



## Music Library Association Best Practices for Music Cataloging Using RDA and MARC21 for Chapter 6: Identifying Works and Expressions

### MLA BP FOR 6.0 RDA

## PURPOSE AND SCOPE

The guidelines and encoding examples below generally pertain to authority records for individual works, unless otherwise indicated. For authority records representing compilations of works (e.g., “Piano music”) or classes of expressions (e.g., “Kartinki s vystavki; arranged”), MLA recommends encoding only those elements which pertain to all works/expressions that can be represented by that access point.

MLA recommends recording all elements that are readily ascertainable when creating or enhancing authority records for individual works. <sup>1</sup>

In most cases, however, these guidelines are equally applicable to bibliographic records for manifestations embodying a single work/expression. The recording of work/expression attributes in separate MARC fields (i.e., encoding data in fields 046 and 380-384 in addition to formulating access points) in bibliographic records is largely a matter to be decided by individual cataloging agencies. <sup>2</sup> The utility of such fields, and the feasibility of encoding them, depends on the presence of authority records for the relevant works and/or expressions and the number of works embodied within a resource, respectively.

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<sup>1</sup> Consult the *Descriptive Cataloging Manual, Z1. Name and Series Authority Records* for general guidelines in encoding data in authority records.

<sup>2</sup> Library of Congress’s practice is described here .

### MLA BP FOR 6.3 RDA

## FORM OF WORK

*MLA recommendation:* If giving form of work as a component of an access point (i.e., preferred titles consisting of the name of one or more type of composition), routinely also record form of work in a 380 field. For other works, record form of work separately in a 380 field if readily ascertainable. Prefer controlled vocabulary such as *Library of Congress Genre/Form Terms for Library and Archival Materials* (LCGFT). For consistency, capitalize the first term.

100 1\_ Bach, Johann Sebastian, 1685-1750. \$t Masses, \$n BWV 234, \$r A major

380 \_\_ Masses \$2 lcgft

110 2\_ Green Day (Musical group). \$t American idiot (Musical)

380 \_\_ Musicals \$2 lcgft

100 1\_ Mendelssohn-Bartholdy, Felix, \$d 1809-1847. \$t Hebriden

380 \_\_ Overtures \$2 lcgft

100 1\_ Shepherd, Adaline, \$d 1883-1950. \$t Pickles and peppers

380 \_\_ Ragtime music \$2 lcgft

When terms do not come from a controlled vocabulary, use the singular form.

100 1\_ Bartók, Béla, \$d 1881-1945. \$t Sonatinas, \$m piano \$n (1915)

380 \_\_ Sonatina

Do not record in a 380 field types of composition terms that are:

terms indicating a number of performers (e.g. Duets)

tempo markings (e.g., Allegros)

other generic terms that do not convey formal characteristics (e.g., Pieces, Music).

### MLA BP FOR 6.4 [RDA](#)

## DATE OF WORK

*MLA recommendation:* Record date of work as a data element in 046 \$k (and \$l as appropriate) if readily ascertainable. <sup>3</sup> See [6.28.1.9.4 RDA](#) and [6.28.1.10.1 RDA](#) for instructions on giving date of work as a component of an access point (i.e., to distinguish two works with the same preferred title).

046 \_\_ \$k 1947

100 1\_ Antheil, George, \$d 1900-1959. \$t Sonatas, \$m piano, \$n no. 3 (1947)

046 \_\_ \$k 1927 \$l 1928

100 1\_ Thomson, Virgil, \$d 1896-1989. \$t Four saints in three acts

046 \_\_ \$k 1884 \$l 1889

100 1\_ Puccini, Giacomo, \$d 1858-1924. \$t Edgar

*Composed 1884-1889; revised 1889-1892; revised 1905.*

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<sup>3</sup> See here [☑](#) for guidance on inputting dates using the Extended Date Time Format.

### MLA BP FOR 6.5 RDA

## PLACE OF ORIGIN OF THE WORK

*MLA recommendation:* In authority records for works, record place of origin of the work in 370 \$g if readily ascertainable. Record country or local place within a country, as appropriate.

