis for a variant access point.

[examples unchanged]

If the authorized access point for the work is constructed by using the authorized access point representing a person or corporate body followed by a preferred title for work (see 6.30.1.2–6.30.1.7), construct a variant access point by combining:

a) the authorized access point representing that person or corporate body
b) a variant title for title of work.

[examples unchanged]
Include additional elements in the variant access point, if considered
important for identification as appropriate. Apply the instructions at 6.27.1.9,
as applicable.

[remainder of instruction unchanged]

6.30.5.2 Variant Access Point Representing a Part of a Religious Work

[1st-3rd paragraphs and examples unchanged]

Include additional elements in the variant access point, if considered
important for identification as appropriate. Apply the instructions at 6.27.1.9,
as applicable.

[remainder of instruction unchanged]

6.30.5.3 Variant Access Point Representing an Expression of a Religious Work

[1st-2nd paragraphs and examples unchanged]

Include additional elements in the variant access point, if considered
important for identification as appropriate. Apply the instructions at 6.27.1.9,
as applicable.

[remainder of instruction unchanged]

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6.31.3.1 General Guidelines on Constructing Variant Access Points
Representing Official Communications

Use a variant title for title of work (see 6.26.3 6.2.1) as the basis for a variant
access point.

If the authorized access point for the work has been constructed by using the
authorized access point representing an official, an office, or a corporate body
followed by a preferred title for work (see 6.31.1.2–6.31.1.4), construct a
variant access point by combining:

a) the authorized access point representing that official, office, or
corporate body
b) a variant title for title of work.

[example unchanged; followed by new paragraph]

Include additional elements in the variant access point as appropriate. Apply
the instructions at 6.27.1.9, as applicable.

[remainder of instruction unchanged]

6.31.3.2 Variant Access Point Representing an Expression of an Official
Communication

[1st-2nd paragraphs and examples unchanged]

Include additional elements in the variant access point, if considered
important for identification as appropriate. Apply the instructions at 6.27.1.9,
as applicable.
Construct additional variant access points if considered important for access.

8.7 Variant Access Points Representing Agents

When constructing a variant access point to represent an agent, use a name of person (see 9.2.3 9.2.1), a name of family (see 10.2.3 10.2.1), or a name of corporate body (see 11.2.3 11.2.1) as the basis for the access point.

Include additional elements in the variant access point as appropriate. Apply the following instructions, as applicable:

- authorized access point representing a person (see 9.19.1)
- authorized access point representing a family (see 10.11.1)
- authorized access point representing a corporate body (see 11.13.1).

9.0 Purpose and Scope

[unchanged except for 3rd paragraph]

A preferred name for person is used as the basis for the authorized access point. A variant name for name of person is used as the basis for a variant access point. Other identifying attributes of the person may also be included in the access point.

9.19.2.1 General Guidelines on Constructing Variant Access Points to Represent Persons

When constructing a variant access point to represent a person, use a variant name for name of person (see 9.2.3 9.2.1) as the basis for the access point.

[examples unchanged]

Include additional elements if considered important for identification in the variant access point as appropriate. Apply the instructions at 9.19.1.2–9.19.1.8, as applicable.

EXAMPLE

- Hermione Marie-Gabrielle, Princess of Urach, 1932–1989
  Form recorded as authorized access point: Guinness, Mariga, 1932–1989

- Poisson, Jeanne Antoinette, marquise de Pompadour, 1721–1764
  Pompadour, Madame de (Jeanne Antoinette Poisson), 1721–1764
  Form recorded as authorized access point: Pompadour, Jeanne Antoinette Poisson, marquise de, 1721–1764

- De Guise, Henri, duc, 1614–1664
  Henri, duc de Guise, 1614–1664
  Henri, de Lorraine, 1614–1664
Lorraine, Henri de, duc de Guise, 1614–1664
Guyse, Henri, duc de, 1614–1664
Henry II, Duke of Guise, 1614–1664
Henry II, de Lorraine, 1614–1664
Form recorded as authorized access point: Guise, Henri, duc de, 1614–1664

Constantine, Saint, died 337
Константин, Великий, died 337
Konstantin, Velikiĭ, died 337
Κωνσταντίνος, ο Μέγας, died 337
Form recorded as authorized access point: Constantine I, Emperor of Rome, died 337

Edward, the Martyr, Saint, 962?–978
Form recorded as authorized access point: Edward, King of England, 962?–978

Lewis, Bishop of Saint Asaph, 1741–1802
Form recorded as authorized access point: Bagot, Lewis, 1741–1802

Sanat Kumara (Spirit)
Form recorded as authorized access point: Beloved Sanat Kumara (Spirit)

Oyster (Poet)
Form recorded as authorized access point: Boyes, W. W. (William Watson), 1835–1915

Synthetic Realm (Musician)
System F (Musician)
Form recorded as authorized access point: Corsten, Ferry

Prime Time (Athlete)
Form recorded as authorized access point: Sanders, Deion

Morris, Michael, 1907–1979
Morrison, Duke, 1907–1979
Morrison, Marion Michael, 1907–1979
Wayne, Duke, 1907–1979
Form recorded as authorized access point: Wayne, John, 1907–1979

Mills, Jack, 1918–
Form recorded as authorized access point: Mills, J. (Jack), 1918–

Ross, Ken, 1916–2008
Ross, Thomas Kenneth, 1916–2008
Form recorded as authorized access point: Ross, T. K. (Thomas Kenneth)

Hayward, Bill, 1941–2008
Form recorded as authorized access point: Hayward, William (William L.)

