

To: Joint Steering Committee for Development of RDA and IAML

From: EURIG

Subject: Musical arrangements: discussion paper

Current processing of musical arrangements in RDA

In accordance with the FRBR model, RDA regards musical arrangements consisting solely of a change in medium of performance as mere *expressions* of a work.

Authorized access points for such arrangements consist of the authorized access point for the work, followed by the word '*arranged*'.

For instance:

Schubert, Franz, 1797-1828. Die Forelle; arranged

Comment

A request for change is being submitted to JSC, to the purpose of a better identification of the various arrangements (regarded as various *expressions*) of a given musical work. However, such a treatment addresses only partly the issues raised by musical arrangements. On the one hand, using the *expression* entity is debatable in the case of arrangements made by composers. On the other hand, modelling tests for relationships among *expressions* are not quite conclusive.

Alternative submitted

1- Musical arrangements: new expressions of the same work, or new works?

1.1- Arrangements by composers

- It is arguable that arrangements by composers do not have the same status as arrangements by, say, performers.
Regardless of its nature, an arrangement by a composer is regarded in some cataloguing traditions as a new creation, therefore as a new *work* by the same composer. In the FRBR model, musical arrangements are said to be *expressions*, but it is also admitted that 'the bibliographic conventions established by various cultures or national groups may differ in terms of the criteria they use for determining the boundaries between one work and another' (*Functional Requirements for Bibliographic Records: Final Report*, 3.2.1).
- RDA admits that some arrangements can be regarded as new works (6.28.1.5), and recognises therefore implicitly that institutions have a certain margin of appreciation in their choice of either the *expression* or the *work* entity.
- A number of musical arrangements by famous composers whose works are listed in thematic catalogues are assigned numeric designations (thematic index numbers

and/or opus numbers) by musicologists and publishers. Such designations serve as identifiers for works, and are listed among the attributes for the *work* entity in the FRBR model (4.2.9). In contrast, there is no such attribute for the *expression* entity, of which arrangements are deemed to be instances, in either FRBR or RDA¹. The inclusion of such numeric designations in uniform titles for music is mandatory in the French rules, but also in the Italian rules (REICAT) and these numeric designations are core elements of the *work* entity in RDA.

Proposal:

The reasoning above leads us to propose that composers' arrangements should be regarded as different, related, new *works*. The authorized access point would then consist of the 'composer-arranger's' name and the title chosen by the latter for the arrangement. The relationship between the two *works* would be made explicit through a statement such as: *Arrangement of / Has an arrangement*.

Examples:

Ravel, Maurice (1875-1937). Les tableaux d'une exposition, A. 24

Arrangement of:

Musorgskij, Modest Petrovič (1839-1881). Kartinki s vystavki

Berlioz, Hector (1803-1869). L'invitation à la valse, H. 90

Arrangement of:

Weber, Carl Maria von (1786-1826). Aufforderung zum Tanze, J. 260

Bach, Johann Sebastian (1685-1750). Concertos, keyboard, BWV 972, D major

Arrangement of:

Vivaldi, Antonio (1678-1741). Concertos, violin, string orchestra, continuo, RV 230, D major

Note: in the first two examples, the arrangement can be retrieved under its 'real' title, i.e., the title provided by the arranger. In the current RDA rules, this new title cannot be used in the authorized access point, as the *expression* entity has no other title than the title of the *work* followed by distinguishing elements.

1.2- Specific case: works arranged by their own creator

The arrangement of a musical work by its own composer raises a specific issue, as it may prove difficult to determine which version is actually an arrangement of the other.

Proposal:

Distinguish versions of the same work by the medium of performance.

¹ [Translator's note: the same problem holds for international standard identifiers such as ISRC or ISTC, which correspond to the Expression level. An 'identifier for the expression' is needed for the *expression* entity, this is a proposal for the FRBR Review Group.]

For instance:

Liszt, Franz (1811-1886). Hamlet, orchestra, LW G22
Liszt, Franz (1811-1886). Hamlet, piano (4 hands), LW B40

Note: this method is prescribed by RDA (6.28.1.10) for differentiating among same-title works by the same composer.

1.3- Arrangements by non-composers

Arrangements by musicians who are not known to have composed musical works could however be regarded as *expressions* of the same work. This would enable users to retrieve various arrangements of a work by performers, and arrangements made for pedagogical purposes (for which there may be no arranger's name), on the basis of the composer of the arranged work.