100 1\_ Peterson, Marvin Hannibal. \$t Dear Mrs. Parks

370 \_\_ \$g United States

100 1\_ Cavalli, Pier Francesco, \$d 1602-1676. \$t Calisto

370 \_\_ \$g Venice (Italy)

MLA BP FOR 6.9 RDA

## CONTENT TYPE

*MLA recommendation:* In addition to recording content type for the primary content, record content type(s) associated with any substantial accompanying material that is described in 300 \$e or in a separate 300, as follows. If deemed useful for identification or access, record content type(s) associated with accompanying material that is described in 500 note.

*Books or scores issued with audio/video carriers:* Encode in a separate 336 field. Also encode a 006 field.

006 jsynn#####n  
 336 text \$2 rdacontent  
 336 performed music \$2 rdacontent

*Audio/video carriers with substantial accompanying volume of text (insert, booklet, etc.):* Encode in a separate 336 field.

336 performed music \$2 rdacontent  
 336 text \$2 rdacontent

If a score contains significant textual matter (e.g., critical commentary, libretto, preface), record “text” in a separate 336 field. Do not record “text” in a separate 336 field merely to represent words which underlay the notated music.

For resources with multiple carrier types, if deemed useful for identification or selection, specify the carrier to which the term refers in 336 \$3.

300 1 audio disc (48 min., 17 sec.) ; \$c 4 3/4 in.  
 300 1 videodisc (1 hr., 3 min., 25 sec.) : \$b color ; \$c 4 3/4 in.  
 336 performed music \$2 rdacontent \$3 audio disc  
 336 two-dimensional moving image \$2 rdacontent \$3 videodisc

## MLA BP FOR 6.10 RDA

# DATE OF EXPRESSION

*MLA recommendation:* Generally do not record date of expression in a 046 field, in either bibliographic or authority records. In bibliographic records for scores, the date of expression can be inferred from the date of publication and/or copyright date. In bibliographic records for audio recordings, date of expression is usually equivalent to date of capture (see 7.11.3 RDA ).

## MLA BP FOR 6.10.1.3 RDA

# RECORDING DATE OF EXPRESSION

*MLA recommendation:* Follow LC-PCC PS .

## MLA BP FOR 6.11 RDA

# LANGUAGE OF EXPRESSION

*MLA recommendation:* Routinely record language for the following linguistic content:

- a) Text underlying printed music (scores) (008/35-37, 041 \$a, 546)
- b) Sung or spoken text (audio recordings) (008/35-37, 041 \$d, 546)
- c) Text presented separately (e.g., librettos) (041 \$e, 500 or 546)
- d) Subtitles (041 \$j, 546)
- e) Language of accompanying text (e.g., critical commentary, program notes) (041 \$g, 500 or 546)

If readily ascertainable, also record:

- a) Original language of printed, sung or spoken text (041 \$h, 500)
- b) Original language of text presented separately (e.g., librettos) (041 \$n)
- c) Original language of accompanying text (041 \$m)

Routinely encode language in 008/35-37 and 041 as applicable. Optionally, explain the language content in a 546 and/or 500 field as appropriate (see mappings given in the list above), if deemed useful for identification or selection.

041 0\_ \$d arm \$d cau \$d geo \$d tur \$e arm \$e cau \$e geo \$e tur \$g cau \$g eng \$g geo \$g ger

546 \_\_ Sung in Turkish, Georgian, Laz, Hemshin, and Mingrelian.

500 \_\_ Turkish, Georgian, Laz, Hemshin and Mingrelian lyrics and notes in Turkish, English, German, Laz, and Georgian inserted in container.

041 0\_ \$d frm \$d ita \$d lat \$e dut \$e eng \$e fre \$e frm \$e lat \$e ita \$n frm \$n ita \$n lat \$g eng \$g fre \$g ger \$g ita

546 \_\_ Sung in Italian, Middle French and Latin.

500 \_\_ Italian, Middle French, and Latin lyrics with French, Dutch and English translations and program notes in French, Dutch, English and German inserted in container.

