

During the MARBI discussion of [2011-DP05](#), the committee asked MLA to develop examples to better show what will be happening with genre/form and medium of performance.

Following are three examples that show how the genre/form could be separated from medium of performance, including linking when appropriate. "AAA" will represent the proposed field for medium of performance.

1. Torelli Sinfonia for two violins and continuo

- a. Bibliographic record for a score and parts, with continuo realized and several alternate instrumentations

100 1# \$a Torelli, Giuseppe, \$d 1658-1709.

240 10 \$a Sinfonie e concerti, \$n op. 5. \$p Sinfonia, \$n no. 6

245 10 \$a Sinfonia a tre, op. 5/11, für 2 Violinen und Basso continuo = \$b for 2 violins and basso continuo / \$c Giuseppe Torelli ; herausgegeben von Hans Bergmann.

300 ## \$a 1 score (11 p.) + 4 parts ; \$c 30 cm.

500 ## \$a Includes parts for two violins, violoncello, and theorbo or violone.

500 \$a Continuo realized for keyboard instrument.

AAA ?? \$b violin \$p 2 \$ a continuo

AAA ?? \$b violin \$ p 2 \$a cello \$p 1 \$a keyboard instrument \$p 1 \$n 4

AAA ?? \$b violin \$ p 2 \$a theorbo \$p 1 \$a keyboard instrument \$p 1 \$n 4

AAA ?? \$b violin \$p 2 \$a violone \$p 1 \$a keyboard instrument \$p 1 \$n 4

655 #7 \$a Concertos. \$2 lcgft

- b. Authority record for the work

100 1# \$a Torelli, Giuseppe, \$d 1658-1709. # \$ Sinfonie e concerti, \$n op. 5. \$p Sinfonia, \$n no. 6

400 1# \$a Torelli, Giuseppe, \$d 1658-1709. \$t Sinfonie, \$m violins (2), continuo, \$n op. 5, no. 11, \$r E minor

380 ## \$a Sinfonia

382 ## \$a violins (2) \$a continuo

383 ## \$b op. 5, no. 11

384 0# \$a E minor

AAA ?? \$b violin \$p 2 \$a continuo

2. A sound recording of music all for one medium (solo piano) in different genres

a. Bibliographic record for the CD

100 1# \$a Marxsen, Eduard, \$d 1806-1887.
240 10 \$a Piano music. \$k Selections
245 10 \$a Piano works \$h [sound recording] / \$c Eduard Marxsen.
505 0# \$a Rondo brillant : op. 9 (12:41) -- 15 Variationen über in finnisches Lied : op.
67,2 : "Die Kantele Spielerin" (12:12) -- Lied ohne Worte : op. 37 (5:22) -- Sonata op. 8 in
B flat major (8:25) -- Tre romanci (8:28) -- 12 Variationen über ein altdeutsches Volkslied :
op. 67,1 : "Kochersberger Bauerntanz" (5:06) -- Pièces fugitives : op. 31, 3 (5:18).
AAA ?? \$8 1\c \$8 2\c \$8 3\c \$8 4\c \$8 5\c \$8 6\c \$a piano \$p 1 \$n 1
655 #7 \$8 1\c \$a Rondos \$2 lcgft
655 #7 \$8 2\c \$a Variations \$2 lcgft
655 #7 \$8 4\c \$a Sonatas \$2 lcgft
655 #7 \$8 5\c \$a Romances (Music) \$2 lcgft
700 12 \$8 1\c \$a Marxsen, Eduard, \$d 1806-1887. \$t Rondo brillant.
700 12 \$8 2\c \$a Marxsen, Eduard, \$d 1806-1887. \$t Charakteristische Variationen.
700 12 \$8 3\c \$a Marxsen, Eduard, \$d 1806-1887. \$t Lied ohne Worte.
700 12 \$8 4\c \$a Marxsen, Eduard, \$d 1806-1887. \$t Sonatas, \$m piano, \$n op. 8, \$r Bb
major.
700 12 \$8 5\c \$a Marxsen, Eduard, \$d 1806-1887. \$t Romances, \$m piano.
700 12 \$8 6\c \$a Marxsen, Eduard, \$d 1806-1887. \$t Pièces fugitives. \$n No 3.

b. Authority record for one work (the Romances for piano)

100 1# \$a Marxsen, Eduard, \$d 1806-1887. \$t Romances, \$m piano
380 ## \$a Romances
382 ## \$a piano
AAA ?? \$a piano \$p 1 \$n 1