Proposal:

Consider arrangements by performers and arrangements made for pedagogical purposes as expressions of a work, and create authorized access points with the following elements:

Authorized access point (author/title) for the work, supplemented by:

- a specification of the nature of the expression (arrangement, transcription, etc.)
- the medium of performance
- the arranger's name (if available)

For instance:

Chopin, Frédéric (1810-1849). Nocturnes, piano, CT 123, Eb major (Transcription, violin, piano, Heifetz, Jascha)

Debussy, Claude (1862-1918). Rêverie, FL 76 (Arrangement, saxophones (4), David, Vincent)

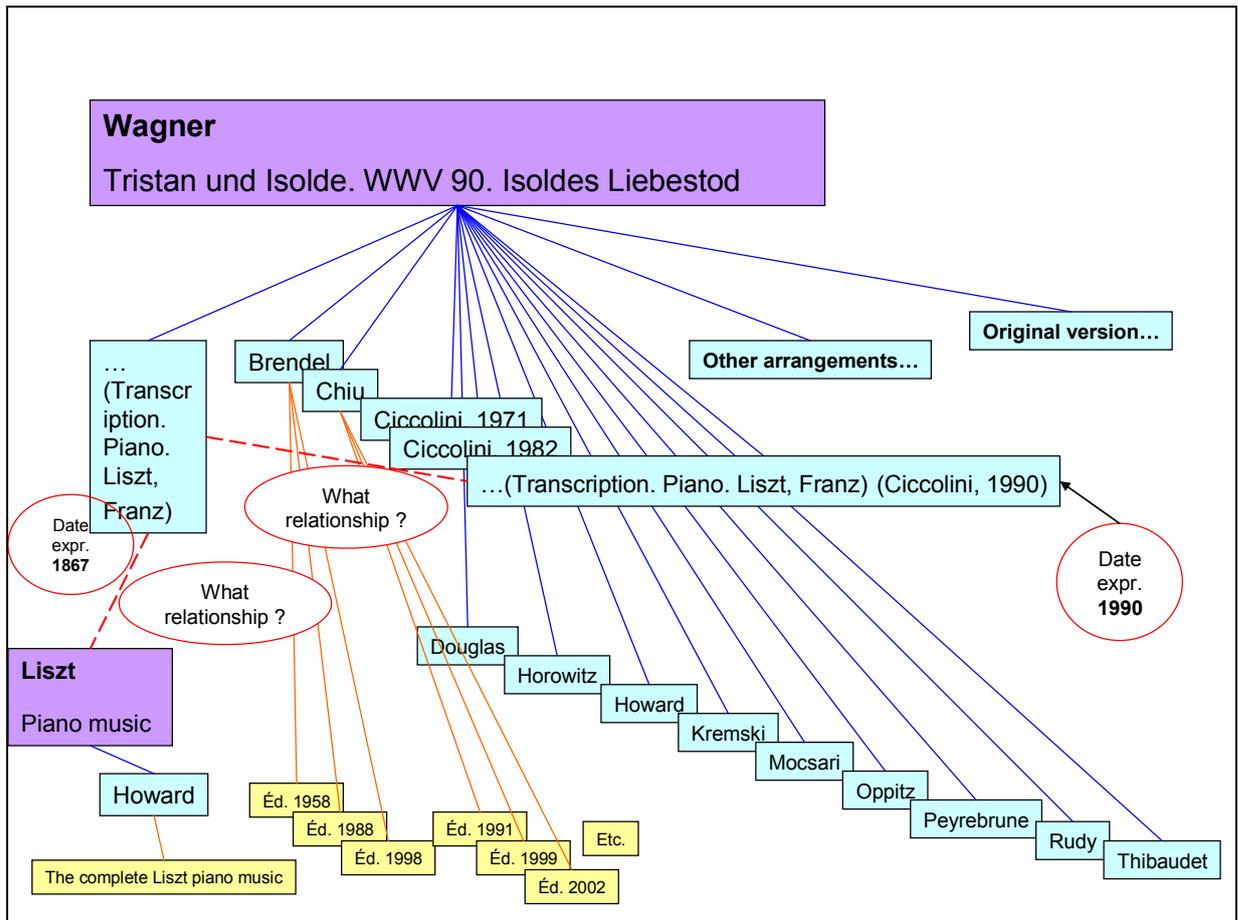
2. Arrangements and performances: inexplicit relationships

Arguments pertaining to the modelling of relationships also support the treatment of musical arrangements as works:

- The analysis of the relationships that hold among *expressions* in RDA leads to the conclusion that the code does not make it possible to establish a clear, direct relationship between an arrangement and its various recorded performances. As indicated in the modelling figures below, the absence of performance relationships among *expressions* hinders the explicit statement of the relationship

between Franz Liszt's piano transcription of *Isoldes Liebestod* and the various recorded performances of this transcription (Figure 1).