Johnson, Alan (Alan S.)
Form recorded as authorized access point: Johnson, A. S. (Alan S.)

Johnson, Ben (R. Benjamin)
Form recorded as authorized access point: Johnson, R. Benjamin

Jackson, C. (Curtis)
Fifty-Cent (Musician)
Form recorded as authorized access point: 50 Cent (Musician)

Dixon, Anthony, flourished 1790–1802
Form recorded as authorized access point: Dixon, A. (Anthony), flourished 1790–1802
Xu, Jing'an, jin shi 1523
許珍, jin shi 1523
Form recorded as authorized access point: Xu, Zhen, jin shi 1523

Brown, Charlie (Composer)
Form recorded as authorized access point: Brown, Charley. Variant name is the same as the preferred name of another person

Frazer, John (Architect)
Form recorded as authorized access point: Fraser, John (Architect)

White Plume (Indian Chief)
Form recorded as authorized access point: Pocatello, Chief

Ēsaias (Biblical prophet)
Yeshayahu (Biblical prophet)
Yeshayahu (Biblical prophet)
Form recorded as authorized access point: Isaiah (Biblical prophet)

Cruz, Marie Louise, 1946–
Form recorded as authorized access point: Littlefeather, Sacheen

Allen, Donna (Cheerleader)
Form recorded as authorized access point: Allen, Donna (Singer)

Merckx, Édouard Louis Joseph, 1945–
Merckx, Eddy (Cyclist)
The Cannibal (Cyclist)
Form recorded as authorized access point: Merckx, Eddy, 1945–

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10.0 Purpose and Scope

[instruction unchanged except for last paragraph]

A preferred name for family is used as the basis for an authorized access point. A variant name for name of family is used as the basis for a variant access point. Other identifying attributes of the family may also be included in the access point.

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10.11.2.1 General Guidelines on Constructing Variant Access Points to Represent Families

When constructing a variant access point to represent a family, use a preferred name for name of family (see 10.2.2 10.2.1) as the basis for the authorized access point a variant access point.

[example unchanged]

Add a type of family (see 10.3), in parentheses, following the variant name.

[examples unchanged]

Include additional elements in the variant access point as appropriate. Apply the instructions at 10.11.1.3–10.11.1.5, in that order as applicable.
11.0 Purpose and Scope

A preferred name for corporate body is used as the basis for the authorized access point. A variant name for name of corporate body is used as the basis for a variant access point. Other identifying attributes of the corporate body may also be included in the access point.

11.13.2.1 General Guidelines on Constructing Variant Access Points to Represent Corporate Bodies

When constructing a variant access point to represent a corporate body, use a variant name for name of corporate body (see 11.2.1) as the basis for a variant access point.

Include additional elements if considered important for identification in the variant access point as appropriate. Apply the instructions at 11.13.1.2–11.13.1.8, as applicable.

EXAMPLE

Type of Corporate Body

Fun and Games Commission (Musical group)
Form recorded as authorized access point: Fun & Games Commission (Musical group)

William Byles and Sons (Printers)
Byles and Sons (Printers)
Form recorded as authorized access point: William Byles and Sons (London, England)

Guggenheim Bilbao (Museum)
Form recorded as authorized access point: Museo Guggenheim Bilbao. Variant name is the same as the preferred name for a restaurant
1.10.3 Quotations

When recording a quotation from a manifestation or other source of information, indicate the source of the quotation. Use quotation marks, if considered necessary for clarity.

EXAMPLE

“Published for the Royal Institute of Public Administration”

“This edition includes a special section on Scout Postal Stationary which has been researched and prepared by John B. Adams”—Title page

Statement of responsibility on cover: Fernando Carrión Mena (coordinador)

“A textbook for 6th form students”—Preface

“Generally considered to be by William Langland”—Oxford companion to English literature

Optional Omission

Omit the indication of the source of the quotation if it is from the preferred source of information (see 2.2.2).

EXAMPLE

“This edition includes a special section on Scout Postal Stationary which has been researched and prepared by John B. Adams”
Alternative

**Commentary, etc., added to a previously existing work.** Apply the alternative instructions at 6.27.1.6 if it is not considered important to identify a compilation containing a commentary, annotations, illustrative content, etc., and a previously existing work.

