

## Access points representing musical expressions (RDA 6.28.3)

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

See also [Access points representing musical works](#) [3] (RDA 6.28.1.1-6.28.1.8)

[Additions to access points representing musical works](#) [4] (RDA 6.28.1.9-6.28.1.11)

[Authorized access point representing a part or parts of a musical work](#) [5] (RDA 6.28.2)

This applies to the following types of musical expression:

- [arrangements, transcriptions, etc.](#) (6.28.3.2)
- [added accompaniments, etc.](#) (6.28.3.3)
- [sketches](#) (6.28.3.4)
- [vocal and chorus scores](#) (6.28.3.5)
- [translations](#) (6.28.3.6)
- other types of musical expressions (6.27.3)

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

### [\(6.28.3.2\) Arrangements, transcriptions, etc.](#)

#### [\(6.28.3.2.1\) Arrangements of of "classical," etc. music](#)

Apply to an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) if the arrangement, transcription, etc., falls into one or more of the following categories:

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

Construct the access point for an arrangement, etc. of a work or part or parts of a work, broadly speaking, in the category of "serious," "classical," or "art" music:

- the authorized access point representing the original work ([6.28.1.1-6.28.1.8](#) [3] and [6.28.1.9-6.28.1.11](#) [4]) or part or parts of the work ([6.28.2](#) [5]), as applicable
- the term *arranged*

Apply this instruction also to a transcription by the original composer.

#### **Example:**

Concertos, ‡m cello, orchestra, ‡n op. 104, ‡r B minor; ‡o arranged.

**LC-PCC PS:** LC practice: When identifying an expression not already represented by a name authority record, do not add another characteristic to differentiate one such expression from another expression (e.g., do not differentiate one arrangement of Berlioz' *Corsaire* from another arrangement). Other elements in LC's bibliographic record (e.g., date, medium of performance) are available to the user for selecting a specific expression if desired; RDA 0.6.3 allows differentiating characteristics to be recorded as separate elements or as part of the authorized access points. If there is a name authority record with an authorized access point for an expression that includes an additional characteristic LC would not have added, use the form of the access point in that authority record; this action is consistent with the LC/PCC policy of using authorized access points in existing name authority records.

#### [\(6.28.3.2.2\) Arrangements of of "popular" music](#)

Construct the access point for an arrangement, etc. of a work or part or parts of a work, broadly speaking, in the category of music in the "popular" idiom (e.g., rock, jazz):

- the authorized access point representing the original work ([6.28.1.1-6.28.1.8](#) [3] and [6.28.1.9-6.28.1.11](#) [4]) or part or parts of the work ([6.28.2](#) [5]), as applicable
- the term *arranged*
  - *only* when the resource is
    - » an instrumental work arranged for vocal or choral performance
  - or**
  - » a vocal work arranged for instrumental performance

#### [\(6.28.3.3\) Added accompaniments, etc.](#)

If an instrumental accompaniment or additional parts have been added to a work or part or parts of a work, use the authorized access point representing the original work ([6.28.1.1-6.28.1.8](#) [3] and [6.28.1.9-6.28.1.11](#) [4]) or part or parts of the work ([6.28.2](#) [5]), as applicable

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### **LC-PCC PS:** LC practice:

- ° Do not add *arranged* to the preferred title for a musical work to which an accompaniment or other parts have been added with no alteration of the original music
- ° For notated music, classify the resource as an arrangement, assign subject headings for both the expanded and the original media of performance, and add "Arranged" to the subject heading for the expanded version.

### **(6.28.3.4) Sketches**

Construct the authorized access point for a work or part or parts of a work consisting of a composer's sketches by combining (in this order):

- ° the authorized access point representing the completed work
- ° the term *Sketches* following the preferred title for the whole work

### **(6.28.3.5) Vocal and choruses scores**

Construct the authorized access point for a vocal score or a chorus score by combining (in this order)::

- ° the authorized access point representing the original work ( [6.28.1.1-6.28.1.8](#) [3] and [6.28.1.9-6.28.1.11](#) [4]) or part or parts of the work ([6.28.2](#) [5])
- ° one of the following terms, as applicable: *Vocal score(s)* or *Chorus score(s)*

### **(6.28.3.6) Translations**

When the text of a vocal work (or part or parts of a vocal work) is a translation or the texts of all the works in a compilation are translations:

construct the authorized access point by adding the name of the language to the authorized access point representing the work, part or parts, or compilation, as applicable. Record the name of the language by applying the instructions at 6.11.

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

**LC-PCC PS:** LC practice: If the resource described contains expressions of the same musical work in more than one language, identify an expression in a language different from that of the original expression by adding the name of the language in subfield \$I to the authorized access point. When the original expression and one translation are in a compilation, give an analytical authorized access point for each expression. If a compilation contains the original expression and more than one translation, give analytical authorized access points for the original expression and at least one translation. See the **LC-PCC PS** for 6.27.3.:

Identify an expression in a language different from that of the original expression by adding the name of the language in subfield \$I to the authorized access point for the work.

When the original expression and one translation are in a compilation, give an analytical authorized access point for each expression. If a compilation contains the original expression and more than one translation, give analytical authorized access points for the original expression and at least one translation.

### **Example:**

2013568182

100 1\_ Smetana, Bedřich, †d 1824-1884, †e composer.

240 10 Prodaná nevěsta. †p Ten lásky sen. †l English

500 \_\_ English and Czech words; translated from Czech.

700 12 Smetana, Bedřich, †d 1824-1884. †t Prodaná nevěsta. †p Ten lásky sen. †l Czech.

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

### **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/accpointsworks>

[4] <http://web.library.yale.edu/cataloging/music/accpointsadd>

[5] <http://web.library.yale.edu/cataloging/music/accpointspart>

[6] [http://bcc.musiclibraryassoc.org/BCC-](http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2015/RDA_Best_Practices_for_Music_Cataloging_v1.1-150217.pdf)

[Historical/BCC2015/RDA\\_Best\\_Practices\\_for\\_Music\\_Cataloging\\_v1.1-150217.pdf](http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2015/RDA_Best_Practices_for_Music_Cataloging_v1.1-150217.pdf)