

Parody or contrafactum?
Revising RISM guidelines
for derivative works of music

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Derivation types in RISM

- Excerpting -> Excerpt
- Arranging -> Arrangement
- Retexting -> Contrafacta



People and institutions

- COMPOSER/AUTHOR (100) WORK
- ADDITIONAL PERSONAL NAME (700)
 - Function (700 \$4)
 - Arranger [arr] EXPRESSION

Title and content description

- Standardized title (240 \$a) **WORK**
- Arrangement statement (240 \$o) **EXPRESSION**
- Subheading (240 \$k)
 - Excerpts if only one or several parts of the complete work are present **EXPRESSION**
- Key or mode (240 \$r)
 - In the case of arrangements, enter the key of the original work. If the original key cannot be determined, enter the key of the source at hand; in this case, though, enter a corresponding note in the field General note (500). **WORK / EXPRESSION**
- Scoring summary (240 \$m)
 - In the case of arrangements, the scoring summary refers to the personnel required in the present source, not in the work on which an arrangement is based. If the instrumentation of the original work is known, specify it in the field General note (500). **EXPRESSION**

Title and content description

- SUBJECT HEADING (650) **WORK** / **EXPRESSION**
 - The keyword should apply to the entire work or the original work on which a piece is based, even in the case of arrangement, excerpt, or single movements. In the case of sections of larger vocal works, enter the genre of the excerpt in question (such as Arias, Marches) as well as that of the entire work.
 - Contrafacta
- DESCRIPTION SUMMARY (520) **WORK** / **EXPRESSION**
- TOTAL SCORING (594)
 - Voice/instrument (594 \$b) [as scoring summary refers to the personnel required in the present source, not in the work on which an arrangement is based?] **EXPRESSION**
- LANGUAGE CODE (041)
 - Language of text (041 \$a) **EXPRESSION**
 - Language of original text (041 \$h) If the text in the source is a translation, select the original language here. [what about retextation?] **WORK**

Incipits

- INCIPIT (031)
 - Text incipit – Ascertained or derived texts that do not appear on the source can be given here. In such cases, put the entire text in square brackets.
WORK / EXPRESSION

References and notes

- GENERAL NOTE (500) **WORK** / **EXPRESSION**
 - [If the instrumentation of the original work is known, specify it in the field General note (500).]
- CONTENTS NOTE (505) **WORK** / **EXPRESSION**
- NOTE ON PERFORMANCE (518)
 - Note on performance (518 \$a)
 - First performance date: e.g. [6.9.1791 Praha, National theatre] **WORK**



Mysliveček, Josef <1737-1781> 

[ascertained]

Il Bellerofonte (Excerpts)

Work information

RISM ID 300234487

Scoring summary: S, orch, b

Language: Italian, Latin

Genre: Sacred songs, Operas, Contrafacta

Liturgical festival: Commune Angelorum

Source description

Title on source: *[without title]*

Material:

- 9 parts - S, vl 1, 2, a-vla, b, ob 1, 2, cor in E 1, 2
Manuscript

Incipits

1.1.1 vl 1, c Allegro non molto; E



1.1.2 S, c Allegro non molto; E

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– Alma redemptoris mater, quae pervia caeli; Sol resplende, nitore amoena; [Giusti dei che ben vedete]

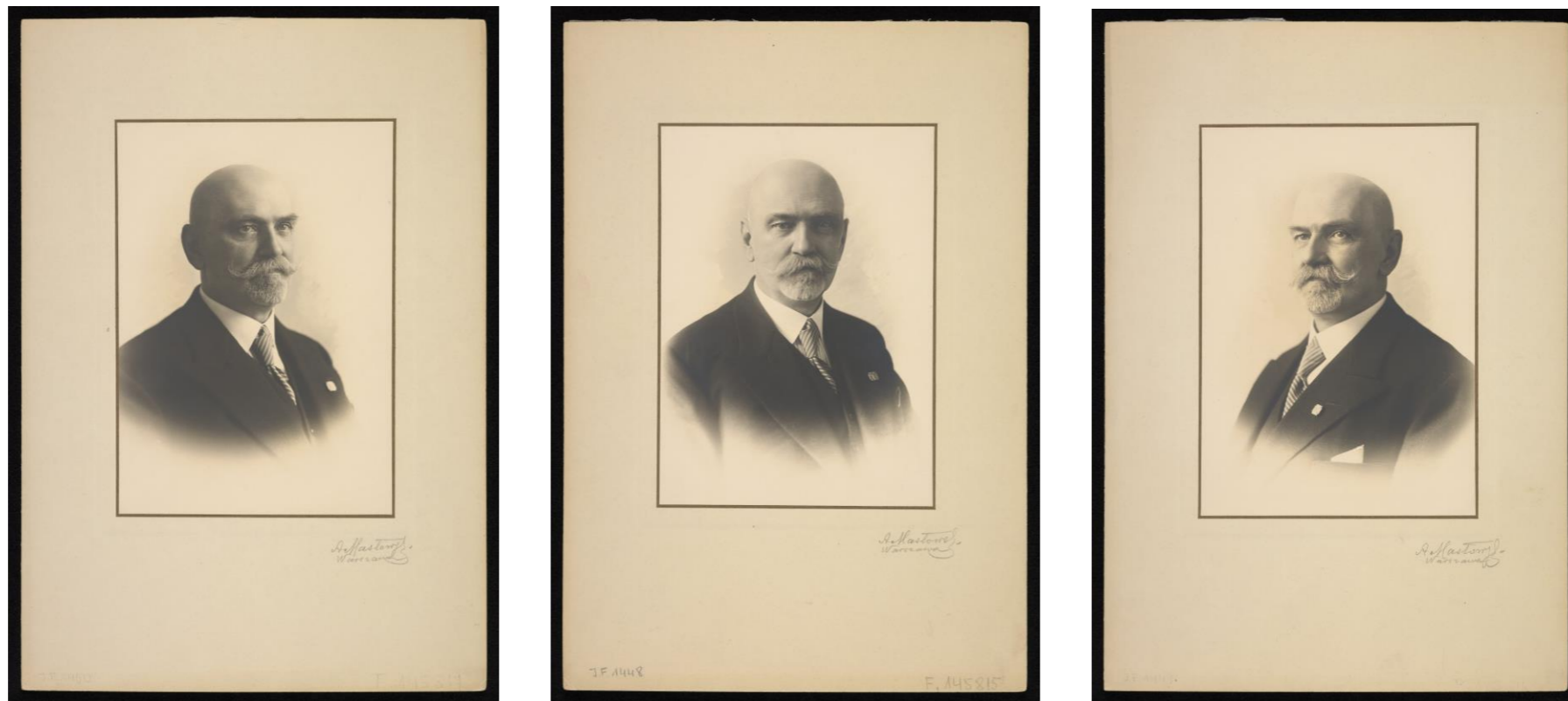
Further notes

Scoring: S, vl 1, vl 2, vla, ob (2), cor (2), b

Performances: 20.01.1767 Napoli, Teatro S Carlo

Issues

- many possibilities of cataloging single derivation
- the ambiguity of some derivations' descriptions



polona.pl/item/{[79492344](#),[79492342](#),[79492339](#)}

- What can we do to improve derivative works description in RISM to make it more accurate and unequivocal?
- How do we make derivative works descriptions more understandable for users with the use of work authority?
- How the introduction of the work level will affect the guidelines for cataloging derivative works?
- How the introduction of the work level will affect the discovery of derivative works by user?

Thank you!

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