For instructions on recording the relationship between the compilation and its individual works, see 25.1.

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6.27.1.5 Adaptations and Revisions

[instruction unchanged except for second paragraph, as shown below]

If the work is presented simply as an expression of the previously existing work, use apply the instructions at 6.27.1 to construct the authorized access point representing the previously existing work. If it is considered important to identify the particular expression, construct an authorized access point representing the expression as instructed at 6.27.3.

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6.27.1.6 Commentary, Annotations, Illustrative Content, Etc., Added to a Previously Existing Work

*If:*

- commentary, annotations, illustrative content, etc., is added to a previously existing work

*and*

- it is considered important to identify the commentary, etc., and the previously existing work as a compilation

*then:*

- apply the instructions at 6.27.1.4 to construct the authorized access point representing the compilation.

**EXAMPLE**

Clausen, Wendell, 1923–2006. A commentary on Virgil’s Bucolica

**Authorized access point for the commentary in a compilation also containing a translation of Virgil’s Bucolica.** Authorized access point for the compilation: A commentary on Virgil’s Bucolica

A commentary on Virgil’s Bucolica

**Resource described:** A commentary on Virgil’s Bucolica. **Contains:** A commentary on Virgil’s Bucolica / by Wendell Clausen — Bucolica / by Virgil

**Alternatives**

*If:*

- the work is presented simply as an expression of a previously existing work

*and*
it is not considered important to identify the commentary, etc., and the previously existing work as a compilation

then:
apply the instructions at 6.27.1 to construct the authorized access point for the previously existing work. If it is considered important to identify the particular expression of that work, construct an authorized access point for the expression as instructed at 6.27.3.

EXAMPLE

Plato. Gorgias
Resource described: Gorgias : a revised text / Plato ; with introduction and commentary by E.R. Dodds

Joyce, James, 1882–1941. Dubliners

Laozi. Dao de jing. English
Resource described: The Tao te ching : a new translation with commentary / Ellen M. Chen

If:
the work is presented as a commentary, etc.,

and
it is not considered important to identify the commentary, etc., and the previously existing work as a compilation

then:
apply the instructions at 6.27.1 to construct the authorized access point for the commentary, etc.

EXAMPLE

Weinberger, Moshe. Song of teshuvah
Resource described: Song of teshuvah : a commentary on Rav Avraham Yitzchak Hakohen Kook's Oros hateshuvah / by Rav Moshe Weinberger ; text of Oros HaTeshuvah translated by Yaacov Dovid Shulman

For instructions on recording the relationship between the compilation and its individual works, see 25.1.

LC/2/rev - Language and Script instructions for Chapters 6 and 7

Monographs / Serials / Music / Maps / Early Printed Resources

Impact: Medium

Importance: Medium

5.4 Language and Script

[1st paragraph & Alternative unchanged]
Record other identifying attributes of a work or expression in the language and script specified in the applicable instructions in chapter 6 preferred by the agency creating the data unless the instructions for a specific element indicate otherwise.

**Exception**

When recording a quotation from a manifestation or other source of information as an attribute of a work or expression, record the quotation in the language and script in which it appears in the source from which it was taken.

**Alternative**

Record a quotation from a manifestation or other source of information as an attribute of a work or expression in a transliterated form.

---

### 6.11.1.3 Recording Language of Expression

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

[remainder of instruction unchanged]

---

### 6.16.1.3.1 Serial Number

[1st paragraph unchanged]

Record the caption in a language and script preferred by the agency creating the data if there is a satisfactory equivalent in that language and script.

**Alternative**

Record the caption in the language and script in which it appears on the sources from which it is taken.

[examples unchanged]

[remainder of instruction unchanged]

---

### 7.13.2.3 Recording Script

Record a script used to express the language content of the expression using an appropriate term or terms in a language preferred by the agency creating the data. Select terms from a standard list of names of scripts, if available.

[remainder of instruction unchanged]
2.15.3.1 Scope

[1st paragraph unchanged]

A plate number for notated music sometimes includes initials, abbreviations, or words identifying the publisher and is sometimes followed by a number corresponding to the number of pages or plates. It is sometimes followed by a number corresponding to the number of pages or plates or a number corresponding to an individual page or plate.

[3rd paragraph unchanged]

2.15.3.3 Recording Plate Number for Notated Music

Record a plate number for notated music. If a number is preceded by includes an abbreviation, word, or phrase identifying a publisher, include that abbreviation, word, or phrase as part of the number.

EXAMPLE

2470

St. & B. Ltd. 531

8024. HL.

J. B. 96

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 ▼: An instrument, voice, and/or ensemble for which a musical work was originally conceived.

For guidelines on recording a medium of performance of musical content, see 7.21.

6.15.1.2 Sources of Information

Take information on a medium of performance from any source.