041 1\_ swe \$a ger \$h ice \$g swe \$g ger

546 \_\_ Swedish and German words.

500 \_\_ Text originally in Icelandic. Performance notes in Swedish and German; German translation of the text by Fritz Tutenberg.

### MLA BP FOR 6.11.1.3 RDA

## RECORDING LANGUAGE OF EXPRESSION

*MLA recommendation:* Follow **LC-PCC PS** .

### MLA BP FOR 6.13 RDA

## IDENTIFIER FOR THE EXPRESSION

*MLA recommendation:* If feasible and readily ascertainable, record an International Standard Recording Code (ISRC) associated with a specific audio recording, in a bibliographic record.

024 0\_ BRBMG0300729

### MLA BP FOR 6.14.2.2 [RDA](#)

## PREFERRED TITLE FOR A MUSICAL WORK--SOURCES OF INFORMATION

A list of commonly-used reference sources is available here [☑](#). There is no priority order of reference sources, and the most appropriate source(s) to consult will vary based on the work.

### MLA BP FOR 6.14.2.3.1 [RDA](#)

## MUSICAL WORKS CREATED AFTER 1500

*MLA recommendation:* For titles consisting solely of the name of one type of composition, evaluate evidence in resources embodying the work and reference sources broadly. Reference sources include, but are not limited to, music encyclopedias, thematic catalogs and other bibliographies, and authorized access points for similar works by the same composer found in the Library of Congress/NACO Authority File. In some cases, a preponderance of evidence will support a preferred title in a language other than the original language used by the composer.

100 1\_ Beethoven, Ludwig van, \$d 1770-1827. \$t Gesänge, \$n op. 75

400 1\_ Beethoven, Ludwig van, \$d 1770-1827. \$t Songs, \$n op. 75

*Titles on resource: Sechs Gesänge = Six songs : op. 75*

*Title in Kinsky: Sechs Gesänge für eine Singstimme mit Klavierbegleitung, opus 75*

*Title in Grove Music Online: Six songs, op. 75*

*Original language chosen for the preferred title*

BUT

100 1\_ Bartók, Béla, \$d 1881-1945. \$t Quartets, \$m violins (2), viola, cello, \$n no. 1, op. 7

400 1\_ Bartók, Béla, \$d 1881-1945. \$t Négyesek, \$m violins (2), viola, cello, \$n no. 1, op. 7

*Titles on resource: I vonósnégyes = Streichquartett Nr. 1 = String quartet no. 1 : op. 7*

*Title in Somfai: String quartet no. 1, op. 7*

*Title in Grove Music Online: String quartet no. 1, op. 7*

*Title in Antokoletz: I vonósnégyes [String quartet no. 1] op. 7*

*Preferred title chosen for other Bartok string quartets already present in the LCNAF: Quartets  
English language chosen for the preferred title*


### MLA BP FOR 6.14.2.5.1 RDA

## RECORDING THE PREFERRED TITLE FOR A MUSICAL WORK--OMISSIONS

*MLA recommendation:* For pre-twentieth century works, normally consider phrases such as "a due," "a cinque" to be statements of medium of performance and omit them when recording the preferred title according to this instruction.

### MLA BP FOR 6.14.2.5.2 RDA

## PREFERRED TITLE CONSISTING SOLELY OF THE NAME OF ONE TYPE OF COMPOSITION

*MLA recommendation:* To determine whether the title in question meets the condition of the instruction, i.e., whether it is a generic type of composition, consult the alphabetical list at *Types of Composition for Use in Authorized Access Points for Music*  or other reference sources. Do not consider such titles as "Double concerto," "Trippelkonzert", etc. to be names of types of compositions.

When a composer uses a word which is normally the name of a type of composition as the title of a work which is definitely not a work of the type designated by the word, do not consider the title to be the name of a type of composition.