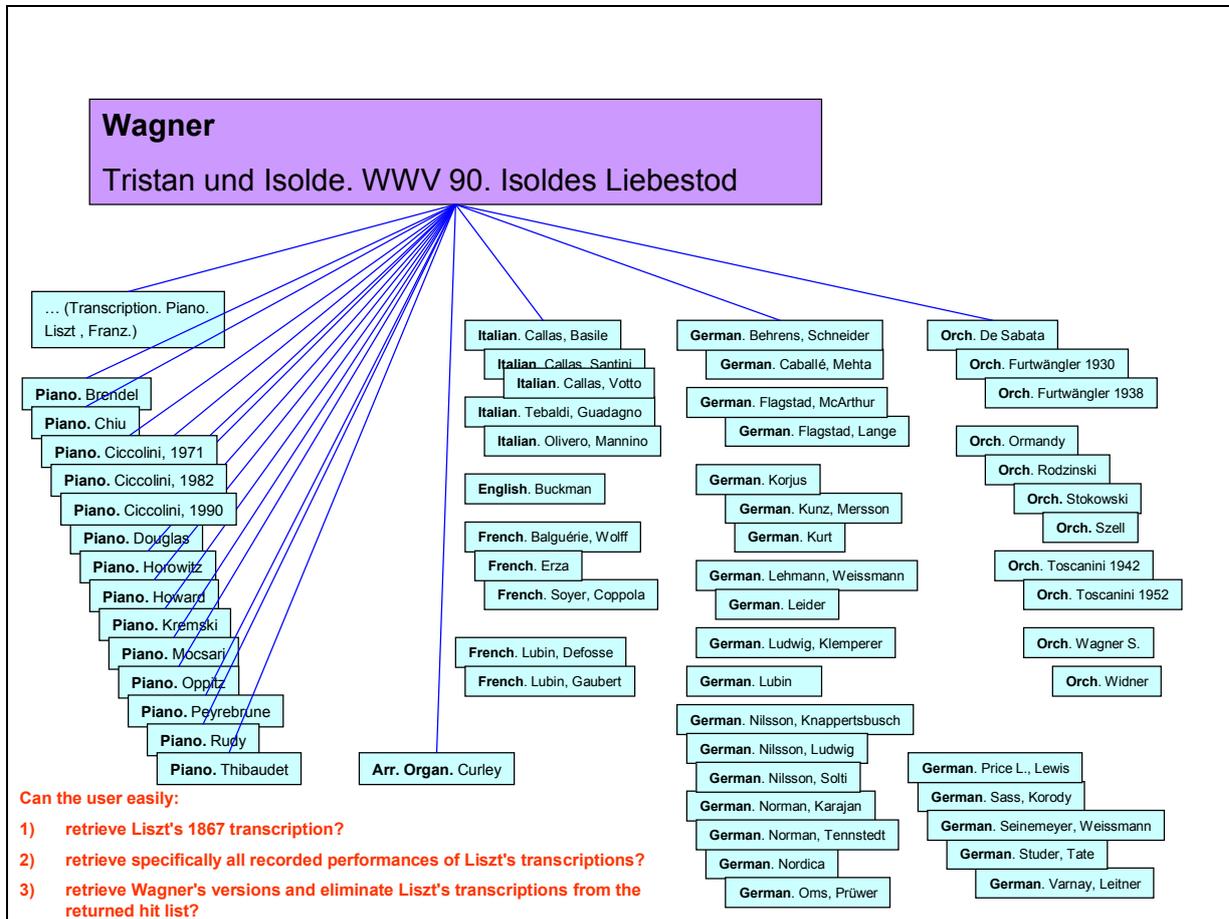
**[Modelling Figure 1]: Arrangement = Expression
With no explicit relationship among expressions¹**
(¹ notated music and recorded performances of the arrangement)



These recorded performances are therefore directly linked to Richard Wagner's work (which is also realised in a version for voice and orchestra, and a version for orchestra only) and cannot be differentiated from recorded performances of other versions (other expressions) of the work.