6.15.1.3 Recording Medium of Performance

Record a medium of performance using a term from a standard list, 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 as many terms as are applicable to the resource being described, such as:

a) a term for a specific instrument, voice, or ensemble

EXAMPLE

sitar

soprano voice

tin can ensemble

b) a term for an unspecified instrument, voice, or ensemble

EXAMPLE

instrument

c) a term for an instrument or voice for which only the family is known

EXAMPLE

plucked instrument

female voice

d) a term for an ensemble consisting of the same family of instruments or voices

EXAMPLE

string ensemble

women’s chorus

e) a term for the range or general type of instrument or voice
EXAMPLE

bass instrument

mechanical instrument

and/or

f) a collective term for other media, etc.

EXAMPLE

electronics

Apply these additional instructions, as applicable:

alternative instruments and voices (see 6.15.1.4)

doubling instruments and voices (see 6.15.1.5)

number of parts, performers, etc. (see 6.15.1.6).

Record a medium of performance as a separate element, as part of an access point, or as both. For instructions on recording a medium of performance as part of an authorized access point, see 6.28.1.9—6.28.1.10.

6.15.1.4 Alternative Instruments and Voices

Record terms for alternative instruments and voices.

EXAMPLE

viola

Alternative instrument for clarinet in a sonata for clarinet (or viola) and piano

6.15.1.5 Doubling Instruments and Voices

Record terms for doubling instruments and voices.

EXAMPLE

English horn

Doubling instrument for oboe in a quintet for flute, oboe (doubling English horn), clarinet, French horn, and bassoon

Optional Omission

Omit doubling instruments and voices.

6.15.1.6 Number of Parts, Performers, Etc.

Record the number of parts, performers, hands, and ensembles by applying these instructions, as applicable:

number of parts or performers for each instrument or voice (see 6.15.1.6.1)

number of hands for each instrument (see 6.15.1.6.2)
number of ensembles (see 6.15.1.6.3)
total number of performers (see 6.15.1.6.4)
total number of ensembles (see 6.15.1.6.5).

6.15.1.6.1 Number of Parts or Performers for Each Instrument or Voice

Record the number of parts or performers for each instrument or voice, if it is readily ascertainable.

**EXAMPLE**

- 2 parts  
  *Medium of performance term:* clarinet
- 5 performers  
  *Medium of performance term:* plucked instrument

**Exception**

Record the number of performers for a group of percussion instruments, if it is readily ascertainable.

**EXAMPLE**

- 3 performers  
  *Medium of performance term:* percussion
- 1 performer  
  *Medium of performance term:* sound effects

**Optional Omission**

Omit the number of parts or performers for an instrument or voice if there is only one part or performer for that instrument or voice.

6.15.1.6.2 Number of Hands for Each Instrument

Record the number of hands for each instrument if other than two.

**EXAMPLE**

- 1 hand  
  *Medium of performance term:* piano
- 4 hands  
  *Medium of performance term:* viola

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

6 hands
Medium of performance term: piano. Three performers on 2 pianos

8 hands
Medium of performance term: piano. Four performers on 2 pianos

8 hands
Medium of performance term: marimba. Four performers on 2 marimbas

6.15.1.6.3 Number of Ensembles

Record the number of ensembles for each type of ensemble, if it is readily ascertainable.

Optional Omission
Omit the number of ensembles for a type of ensemble if there is only one ensemble of that type.

6.15.1.6.4 Total Number of Parts or Performers

Record the total number of parts or performers, if it is readily ascertainable.

EXAMPLE

2 performers
Clarinet with vibraphone (doubling harpsichord)

10 performers
Tuba, 3 trumpets, 2 horns, 2 trombones, 1 timpani, and 1 percussion performer

6.15.1.6.5 Total Number of Ensembles

Record the total number of ensembles, if it is readily ascertainable.

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Mapping from old to new numbers

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For the Tools tab of RDA Toolkit:

Medium of Performance

Instruments, Voices, and Ensembles: for use with 6.15.1.3

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

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.

Continuo
Use continuo to identify a continuo part.

Solo Voices
Record an appropriate term from the following list:

- soprano
- mezzo-soprano
- alto
- tenor
- baritone
- bass

Record other terms as appropriate.

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.

MusicWG/4/rev/1 - Revision of RDA 6.28.1.9 and 6.28.1.10, Additions to Access Points Representing Musical Works

Music

Impact: High

Importance: High

6.4.1.3 Recording Date of Work

Record a date of work in terms of the calendar preferred by the agency creating the data.

For works other than treaties, generally record a date of work by giving the year or years alone.