100 1\_ Poulenc, Francis, \$d 1899-1963. \$t Aubade

*Title: Aubade : concerto chorégraphique pour piano et 18 instruments.*

A title consisting of two words, each of which alone would be the name of a type of composition, may in combination produce a distinctive title. Generally treat such a compound title as a distinctive title.

100 1\_ Nielsen, Carl, \$d 1865-1931. \$t Humoreske-bagateller

#### MLA BP FOR 6.14.2.5.2.1 [RDA](#)

## CHOICE OF LANGUAGE

*MLA recommendation:* Follow [LC-PCC PS](#).

Consult the alphabetical list at *Types of Composition for Use in Authorized Access Points for Music* [☑](#) to determine if the type term in question is treated as cognate with a type term in English, and for possible additional instructions regarding that type term. If the type term is not reflected in the list, submit a request for review to the MLA Vocabularies Subcommittee representative identified on the *Types* website.

The MLA Vocabularies Subcommittee defines the word "cognate" using the *Oxford English dictionary* definition: "Coming naturally from the same root, or representing the same original word, with differences due to the subsequent separate phonetic development." Reasonable research will be undertaken to determine cognate status. In cases of inconclusive or conflicting evidence, the type term will not be treated as cognate with an English term.

#### MLA BP FOR 6.14.2.7 [RDA](#)

## RECORDING THE PREFERRED TITLE FOR A PART OR PARTS OF A MUSICAL WORK

*MLA recommendation:* Use Arabic numerals.

MLA BP FOR 6.14.2.7.1.2 [RDA](#)

## RECORDING THE PREFERRED TITLE FOR A PART OR PARTS OF A MUSICAL WORK--ONE PART-- PART IDENTIFIED ONLY BY A TITLE OR OTHER VERBAL DESIGNATION

*MLA recommendation:* If the part is a movement identified by its tempo marking, and the movement includes one or more tempo changes, use the initial tempo marking as the preferred title, unless the work has become known by another tempo marking for the movement in resources embodying the work or in reference sources.

MLA BP FOR 6.14.2.7.2 ALTERNATIVE [RDA](#)

## RECORDING THE PREFERRED TITLE FOR A PART OR PARTS OF A WORK-- TWO OR MORE PARTS

*MLA recommendation:* Generally follow the alternative. If deemed useful for identification or access, also give separate access points for individual movements, arias, etc. embodied in the resource.

- 100 1\_ Mozart, Wolfgang Amadeus, \$d 1756-1791, \$e composer.
- 240 10 Don Giovanni. \$k Selections
- 245 10 Don Giovanni : \$b highlights / \$c Mozart ; libretto, Lorenzo da Ponte.
- 505 0\_ Madamina, il catalogo è questo (6:01) -- Là ci darem la mano (3:28) -- Don Ottavio, son morta ... Or sai chi l'onore (6:33) -- Dalla sua pace (4:18) -- Finch'han dal vino (1:26) -- Batti, batti, o bel Masetto (4:01) -- Deh, vieni alla finestra (1:57) -- Vedrai, carino (3:47) -- Il mio tesoro (5:05) -- In quali eccessi ... Mi tradi (6:07) -- Crudel! Ah no, mio bene ... Non mi dir (7:33) -- Finale (12:41).
- 700 12 \$i Container of (work): \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Madamina, il catalogo è questo.
- 700 12 \$i Container of (work): \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Là ci darem la mano.
- 700 12 \$i Container of (work): \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Don Ottavio, son morta.
- 700 12 \$i Container of (work): \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Dalla sua pace.
- 700 12 \$i Container of (work): \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Finch'han dal vino.
- 700 12 \$i Container of (work): \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Batti, batti, o bel Masetto.
- 700 12 \$i Container of (work): \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Deh, vieni alla finestra.
- 700 12 \$i Container of (work): \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Vedrai, carino, se sei buonino.
- 700 12 \$i Container of (work): \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Mio Tesoro.
- 700 12 \$i Container of (work): \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p In quali eccessi.

700 12 \$i Container of (work): \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Crudele? Ah no, mio bene.

700 12 \$i Container of (work): \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Finale.


