

Access points representing musical works (RDA 6.28.1.1-6.28.1.8)

[Music Cataloging at Yale](#) [1] ? [Preferred titles](#) [2]

See also [Additions to access points representing musical works](#) [3] (RDA 6.28.1.9-6.28.1.10)

[Authorized access point representing a part or parts of a musical work](#) [4] (RDA 6.28.2)

[Access points representing musical expressions](#) [5] (RDA 6.28.3)

An access point is a name, term, code, etc., under which information pertaining to a specific entity will be found.

These instructions cover:

- a. [musical works with lyrics, libretto, text, etc.](#) (6.28.1.2)
- b. [pasticcios, ballad operas, etc.](#) (6.28.1.3)
- c. [works composed for choreographic movement](#) (6.28.1.4)
- d. [adaptations of musical works](#) (6.28.1.5)*
- e. [operas and other dramatic works with new text and title](#) (6.28.1.6)
- f. [cadenzas](#) (6.28.1.7)
- g. [musical scores and incidental music for dramatic works, etc.](#) (6.28.1.8)

These instructions do *not* cover:

- ° music that is officially prescribed as part of a liturgy
- ° librettos and other texts for musical works

LC-PCC PS: Do not make an addition to the authorized access point when one or more instrumental parts for a work or a compilation of works by one composer are published separately. Use the same authorized access point that would be used for a score or a complete set of parts.

[Best practices for music cataloging](#) [6]: Follow LC-PCC PS.

* [Best practices for music cataloging](#) [6]: Album compilations (audio recordings) can be candidates for category d only when the performer(s) associated with them are judged to be creators at the album level, thereby warranting the use of a 1XX field in the bibliographic record. The mere fact that a performer is prominently named in a resource is not sufficient justification for deeming that performer to be a creator, and thus the aggregate work to be a derivation subject to this rule. ...

[A]pply this rule to album compilations according to the following criteria, regardless of genre:

- 1) Do all of the component works in the compilation meet the definition given in category d?
and
- 2) Does the compilation as a whole constitute a distinct artistic creation of the performer(s)?

If the above criteria do not apply, and in cases of doubt, apply 6.27.1.4 and identify the album compilation by title.

[\(6.28.1.2\) Musical works with lyrics, libretto, text, etc](#)

For a musical work that includes words in the form of lyrics, * a libretto, * text, etc. (e.g., a song, opera, musical comedy), construct the authorized access point representing the work by combining (in this order):

- ° the authorized access point representing the composer of the music
- ° the [preferred title](#) [7] for the work

* Libretto vs. lyrics:

Libretto = the words of an opera or other musical stage work, or an oratorio.

Lyrics = the words of a popular song, including a song or songs from a musical

Music Bibliographic Access Section (MBAS), Music Division, Library of Congress interim* best practice to follow when encountering access points for operas, musicals, etc. for which the music and libretto is by the same creator:

Due to the intense retroactive BFM required by RDA instructions for creator access points of operas, musicals, etc. (6.27.1.2, 6.27.4.2, 6.28.1.2, 6.28.1.10, 6.28.3.5), MBAS, in consultation with PSD, has devised the following interim* instructions for constructing and updating these access points. These directions illustrate how one group of catalogers is dealing with the issue; they are not necessarily directions for others to follow.

Access points representing musical works (RDA 6.28.1.1-6.28.1.8)

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If the creator of an opera, musical, etc. is responsible for both music and libretto, do not follow the RDA instructions to differentiate access points for the music and for the libretto via qualifiers "(Opera)" and "(Libretto)." Instead, continue to structure and record these access points as under AACR2.

For newly created access points:

- follow AACR2 for structure
- do NOT code the authority record "rda"
- employ new MARC fields as applicable
- include 667 note reading: "This AACR2 1XX field should be used in RDA records pending a formal review of RDA instructions for composer-librettist authorized access points."

For unavoidable 1XX changes to existing access points:

- follow AACR2 for structure
- do NOT code the authority record "rda"
- employ new MARC fields as applicable
- include 667 note reading: "This AACR2 1XX field should be used in RDA records pending a formal review of RDA instructions for composer-librettist authorized access points."

*The RDA instructions for authorized access points of this type will be reviewed by the RDA Music Joint Working Group. Should a change be desired, the Group will submit a change request to the JSC. It may also happen that North American constituencies agree to an LC-PCC PS addressing these instructions. Changes may involve different instructions for retrospective NARs vs. new authorities or may require changes in coding, e.g., recoding "‡s Libretto" to "‡p Libretto."