EXAMPLE

1960  
Date of release of a motion picture titled Ocean’s eleven

2001  
Date of release of another motion picture titled Ocean’s eleven

1807  
Date of first publication of a periodical titled The guardian

1990  
Date of release of a motion pictured titled The guardian

1610  
Date of creation of the painting by Artemisia Gentileschi with title Susanna and the elders

1987–1989  
Date of creation of the motion picture Paris is burning. Film was copyrighted in 1990 and shown at festivals that same year, but not released commercially until 1991

1983  
Date of creation of the Stephen Sondheim musical Sunday in the park with George

[3rd–5th paragraphs unchanged]

For instructions on recording a date of work as part of authorized access
points representing special types of works, see additional instructions:

- musical works (6.28.1.9–6.28.1.10)
- legal works (6.29.1.29–6.29.1.30).

[Last paragraph unchanged]

6.5.1.3 Recording Place of Origin of Work

Record a place of origin of work. Record the place name as instructed in chapter 16. Abbreviate the names of countries, states, provinces, territories, etc., as instructed in Appendix B (B.11), as applicable.

**EXAMPLE**

- Boise, Idaho  
  *Place of origin of the monthly* The advocate

- Nairobi, Kenya  
  *Place of origin of the quarterly* The advocate

- Australia  
  *Place of origin of a television program titled* Big brother

- Netherlands  
  *Place of origin of a television program titled* Big brother

- Geneva, Switzerland  
  *Place of origin of the monographic series* Collection "Passé et présent"

[2nd paragraph unchanged]

For instructions on recording a place of origin of work as part of authorized access points representing musical works, see additional instructions at 6.28.1.9–6.28.1.10.

Indicate the source of information by applying the instructions at 5.8.1.3.

6.6.1.3 Recording Other Distinguishing Characteristic of Work

[Instruction unchanged except for the 3rd paragraph below]

For instructions on recording an other distinguishing characteristic of work as part of authorized access points representing special types of works, see additional instructions:

- musical works (6.28.1.9–6.28.1.10)
- legal works (6.29.1.29–6.29.1.30).

6.16.1.3 Recording Numeric Designation of Musical Work

[Instruction unchanged except for the 2nd paragraph below]
Record a numeric designation of musical work as a separate element, as part of an access point, or as both. For instructions on recording a numeric designation of musical work as part of the authorized access point, see 6.28.1.9-6.28.1.10.

= = = = =

6.17.1.3 Recording Key

Record a key if one or more of the following conditions applies:

a) it is commonly identified in reference sources
b) it appears in the composer’s original title or the title proper of the first manifestation
c) it is apparent from the resource described (unless it is known to be transposed in the resource).

EXAMPLE

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

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

A major
Resource described: Scherzo in A for pianoforte / Franz Reizenstein

B♭
Resource described: Symphony in B flat for concert band / Paul Hindemith

F♯ minor
Resource described: Sinfonie für Orgel solo fis-Moll, op. 143 = Symphony for organ solo in F sharp minor / Sigfrid Karg-Elert

Record a key as a separate element, as part of an access point, or as both. For instructions on recording a key as part of the authorized access point, see 6.28.1.9-6.28.1.10.

= = = = =

6.27.1.9 Additional Elements in Authorized Access Points Representing Works

[Instruction unchanged except for the 3rd paragraph below]

For instructions on including additional elements in access points representing special types of works, see:

musical works (6.28.1.9-6.28.1.10)
legal works (6.29.1.29–6.29.1.31).

= = = = =
6.28.1.1  General Guidelines on Constructing Authorized Access Points Representing Musical Works

[Instruction unchanged except for the 5th paragraph below]

Include additional elements in the authorized access point by applying the instructions at 6.28.1.9-6.28.1.10, as applicable.

6.28.1.9  Additional Elements in Authorized Access Points Representing Musical Works with Titles That Are Not Distinctive

Include additional elements in authorized access points if a preferred title for work (see 6.14.2) consists solely of the name of a type, or of two or more types, of composition for a musical work if:

- a preferred title for work (see 6.14.2) consists solely of the name of a type, or of two or more types, of composition
- the elements are needed to distinguish the access point from one that is the same or similar but represents a different work
- the elements are needed to distinguish the access point from one that represents an agent or place.

Include one or more of the following elements, as appropriate:

- medium of performance (see 6.28.1.9.1)
- numeric designation of musical work (see 6.16)
- key (see 6.17)
- form of work (see 6.3)
- date of work (see 6.4)
- place of origin of work (see 6.5)
- other distinguishing characteristic of work (see 6.6).

