

TO: Joint Steering Committee for Development of RDA
FROM: Dave Reser, LC Representative
SUBJECT: Treatment of Choreographic Works in RDA
RELATED: 6JSC/CCC/6

The Problem:

Chapter 6 of RDA contains several examples of choreographic works, but no specific instructions on how to choose the preferred title or construct the authorized access point. LC maintains a lengthy instruction at LC-PCC PS for 6.27.1.9 about authorized access points for choreographic works, which is mostly unchanged from its previous LCRI for 25.5B. At the 2013 JSC Meeting, CCC submitted 6JSC/CCC/6 to incorporate parts of the existing LC-PCC PS¹ as an exception to 6.2.2.4 (using preferred title in original language). However, the proposal was withdrawn, and the problematic examples remain in RDA.

Background:

AACR2 contained no instructions for naming choreographic works. The sole instruction that mentioned them was 21.20A, which said, “Enter a musical setting for a ballet, pantomime, etc., under the heading for the composer. Make added entries under the headings for choreographers and writers of scenarios, librettos, etc., whose names appear in the chief source of information of the item being catalogued.” This instruction was adequate for providing access to the musical work, but not to the choreographic work. Instead, there was an extensive LCRI at 25.5B for providing uniform titles for choreographic works (see Appendix 1 of this discussion paper for the complete LCRI instruction). The LCRI instructed catalogers to provide access to the choreographic works by using a uniform title qualified by the phrase “(Choreographic work).” Rather than preceding the title by the authorized access point for the choreographer, which was the normal AACR2 practice for a work of one creator, the LCRI said to add the choreographer’s surname in the parenthetical qualifier when the choreographic work “represents a particular choreographer’s version of the work,” e.g., **Afternoon of a faun (Choreographic work : Nijinsky)**. Regarding the choice of language of the title, the LCRI said, “Use as the uniform title the title in the original language unless the work has become generally known in another language through extensive adaptation, e.g., when the choreographic work has been restaged in a number of different countries. In such cases, use the title found in the following reference work....”

Although this LCRI was formulated from recommendations from the Dance Heritage Coalition, it seems an odd and unprincipled approach in retrospect. Using the example

¹ At the time of CCC’s proposal, the *Library of Congress-Program for Cooperative Cataloging Policy Statements* (LC-PCC PS) were called *Library of Congress Policy Statements* (LCPS).

above, we will explain the many idiosyncrasies. The music used in ballet was composed by Claude Debussy years before and is known by the title, *Prélude à l'après-midi d'un faune*. Debussy's music was inspired by a French poem by Stéphane Mallarmé called *L'après-midi d'un faune*. Vaslav Nijinsky created an original choreographic work, usually known as *L'après-midi d'un faune*, for the Ballets Russes, first performed on May 29, 1912 in Paris, France. Nijinsky (who also danced the lead male role) was inspired by Mallarmé's poem and used Debussy's existing music, but the dance Nijinsky created was completely original. After being performed a few times, the ballet was largely forgotten until the late 1980s when scholars reconstructed it from Nijinsky's notebooks. Although the choreographic work is indisputably Nijinsky's, the authorized access point for the work in the LC/NACO authority file is not constructed by using his name first, as it would be if he had written a libretto for Debussy's music. The choice of an English title in naming the work is also unusual. Ignoring the fact that this English title may not in fact comply with the LCRI instruction about using a title in another language when it has become "extensively known through adaptation," any choice of "language" is problematic. Nijinsky spoke little French. This work is only known to us through a reconstruction by Ann Hutchinson Guest and Claudia Jeschke. The reconstruction is expressed in Labanotation. However, Nijinsky wrote the work in a system of dance notation that he created, and his system was not deciphered until Guest and Jeschke's research.² Guest and Jeschke provide an English translation of Nijinsky's Russian dedication on his manuscript, "I dedicate this piece to Romola, Afternoon of a Faun, score conceived by Vaslav Nijinsky..." but the Russian title from this dedication is not given anywhere in their incredibly detailed, researched book. They refer to it as *L'après-midi d'un faune* or *Faune*.

CCC's proposal led us to question whether our LC-PCC PS for 6.27.1.9 was based on sound principles or whether it was a case of us continuing a problematic practice. We have concluded that it is not based on sound principles. However, before extensively re-writing it, we would like the JSC to consider these questions about choreographic works:

- 1) Is a choreographic work a "work" in the RDA sense?**
- 2) Should the choreographer be considered the creator of a choreographic work?**
- 3) How should the preferred title of a choreographic work be chosen?**
- 4) What is the relationship of a choreographic work to a musical work?**
- 5) Should Chapter 6 include instructions on preferred titles for untitled works?**
- 6) Is there a "superwork" that is a compilation of the music and the dance, or is there merely performance expressing these works simultaneously?**

We will consider revising our LC-LCC PS and/or submitting a future JSC proposal based on answers to these questions.

Appendix 1 contains a few dance terms used throughout this discussion paper. Appendix 2 contains the Choreographic Works section of LCRI 25.5B.

² Guest, Ann Hutchinson. *Nijinsky's Faune restored* (Philadelphia: Gordon and Breach, 1991), xiii-xiv.