Source: edited from a message on NMP-L, the listserv for the NACO-Music Project, 5/10/2013, from Joe Bartl, Head, Music Bibliographic Access Section, Music Division, Library of Congress

Update of 8/8/2013: NACO Music Project Coordinator Mark Scharff announced on NMP-L that the NACO Music Project Advisory Committee recommendation is to follow LC practice given above.

[\(6.28.1.3\) Pasticcios \[8\]](#), [ballad operas \[9\]](#), etc.

RD	authorized access point:
A	
6.2 original	construct the authorized
8.1.composition:	access point representing
3.1 the music of a	the work by combining (in
pasticcio was	this order):
especially	◦ the authorized access
composed for it	point representing the
	composer who is named first
	either in resources
	embodying the work or in
	reference sources
	◦ the preferred title [7] for
	the work
6.2 previously	construct the authorized
8.1.existing	access point by using
3.2 compositions:	◦ the preferred title [7] for
previously	the work
existing	
ballads, songs,	
arias, etc., by	
various	
composers	
6.2 compilation of	use the authorized access
8.1.excerpts: a	point representing the work
3.3 compilation of	from which the excerpts were
musical	taken
excerpts from a	
pasticcio,	

- ballad opera,
etc.
- 6.2 single excerpt: construct the access point representing the work by combining (in this order):
- 8.1.
- 3.4
 - composer is known:
 - the authorized access point representing the composer of the excerpt
 - the [preferred title](#) [7] for the excerpt
 - composer is unknown:
 - the [preferred title](#) [7] for the excerpt

[\(6.28.1.4\) Musical works composed for choreographic movement](#)

For a musical work composed for choreographic movement, such as a ballet or pantomime, construct the authorized access point representing the work by combining (in this order):

- the authorized access point representing the composer of the music
- the [preferred title](#) [7] for the work

[\(6.28.1.5\) Adaptations of Musical Works](#)

For an adaptation that falls into one or more of the following categories:

- arrangements described as freely transcribed, based on, etc., and other arrangements incorporating new material
- paraphrases of various works or of the general style of another composer
- arrangements in which the harmony or musical style of the original has been changed
- performances of musical works involving substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer or performers
- any other distinct alteration of another musical work.

In case of doubt about whether a work is an arrangement, etc., or an adaptation, treat it as an arrangement, etc. (6.28.3.2)

authorized access point:

- one composer: construct the authorized access point representing the work by combining (in this order):
- the authorized access point representing the composer of the music
 - the [preferred title](#) [7] for the work
- two or more composers have collaborated: construct the authorized access point according to 6.27.1.3 (collaborative works) using
- the authorized access point representing the person with principal responsibility
 - the [preferred title](#) [7] for the work
- the adaptation is commonly cited by title: use the [preferred title](#) [7] for the adaptation as the authorized access point representing the work

[\(6.28.1.6\) Operas and other dramatic works with new text and title](#)

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

- the authorized access point representing the original work
- the title of the adaptation, enclosed in parentheses

[\(6.28.1.7\) Cadenzas](#)

Construct the authorized access point representing the work by combining (in this order):

- the authorized access point representing the composer of the cadenza
- the [preferred title](#) [7] for the cadenza

If the cadenza does not have its own title, devise a title by applying the instructions at 2.3.2.1 and 2.3.2.11 (Devised titles for music):

If the resource itself bears no title, and a title cannot be found in any of the other sources of information specified under [2.2.4](#) [10], devise a brief descriptive title that includes, as applicable:

- medium of performance,
- numeric designation (e.g., serial number, opus number),

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- key,
- and/or other distinguishing characteristic.

(6.28.1.8) Music and incidental music for dramatic works, etc.

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

- the authorized access point representing the composer of the music
- the [preferred title](#) [7] for the work

Source URL: <https://web.library.yale.edu/cataloging/music/accpoinworks>

Links

[1] <http://web.library.yale.edu/cataloging/music> [2] <http://web.library.yale.edu/cataloging/music/preferred-titles> [3] <http://web.library.yale.edu/cataloging/music/accpoinstadd> [4] <http://web.library.yale.edu/cataloging/music/accpoinstpart> [5] <http://web.library.yale.edu/cataloging/music/accpoinstsexp> [6] http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2015/RDA_Best_Practices_for_Music_Cataloging_v1.1-150217.pdf [7] <http://web.library.yale.edu/cataloging/music/preftitles> [8] <http://en.wikipedia.org/wiki/Pasticcio> [9] http://en.wikipedia.org/wiki/Ballad_opera [10] <http://web.library.yale.edu/cataloging/music/prefsource#2.2.4>