EXAMPLE

Enesco, Georges, 1881–1955. Sonatas, violin, piano, no. 2, op. 6, F minor
Donizetti, Gaetano, 1797–1848. Adagio e allegro, piano, In. 653, G major
Schubert, Franz, 1797–1828. Tantum ergo (1814)
Schubert, Franz, 1797–1828. Tantum ergo (1821)
Debussy, Claude, 1862–1918. Images, orchestra
Debussy, Claude, 1862–1918. Images, piano
Granados, Enrique, 1867–1916. Goyescas (Opera)
Granados, Enrique, 1867–1916. Goyescas (Piano work)
Bach, Johann Sebastian, 1685–1750. Christ lag in Todesbanden, BWV 4
Bach, Johann Sebastian, 1685–1750. Christ lag in Todesbanden, BWV 695
Bach, Johann Sebastian, 1685–1750. Christ lag in Todesbanden, BWV 718
Cash, Johnny. Man in black (Song)

To distinguish the authorized access point for the musical work from the authorized access point for the autobiography of the same title

Amazing grace (Hymn)

To distinguish the authorized access point for the musical work from the authorized access point for a motion picture of the same title

If a preferred title for work consists solely of the name of a type, or of two or more types, of composition, include a medium of performance, a numeric designation of musical work, and a key, as applicable.

EXAMPLE

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

Donizetti, Gaetano, 1797–1848. Adagio e allegro, piano, In. 653, G major

For a compilation of musical works, record the conventional collective title Selections following the additional elements, as applicable.

EXAMPLE


Exception

If the authorized access point for a compilation of musical works includes a conventional collective title using the name of a type of composition (see 6.14.2.8.3) followed by Selections (see 6.14.2.8.4 alternative), include one or more of the following elements, as appropriate:

a) medium of performance (see 6.28.1.9.1)
b) date of work (see 6.4)
c) place of origin of work (see 6.5)
d) other distinguishing characteristic of work (see 6.6).

Record a medium of performance before the term Selections.

EXAMPLE


If medium of performance, numeric designation of musical work, and key are not sufficient or are not available to distinguish the access point from one that is the same or similar but represents a different work or represents an agent or place, apply the instructions at 6.28.1.9.4.

Record the other elements after the term Selections.

6.28.1.9.1 Medium of Performance

Add a medium of performance (see 6.15) as applicable, in an order preferred by the agency creating the data.
a) voices
b) keyboard instrument if there is more than one non-keyboard instrument
c) the other instruments in score order
d) continuo.

Exceptions

a) Do not add a medium of performance if one or more of the following conditions apply:

i) the medium is implied by the title

EXAMPLE

[Existing examples unchanged]

If, however, a medium of performance is not the one implied by the title, add the medium.

EXAMPLE

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

Rapf, Kurt. Requiem, organ, horns (4), trumpets (4), trombones (3), tuba, percussion

Raff, Joachim, 1822–1882. Sinfonietta, flutes (2), oboes (2), clarinets (2), bassoons (2), horns (2), op. 188, F major

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

Steinkogler, Siegfried. Symphony, guitars (2)

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

EXAMPLE

[1st example replaced by the following; remaining examples unchanged]

Gál, Hans, 1890–1987. Divertimenti, op. 90

One divertimento for bassoon and cello, one divertimento for violin and cello, and one divertimento for violin and viola

iii) the medium was not indicated by the composer

iv) a medium of performance cannot be recorded succinctly and other elements are more useful for identifying the work (e.g., thematic index number or opus number, see 6.16).

EXAMPLE

[Example unchanged]

b) Omit alternative or doubling instruments and voices.
EXAMPLE
Hoffmeister, Franz Anton, 1754–1812. Sonatas, flute, piano, op. 12
Alternative instrument: violin

Holliger, Heinz. Trio, oboe, viola, harp
Doubling instrument: English horn

c) If there is only one part or performer for a particular instrument or voice, or only one ensemble, record the term for the instrument, voice, or ensemble in the singular. Do not add the number of parts or performers.

EXAMPLE
Ablóniz, Miguel. Bossa nova, guitar
For solo guitar

For solo trombone and a wind ensemble

d) If there is more than one part or performer for a particular instrument or voice, record the term for the instrument or voice in the plural. Do not add the number of parts or performers if the number is implicit in the preferred title.

EXAMPLE
Boccherini, Luigi, 1743–1805. Duets, violins, G. 58, A major
Atterberg, Kurt, 1887–1974. Quartets, violins, viola, cello, no. 2, op. 11
Rosetti, Antonio, approximately 1750–1792. Quartets, clarinets, horns, M. B17, E♭ major
but
White, Ian, 1955–. Quintets, euphoniums (3), tubas (2)
Aladov, N. (Nikolai), 1890–1972. Scherzo, flutes (2), clarinets (2)
Lawes, William, 1602–1645. Suites, viols (4), no. 1, C minor

e) Do not add the number of performers for a group of percussion instruments.

EXAMPLE
Glanville-Hicks, Peggy. Sonatas, piano, percussion
For piano and 4 percussionists

f) Do not add the total number of parts, performers, or ensembles.

g) Omit the designation of the key in which an instrument is pitched or terms indicating a range (e.g., alto, tenor, bass).