#### MLA BP FOR 6.14.2.8.2 RDA

## COMPILATIONS OF MUSICAL WORK-- COMPLETE WORKS FOR ONE BROAD OR SPECIFIC MEDIUM

*MLA recommendation:* Use only medium terms established in *Library of Congress Subject Headings* (LCSH) or *Library of Congress Medium of Performance Thesaurus for Music* (LCMPT).

#### MLA BP FOR 6.14.2.8.3 RDA

## COMPILATIONS OF MUSICAL WORKS-- COMPLETE WORKS OF A SINGLE TYPE OF COMPOSITION FOR ONE SPECIFIC MEDIUM OR VARIOUS MEDIA

*MLA recommendation:* Prefer terms from the *Library of Congress Genre/Form Terms for Library and Archival Materials* (LCGFT), omitting parenthetical qualifiers if present. If none of those terms are suitable, use terms from *Types of Compositions for Use in Authorized Access Points for Music: A Manual for Use with RDA* .

### Ballets

*LCGFT term: Ballets (Music)*

MLA BP FOR 6.14.2.8.4 ALTERNATIVE RDA

## COMPILATIONS OF MUSICAL WORKS-- INCOMPLETE COMPILATIONS

*MLA recommendation:* Generally follow LC-PCC PS for the alternative. If deemed useful for identification or access, also give separate access points for all individual works embodied in the resource.

100 1\_ Haydn, Joseph, \$d 1732-1809, \$e composer.

240 10 Symphonies. \$k Selections

505 0\_ No. 3 in G major -- No. 14 in A major -- No. 15 in D major -- No. 17 in F major -- No. 19 in D major -- No. 20 in C major -- No. 25 in C major -- No. 33 in C major -- No. 36 in E flat major -- No. 108 (Partita) in B flat major.

100 1\_ Hindemith, Paul, \$d 1895-1963, \$e composer.

240 10 Sonatas. \$k Selections

505 0\_ Oboe sonata -- Clarinet sonata -- English horn sonata -- Flute sonata.

700 12 \$i Container of (work): \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas, \$m oboe, piano.

700 12 \$i Container of (work): \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas, \$m clarinet, piano.

700 12 \$i Container of (work): \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas, \$m English horn, piano.

700 12 \$i Container of (work): \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas, \$m flute, piano.

## MLA BP FOR 6.15 RDA

# MEDIUM OF PERFORMANCE

*MLA recommendation:* If recording medium of performance as a component of an access point, routinely also record medium of performance as a separate element, in a 382 field. For other works, record medium of performance in a 382 field if readily ascertainable. <sup>4</sup>

100 1\_ Call, Leonhard von, \$d 1767-1815. \$t Serenades, \$m flute, viola, guitar, \$n op. 5, \$r C major

382 0\_ flute \$n 1 \$a guitar \$n 1 \$a viola \$n 1 \$s 3 \$2 lcmpt

100 1\_ Carlile, Dana. \$t Ballet of phantoms

382 0\_ piano \$n 1 \$s 1 \$2 lcmpt

100 1\_ Torke, Michael. \$t Music on the floor

382 0\_ flute \$n 1 \$a clarinet \$n 1 \$a vibraphone \$n 1 \$a piano \$n 1 \$a violin \$n 1 \$a viola \$n 1 \$a cello \$n 1 \$a bass \$n 1 \$s 8 \$2 lcmpt

In authority records for works, record the original medium of performance as specified by the composer. If the composer specifies alternate mediums, give the medium in the authorized access point as specified by 6.18.1.4 **LC-PCC PS**, and record all alternatives in a 382 field.

100 1\_ Boulanger, Lili, \$d 1893-1918. \$t Nocturne, \$m violin, piano

382 0\_ violin \$n 1 \$p flute \$n 1 \$a piano \$s 2 \$2 lcmpt

*Title: Nocturne pour violon ou flute et piano.*

If recording medium of performance in a 382 field in a bibliographic record, record the medium of performance corresponding to that particular expression.

100 1\_ Forsyth, Josephine, \$d 1889-1940, \$e composer.