3. A sound recording with more varied genre/form and medium of performance data

a. Bibliographic record for the CD

100 1# \$a Lysy, Antonio, \$d 1963- #4 prf
245 10 \$a Antonio Lysy at The Broad \$h [sound recording] : \$b music from Argentina.
511 0# \$a Antonio Lysy, violoncello ; with others.
505 0# \$a Pampeana : rhapsody no. 2, op. 21 / Alberto Ginastera (Antonio
Lysy, violoncello ; Bryan Pezzone, piano) -- Graciela y Buenos Aires / José Bragato

(Antonio Lysy, violoncello ; Pablo Motta, double bass ; The Capitol Ensemble) -- Cinco canciones populares Argentinas : op. 10, nos. 2 & 3 / Alberto Ginastera ; [transcribed by Pierre Fournier] (Antonio Lysy, violoncello ; Bryan Pezzone, piano) -- Omaramor / Osvaldo Golijov (Antonio Lysy, violoncello) -- Oblivion / Astor Piazzolla ; arranged by José Bragato (Antonio Lysy, violoncello ; Bryan Pezzone, piano ; Pablo Motta, double bass ; The Capitol Ensemble) -- Puneña no. 2, op. 45 / Alberto Ginastera (Antonio Lysy, violoncello) -- Milonga del ángel / Astor Piazzolla ; arranged by José Bragato (Antonio Lysy, violoncello ; Bryan Pezzone, piano ; Phillip Levy, violin) ; Le grand tango / Astor Piazzolla ; arranged by José Bragato (Antonio Lysy, violoncello ; Bryan Pezzone, piano ; Pablo Motta, double bass ; The Capitol Ensemble) -- Pampas / Lalo Schifrin (Antonio Lysy, violoncello ; Bryan Pezzone, piano).

AAA ?? \$8 1\c \$8 3\c \$8 4\c \$8 10\c \$a violoncello \$p 1 \$a piano \$p 1 \$n 2

AAA ?? \$8 5\c \$8 7\c \$a violoncello \$p 1 \$n 1

AAA ?? \$8 2\c \$b violoncello \$p 1 \$a string orchestra

AAA ?? \$8 6\c \$8 9\c \$b violoncello \$p 1 \$a instrumental ensemble

AAA ?? \$8 8\c \$a piano \$p 1 \$a violin \$p 1 \$a violoncello \$p 1 \$n 3

655 #7 \$8 1\c \$a Rhapsodies. \$2 lcgft

655 #7 \$8 2\c \$8 6\c \$8 9\c \$a Tangos. \$2 lcgft

655 #7 \$8 8\c \$a Milongas. \$2 lcgft

700 12 \$8 1\c \$a Ginastera, Alberto, \$d 1916-1983. \$t Pampeana, \$n no. 2.

700 12 \$8 2\c \$a Bragato, José. \$t Graciela y Buenos Aires.

700 12 \$8 3\c \$a Ginastera, Alberto, \$d 1916-1983. \$t Canciones populares argentinas.

\$p Triste; \$o arr.

700 12 \$8 4\c \$a Ginastera, Alberto, \$d 1916-1983. \$t Canciones populares argentinas.

\$p Zamba; \$o arr.

700 12 \$8 5\c \$a Golijov, Osvaldo, \$d 1960- \$t Omaramor.

700 12 \$8 6\c \$a Piazzolla, Astor. \$t Enrico IV. \$p Oblivión; \$o arr.

700 12 \$8 7\c \$a Ginastera, Alberto, \$d 1916-1983. \$t Puneña, \$n no. 2.

700 12 \$8 8\c \$a Piazzolla, Astor. \$t Milonga del ángel; \$o arr.

700 12 \$8 9\c \$a Piazzolla, Astor. \$t Grand tango; \$o arr.

700 12 \$8 10\c \$a Schifrin, Lalo. \$t Pampas.

- b. Authority record for one work (the Ginastera Pampeana no. 2)

100 1# \$a Ginastera, Alberto, \$d 1916-1983. \$t Pampeana, \$n no. 2

400 1# \$a Ginastera, Alberto, \$d 1916-1983. \$t Rhapsodies, \$m violoncello, piano, \$n op.
21

380 ## \$a Rhapsody

382 ## \$a violoncello \$a piano

383 ## \$a no. 2

383 ## \$b op. 21

AAA ?? \$a violoncello \$n 1 \$a piano \$n 1 \$p 2