EXAMPLE
Goehr, Alexander, 1932–. Fantasias, clarinet, piano, op. 3
For clarinet in A and piano

Debussy, Claude, 1862–1918. Rhapsodies, saxophone,
orchestra
For alto saxophone and orchestra

h) For an accompanying ensemble with one performer to a part, record an appropriate term for the ensemble rather than the individual instruments.

EXAMPLE
Thomas, Augusta Read. Concertinos, bassoon, instrumental ensemble
For solo bassoon and accompanying instrumental ensemble

i) Omit solo voices if the medium includes a chorus.

EXAMPLE
Hailstork, Adolphus C. Spirituals, mixed voices, orchestra
For 2 solo sopranos, a chorus of mixed voices, and orchestra

j) If:
the work is not in a "popular" idiom
and
the preferred title for work consists solely of the name of a type, or of two or more types, of composition for solo voice (e.g., Lieder, Mélodies, Songs)
and
the voice is accompanied by anything other than a keyboard stringed instrument alone
then:
add a medium of performance using the name of the accompanying instrument(s) or ensemble(s), followed by the word accompaniment.
If such a work is not accompanied, use unaccompanied.

EXAMPLE
Sor, Fernando, 1778–1839. Songs, guitar accompaniment
For voice and guitar
Hamel, Micha. Lieder, percussion accompaniment
For voice and percussion
Bennett, Sharon. Vocalises, unaccompanied
For unaccompanied voice
Goehr, Alexander, 1932–. Songs, clarinet, viola accompaniment
For voice, clarinet, and viola

Alternative
Apply the individual exceptions for adding a medium of performance according to the policy of the agency creating the data.

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6.28.1.9.2 Numeric Designation of Musical Work
[This instruction has been deleted as a revision to RDA. For further information, see RSC/MusicWG/4/rev/1/Sec final.]
6.28.1.9.3 Key

[This instruction has been deleted as a revision to RDA. For further information, see RSC/MusicWG/4/rev/1/Sec final.]

6.28.1.9.4 Additional Elements in Authorized Access Points When Medium of Performance, Etc. Insufficient, or Not Available

[This instruction has been deleted as a revision to RDA. For further information, see RSC/MusicWG/4/rev/1/Sec final.]

6.28.1.10 Additional Elements in Authorized Access Points Representing Musical Works with Distinctive Titles

[This instruction has been deleted as a revision to RDA. For further information, see RSC/MusicWG/4/rev/1/Sec final.]

6.28.2.4 Two or More Unnumbered Parts Designated by the Same General Term

[Instruction unchanged except for the end of the 1st paragraph below]

then:

include in the authorized access point representing the part one or more of the identifying elements covered in the instructions at 6.28.1.9-6.28.1.10. Include as many as are necessary to distinguish the part.

RareWG/1/rev - Early Printed Resources and Rare Printed Resources

Early Printed Resources

Impact: Medium

Importance: Medium

1.12 Early Printed Resources

RDA contains instructions for the provision of more detailed descriptions for early printed resources. Also apply these instructions, selectively or in full, for any resource determined by an agency to require a more detailed description. This determination may be made for any reason including, but not limited to, age, rarity, fragility, or value as part of a collection.
Glossary

**early printed resource**  A manifestation manufactured using a hand-press method, before the advent of machine printing in approximately 1825-1830 the nineteenth century.

RareWG/2/rev - Revision of RDA 1.8.1 Numbers Expressed as Numerals or as Words

Early Printed Resources

Impact: Medium

Importance: Medium

1.8  **Numbers Expressed as Numerals or as Words**

1.8.1 General Guidelines

[1st-2nd paragraphs unchanged; Alternative becomes Exception]

**Alternative**

**Exception**

*Early printed resources.* For early printed resources, transcribe numbers expressed as numerals or as words in the form in which they appear on the source of information in the following elements:

- Numbering of serials
- Numeric and/or alphabetic designation of first issue or part of sequence
- Chronological designation of first issue or part of sequence
- Numeric and/or alphabetic designation of last issue or part of sequence
- Chronological designation of last issue or part of sequence
- Alternative numeric and/or alphabetic designation of first issue or part of sequence
- Alternative chronological designation of first issue or part of sequence
- Alternative numeric and/or alphabetic designation of last issue or part of sequence
- Alternative chronological designation of last issue or part of sequence
- Date of production
- Date of publication
- Date of distribution
- Date of manufacture
- Numbering within series
Numbering within subseries

Optional Addition

Add the equivalent numerals in the form preferred by the agency creating the data, if considered important for identification. Indicate that the information was taken from a source outside the resource itself (see 2.2.4).

[remainder of instruction and examples unchanged]

RareWG/4/rev - Revision to RDA 3.12 Book Format and related terms

Early Printed Resources

Impact: High

Importance: High

3.12 Book Bibliographic Format

3.12.1 Basic Instructions on Recording Book Bibliographic Format

3.12.1.1 Scope

book bibliographic format ▼: A proportional relationship between a whole sheet in a printed or manuscript resource, and the individual leaves that result if that sheet is left full, cut, or folded.