240 10 Lord's prayer; \$o arranged

382 0\_ soprano \$n 1 \$a alto \$n 1 \$a organ \$n 1 \$s 3 \$2 lcmpt

*Originally for solo voice; arranged for duet.*

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<sup>4</sup> N.B. This is separate from giving medium performance as components in subject headings in 650 fields (e.g., “Violin and piano music”). Medium of performance vocabulary recommended for use in RDA may eventually be harmonized with the *Library of Congress Medium of Performance Thesaurus for Music* (LCMPT), and the aforementioned LCSH practice will be made obsolete.

#### MLA BP FOR 6.15.1.3 RDA

## RECORDING MEDIUM OF PERFORMANCE

*MLA recommendation:* Follow LC practice.

#### MLA BP FOR 6.15.1.4 RDA

## MEDIUM OF PERFORMANCE-- INSTRUMENTAL MUSIC INTENDED FOR ONE PERFORMER TO A PART

*MLA recommendation:* Note that there is no limit to the number of medium elements recorded, either as components of access points or in 382 fields. <sup>5</sup>

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<sup>5</sup> In AACR2, medium statements in uniform titles were restricted to three components. In LCSH, medium components are restricted to nine.

[MLA BP FOR 6.15.1.5](#) RDA

## MEDIUM OF PERFORMANCE-- INSTRUMENTS

*MLA recommendation:* Follow [LC-PCC PS](#) .

[MLA BP FOR 6.15.1.6.1](#) RDA

## NUMBER OF PARTS OR PERFORMERS FOR EACH INSTRUMENT OR VOICE

*MLA recommendation:* Do not apply the optional omission.

[MLA BP FOR 6.15.1.6.3](#) RDA

## NUMBER OF ENSEMBLES

*MLA recommendation:* Do not apply the optional omission.

[MLA BP FOR 6.16](#) RDA

## NUMERIC DESIGNATION OF A MUSICAL WORK

*MLA recommendation:* If giving numeric designation as a component of an access point, routinely also record that numeric designation in a 383 field. For all works, record all numeric designations that are readily ascertainable in separate 383 fields, as applicable (e.g., when multiple numbering schemes exist for the same work).



100 1\_ Badings, Henk, \$d 1907-1987. \$t Concertos, \$n no. 3

383 \_\_ no. 3

100 1\_ Zender, Hans. \$t Hölderlin lesen, \$n no. 1

383 \_\_ no. 1

100 1\_ Walckiers, Eugène, \$d 1793-1866. \$t Sonatas, \$m flute, piano, \$n no. 2, op. 92, \$r A minor

383 \_\_ no. 2 \$b op. 92

100 1\_ Beethoven, Ludwig van, \$d 1770-1827. \$t Quartets, \$m violins (2), viola, cello, \$n no. 8, op. 59, no. 2, \$r E minor

383 \_\_ no. 8 \$b op. 59, no. 2

*On title page: Quartet no. 8 for 2 violins, viola, and cello, op. 59, no. 2 in E minor*

100 1\_ Abel, Karl Friedrich, \$d 1723-1787. \$t Sonatas, \$m flute, continuo, \$n op. 6

383 \_\_ \$b op. 6

383 \_\_ \$c K. 123-128 \$d Knape \$2 mlati

100 1\_ Vivaldi, Antonio, \$d 1678-1741. \$t Concertos, \$m oboes (2), horns (2), bassoon, violin, string orchestra, \$n RV 569, \$r F major

383 \_\_ \$c RV 569 \$d Ryom \$2 mlati

383 \_\_ \$c R. op. 46, no. 2 \$d Rinaldi \$2 mlati

383 \_\_ \$c F. XII, 10 \$d Fanna \$2 mlati

383 \_\_ \$c P. 273 \$d Pincherle \$2 mlati

MLA BP FOR 6.16.1.3.1 [RDA](#)

## SERIAL NUMBER

MLA recommendation: Follow [LC-PCC PS](#) .