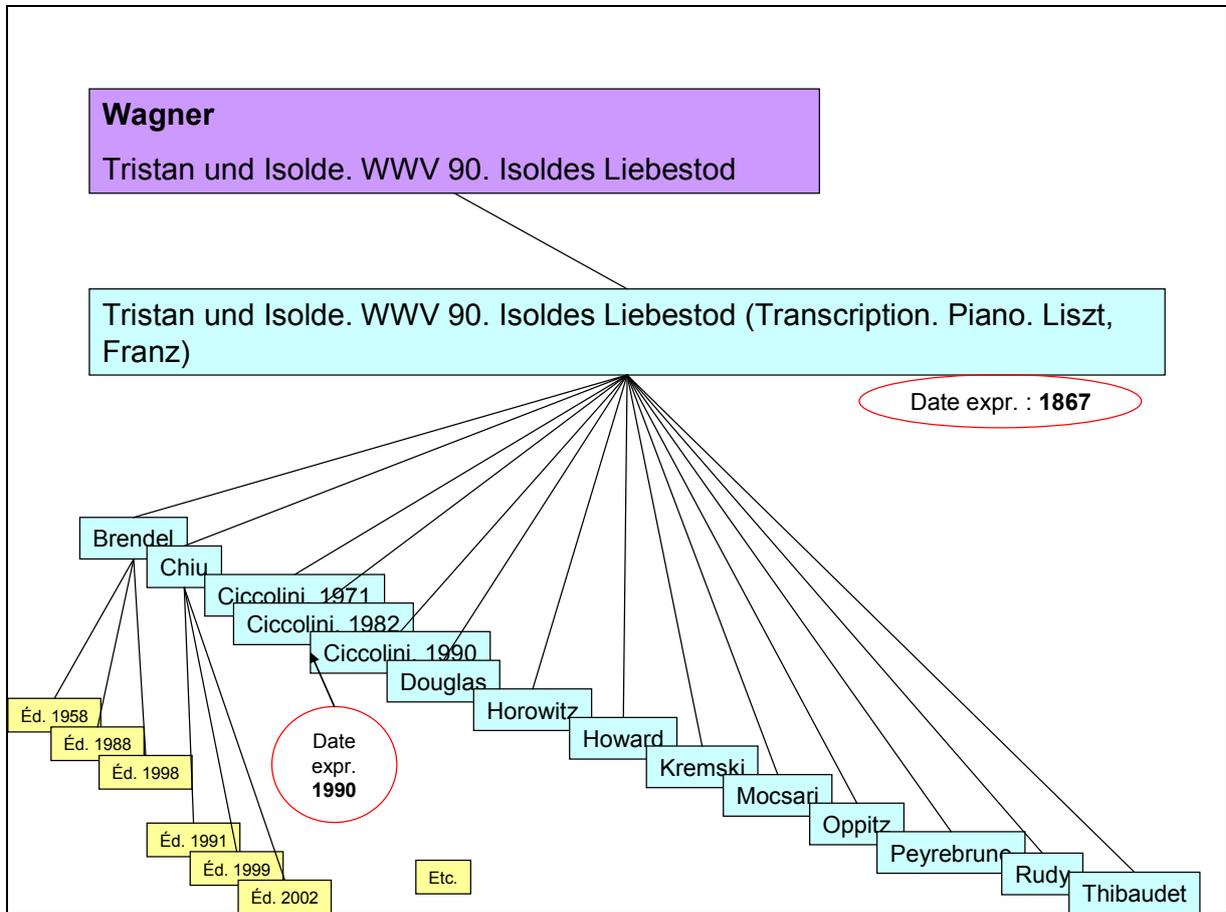
Users are therefore not enabled to retrieve easily recorded performances of Liszt's arrangement, nor to select them from recorded performances of other versions of Wagner's work (Figure 2).