3.12.1.2 Sources of Information

Use evidence presented by the manifestation itself (or on any accompanying material or container) as the basis for recording a book bibliographic format. Take additional evidence from any source.

3.12.1.3 Recording Book Bibliographic Format

Record a bibliographic format if it can be readily ascertained and is considered important for identification or selection. Use an appropriate term from the following list:

folio
full-sheet
4to
8vo
12mo
16mo
18mo
24mo
32mo
36mo
48mo
64mo
72mo
If none of the terms in the list is appropriate or sufficiently specific, use another concise term to indicate the bibliographic format.

EXAMPLE

royal 8vo
oblong 4to
inverted 12mo

Record details of bibliographic format as instructed at 3.12.1.4.

3.12.1.4 Details of Book Bibliographic Format

details of book bibliographic format: Details of a proportional relationship between a whole sheet in a printed or manuscript resource, and the individual leaves that result if that sheet is left full, cut, or folded.

Record details of bibliographic format if considered important for identification or selection. For sources of information, see 3.12.1.2.

EXAMPLE

Horizontal chain lines
Volume 1 is folio; volume 2 is 12mo

Glossary

4to A bibliographic format consisting of one or more leaves that are 1/4 of the whole sheet.

8vo A bibliographic format consisting of one or more leaves that are 1/8 of the whole sheet.

12mo A bibliographic format consisting of one or more leaves that are 1/12 of the whole sheet.

16mo A bibliographic format consisting of one or more leaves that are 1/16 of the whole sheet.

18mo A bibliographic format consisting of one or more leaves that are 1/18 of the whole sheet.

24mo A bibliographic format consisting of one or more leaves that are 1/24 of the whole sheet.

32mo A bibliographic format consisting of one or more leaves that are 1/32 of the whole sheet.

36mo A bibliographic format consisting of one or more leaves that are 1/36 of the whole sheet.
48mo A bibliographic format consisting of one or more leaves that are 1/48 of the whole sheet.

64mo A bibliographic format consisting of one or more leaves that are 1/64 of the whole sheet.

72mo A bibliographic format consisting of one or more leaves that are 1/72 of the whole sheet.

96mo A bibliographic format consisting of one or more leaves that are 1/96 of the whole sheet.

128mo A bibliographic format consisting of one or more leaves that are 1/128 of the whole sheet.

Book bibliographic format A proportional relationship between a whole sheet in a printed or manuscript resource, and the individual leaves that result if that sheet is left full, cut, or folded.

details of book bibliographic format Details of a proportional relationship between a whole sheet in a printed or manuscript resource, and the individual leaves that result if that sheet is left full, cut, or folded.

eighteenmo 18mo▼

folio A book bibliographic format consisting of one or more leaves that are 1/2 of the whole sheet.

full-sheet A bibliographic format consisting of one or more sheets that have not been cut or folded.

ninety-sixmo 96mo▼

octodecimo 18mo▼

one hundred twenty-eighthmo 128mo▼

seventy-twomo 72mo▼

thirty-sixmo 36mo▼
3.4.5.2 Single Volume with Numbered Pages, Leaves, or Columns
[1st-3rd paragraphs unchanged]

Exceptions
[1st paragraph unchanged]

If required for identification or selection, record more precise information about pagination, blank leaves, or other aspects of collation: either expand the extent (if this can be done succinctly) or make a note (see 3.21.2.9 3.21.2.11).

[remainder of exceptions unchanged]

[remainder of instruction unchanged]

3.4.5.3.2 Inessential Matter
[1st paragraph unchanged]

Exception
[1st paragraph & example box unchanged]

Otherwise, make a note (see 3.21.2.9 3.21.2.11).

3.4.5.14 Single Sheet
[1st-2nd paragraphs and example boxes unchanged]

Exception
[1st-2nd paragraphs and example box unchanged]

Provide details of the sheet’s layout (including the numbering of the panels) in a note if considered important for identification or selection (see 3.21.2.9 3.11.1.4).
3.11.1.4 Details of Layout

[1st-2nd paragraphs unchanged]

EXAMPLE

[three examples unchanged; 4th example added as below]

Folded sheet has 4 unnumbered panels on each side when unfolded

3.21.2.9 Early Printed Resources

[This instruction has been deleted as a revision to RDA. For further information, see RSC/RareWG/5/rev/Sec final.]

3.21.2.11 Other Details of Extent

[1st paragraph and 1st example box unchanged]

Make notes on aspects of collation, if considered important for identification or selection.

EXAMPLE

Signatures: A–Z⁸, ²A–M⁸

Signatures: ¹⁴ ²–⁴⁸

Signatures: A–T⁴; T4 is blank

Signatures: a–g² A–3P²; 2M1 is missigned “Nh”