100 1\_ Schneider, Enjott, \$d 1950- \$t Symphonies, \$n no. 3

383 \_\_ no. 3

*Title: Chinesische Jahreszeiten : Sinfonie Nr. 3 für Alt, Sheng und Orchester (2007).*

100 1\_ Couperin, François, \$d 1668-1733. \$t Pièces de clavecin, \$n 3e livre

383 \_\_ 3e livre

*Title: Pièces de clavecin (troisième livre).*

### MLA BP FOR 6.16.1.3.2 RDA

## OPUS NUMBER

*MLA recommendation:* As the RDA examples show, use “op.”, “no.”, and Arabic numerals.

### MLA BP FOR 6.16.1.3.3 RDA

## THEMATIC INDEX NUMBER

*MLA recommendation:* Follow **LC-PCC PS**. Note that there is no restriction on thematic index numbers that may be used in variant access points or 383 fields.

### MLA BP FOR 6.17 RDA

## KEY

*MLA recommendation:* If giving key as a component of an access point, routinely also record key in a 384 field. For other works, record key separately in a 384 field if readily ascertainable.

100 1\_ Beethoven, Ludwig van \$d 1770-1827. \$t Sonatas, \$m piano, \$n no. 23, op. 57, \$r F minor

384 0\_ F minor

100 1\_ Dahl, Adrian, \$d 1864-1935. \$t Melankoli

384 0\_ A  $\flat$  major

#### MLA BP FOR 6.17.1.3 RDA

## RECORDING KEY

*MLA recommendation:* Follow the same criteria for recording the mode (“major” or “minor”) as for recording the pitch center, that is, if pitch center is given or apparent, but mode is not, record only the pitch center. Follow the RDA examples, and record the symbols # and  $\flat$  rather than the words “sharp” and “flat”, respectively.

#### MLA BP FOR 6.18 RDA

## OTHER DISTINGUISHING CHARACTERISTIC OF THE EXPRESSION OF A MUSICAL WORK

*MLA recommendation:* If giving other distinguishing characteristic as a component of an access point, routinely also record other distinguishing characteristic in a 381 field.

#### MLA BP FOR 6.18.1.4 RDA

## ARRANGEMENTS, TRANSCRIPTIONS, ETC.

*MLA recommendation:* Follow LC-PCC PS .

MLA BP FOR 6.27.1.3 RDA

## AUTHORIZED ACCESS POINT REPRESENTING A WORK-- COLLABORATIVE WORKS

*MLA recommendation:* Follow **LC-PCC PS** for the alternative.

MLA BP FOR 6.27.1.4 RDA

## AUTHORIZED ACCESS POINT REPRESENTING A WORK-- COMPILATIONS OF WORKS BY DIFFERENT PERSONS, FAMILIES, OR CORPORATE BODIES

*MLA recommendation:* Follow **LC-PCC PS** for the alternative.

MLA BP FOR 6.27.1.9 RDA

## ADDITIONS TO ACCESS POINTS REPRESENTING WORKS

*MLA recommendation:* Follow **LC-PCC PS**. A common case in music is when a soundtrack to a motion picture (that is a compilation of works by different persons or bodies) bears the same exact title as the motion picture. In this case, follow “Monographs”, section 3(b) of the **LC-PCC PS**, and use the qualifier “Motion picture music”. Add additional qualifiers (e.g., date) if further conflict exists.

### MLA BP FOR 6.27.3 [RDA](#)

## AUTHORIZED ACCESS POINT REPRESENTING AN EXPRESSION

*MLA recommendation:* Follow [LC-PCC PS](#) , which refers to 6.28.3 for musical expressions.

### MLA BP FOR 6.28.1 [RDA](#)

## AUTHORIZED ACCESS POINT REPRESENTING A MUSICAL WORK

*MLA recommendation:* Follow [LC-PCC PS](#) .

In order to construct an authorized access point representing a musical work, the creators of the musical work, if any, must be known. In order to determine the creators for a musical work, apply the instructions at [19.2.1 RDA](#) .