[Modelling Figure 2]: Arrangement = Expression
With no explicit relationship between the various expressions of Wagner's work and their respective recorded performances



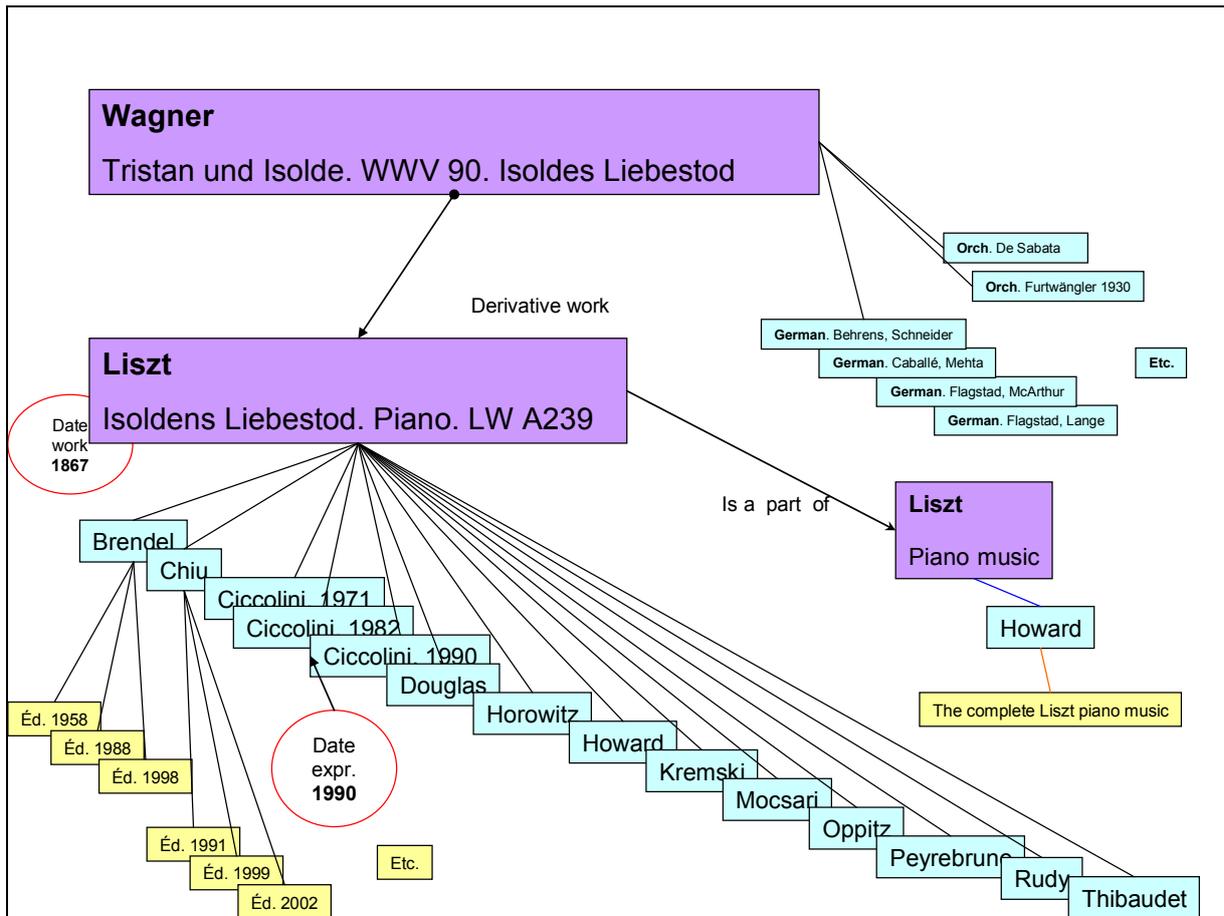
- Introducing a performance relationship among expressions (see Figure 3) would enable a clarification of the chaotic situation described above

[Modelling Figure 3]: Arrangement = Expression
With an explicit performance relationship among expressions



- Such as RDA stands, only a relationship among *works* (see Figure 4) would enable us to display the various recorded performances of Liszt's arrangement, and only them, using the authorized access point for this transcription.

[Modelling Figure 4]: Arrangement = Work
With relationships between works and their expressions



- These figures highlight another limitation encountered when treating arrangements as *expressions*.
A conventional title such as *Liszt, Franz. Piano music*, prescribed by RDA (6.14.2.8) for complete works of a composer, cannot be linked to a transcription regarded as an *expression* and for which the authorized access point is created on the basis of the composer's name of the arranged work.
Only arrangements regarded as *works* (see Figure 4) can be linked, through a *Part of* relationship, to a *work* represented by a conventional title.