### MLA BP FOR 6.28.1.5.1 [RDA](#)

## CATEGORIES OF ADAPTATIONS OF MUSICAL WORKS

Apply category d) to album compilations (audio recordings) only when each component work in the compilation is itself an adaptation by the performer or performers (see [19.2.1 RDA](#) ). The mere fact that a performer is prominently named in a resource is not sufficient justification for deeming that his or her performance involves substantial creativity for adaptation, improvisation, etc. at the album level. If the above criterion does not apply, and in cases of doubt, apply [6.27.1.4 RDA](#) and identify the album compilation by title.

MLA BP FOR 6.28.1.9 RDA

## ADDITIONAL ELEMENTS IN AUTHORIZED ACCESS POINTS REPRESENTING MUSICAL WORKS

*MLA recommendation:* Follow LC practice.


MLA BP FOR 6.28.1.9.1 RDA

## MEDIUM OF PERFORMANCE

*MLA recommendation:* Follow LC practice.

MLA BP FOR 6.28.1.9.2 RDA

## ADDITIONS TO ACCESS POINTS REPRESENTING MUSICAL WORKS WITH TITLES THAT ARE NOT DISTINCTIVE-- NUMERIC DESIGNATION

*MLA recommendation:* Consult *Thematic Indexes Used in the Library of Congress/NACO Authority File*  or the LC Name Authority Record for the composer <sup>6</sup> to determine which numbering scheme is preferred for use in authorized access points. Prefer thematic index numbers to opus and serial numbers when an entry for the composer in this list indicates that the thematic index number is for use in authorized access points. If neither this list nor the authority record for the composer gives sufficient guidance, consult the LC Name Authority File and bibliographic file (in that order of preference) to determine if a pattern exists for authorized access points for works by that composer. If no guidance or pattern is available, use whichever numeric designation is readily ascertainable. However, do not add a serial number and/or opus number if a thematic index number is added.

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<sup>6</sup> In cases of doubt or conflict, the information in the NAR is to be preferred.

MLA BP FOR 6.28.2.3 [RDA](#)

## AUTHORIZED ACCESS POINT REPRESENTING A PART OR PARTS OF A MUSICAL WORK--TWO OR MORE PARTS


*MLA recommendation:* Follow alternative only if giving separate access points for the individual parts is not feasible.

MLA BP FOR 6.28.3 [RDA](#)

## AUTHORIZED ACCESS POINT REPRESENTING A MUSICAL EXPRESSION

*MLA recommendation:* Follow [LC-PCC PS](#) .<sup>7</sup>

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<sup>7</sup> A PCC task group has been charged to recommend policies regarding expression access points and authority records. The current LC-PCC PS preserves the legacy practice from AACR2/LCRI, and should be followed until further notice. For more information, see <http://www.loc.gov/aba/pcc/rda/RDA%20Task%20Groups.html>  .

MLA BP FOR 6.28.4 [RDA](#)

## VARIANT ACCESS POINT REPRESENTING A MUSICAL WORK OR EXPRESSION

*MLA recommendation:* Follow [LC-PCC PS](#) .

- 130 0\_ Sonata, \$m violin, keyboard instrument, \$r D major
- 400 1\_ Bach, Johann Christian, \$d 1735-1782. \$t Sonatas, \$m violin, keyboard instrument, \$n W. YB 22, \$r D major
- 100 1\_ Clarke, Jeremiah, \$d 1669?-1707. \$t Trumpet voluntary, \$m harpsichord
- 400 1\_ Purcell, Henry, \$d 1659-1695. \$t Trumpet voluntary, \$m piano

### MLA BP FOR 6.28.4.5 RDA

## VARIANT ACCESS POINT REPRESENTING A MUSICAL EXPRESSION

*MLA recommendation:* Give variant access points containing variant titles in languages other than the language of the preferred title in the authority record for the work.

- 100 1\_ Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Zauberflöte
- 400 1\_ Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Magic flute
- 400 1\_ Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Flûte enchantée
- 400 1\_ Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Flauta mágica
- 100 1\_ Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Zauberflöte. \$l English
- 400 1\_ Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Magic flute