RDA and Choreographic Works:

RDA says little about creators and preferred titles of choreographic works, but there are definitions and instructions related to choreographic works throughout RDA. We have listed the relevant sections below with some comments.

5.1.2 Work and Expression

This section defines expression as “the intellectual or artistic realization of a work in the form of alpha-numeric, musical or choreographic notation, sound, image, object, movement, etc., or any combination of such forms.” This definition is repeated in many other sections.

6.9.1.9 Recording Content Type

Notated movement and *tactile notated movement* are content types listed in Table 6.1. Notated movement is defined as “Content expressed through a form of notation for movement intended to be perceived visually. Includes all forms of movement notation other than those intended to be perceived through touch.” This content type is one way a choreographic work may be expressed.

6.28.1.4 Musical Works Composed for Choreographic Movement

This section provides instructions for constructing an authorized access point “for a musical work composed for choreographic movement, such as a ballet or pantomime....” The authorized access point for the musical work is constructed by combining the authorized access point for the composer with the preferred title for the musical work, and the three examples illustrate this. Although nothing is said about the related work of choreographic movement, it seems clear to us that it is a work independent of the music.

7.13.5 Form of Notated Movement

This section lists many of the forms of dance notation used by choreographers as terms to record form of notated movement including Labanotation, DanceWriting, and Benesh movement notation.

7.22 Duration

The scope of duration also includes performance time for a resource containing notated movement.

I.1.2 Relationship Designators for Creators

Choreographer is one of the relationship designators for creators:

choreographer A person, family, or corporate body responsible for creating a work of movement.

Although most of the current examples for choreographic works in RDA do not

show the choreographer as creator, we think this settles the question of whether a choreographer is the creator of a choreographic work. I.3.1 contains a relationship designator for **choreographer (expression)**.

J.2.2 Derivative Work Relationships

Choreography for (work) and choreography (work) are relationship designators for relating works:

choreography for (work) A work used as the basis for a derivative work consisting of dance. *Reciprocal relationship:* choreography (work)

Relationship designators at the expression level are also provided at J.3.2.

Examples of Choreographic Works:

These sections contain examples of choreographic works and expressions or attributes of such.

6.3.1.3 Recording Form of Work

Choreographic work
Form of work of: The nutcracker

We think this example is correct.

6.12.1.3 Recording Other Distinguishing Characteristics of the Expression

Baryshnikov
A version of the choreographic work The nutcracker choreographed by Mikhail Baryshnikov in 1976

Lynn and Uthoff
A version of the choreographic work The nutcracker choreographed by Enid Lynn and Michael Uthoff in 1974

Nureyev, after Vainonen
A version of the choreographic work The nutcracker choreographed by Rudolf Nureyev in 1967 and derived from Vasiliï Vainonen's 1934 version

We note that the surnames of the choreographers are treated as “other distinguishing characteristics of the expression,” which is not appropriate for persons considered creators.

6.27.1.3 Collaborative Works

Tudor, Antony, 1909-1987. Soirée musicale
Resource described: Soirée musicale / choreography by Antony Tudor ; suite of movements from Gioachino Rossini, arranged by Benjamin Britten ; notated by Ann Hutchinson Guest. Choreography for a ballet, notated in Labanotation

Although we think that this access point is correct in presenting the choreographer as the creator, we think the example is in the wrong place because there is no collaboration. Rossini died in 1868 so obviously he did not collaborate with Tudor.

Tudor is presented as the only choreographer, and the notator, Guest, is a contributor not a creator.

6.27.1.9 Additions to Access Points Representing Works

Nutcracker (Choreographic work)
NuTCRACKER (Computer file)

6.27.3 Authorized Access Point Representing an Expression

Nutcracker (Choreographic work : Baryshnikov)
Resource described: The nutcracker. A recording of a performance of the American Ballet Theatre and Mikhail Baryshnikov production of the ballet The nutcracker; choreography by Baryshnikov

We think this example is incorrect both in form and fact because Baryshnikov created a new choreographic work rather than an expression of an existing work, and the authorized access point should be constructed in the same manner as the one for Tudor above.

25.1.1.3 Recording Relationships to Related Works

Description of: Swan lake (Choreographic work)
Resource described: Swan lake / Ann Nugent. A synopsis and history of the ballet

We suspect this example is also incorrect, but as we have not examined the resource described, we cannot be certain.

Difficulties for Preferred Titles for Choreographic Works:

At LC, we catalog few resources containing choreographic works. However, we catalog many resources related to choreographic works that would be expressed by relationship designators in Appendix J. We also catalog many resources with individual choreographic works as subjects. Balanchine's *Nutcracker* is performed by many ballet companies in the U.S. every year just as Shakespeare's *Hamlet* is performed by many theater companies. However, a person is unlikely to find a copy of Balanchine's *Nutcracker* in a library or bookstore while Shakespeare's *Hamlet* is widely available. Although choreographic works have been protected by copyright law in the U.S. since 1976, they are seldom published. Manifestations of choreographic works may be found in archival collections, like the Martha Graham Collection at LC. These items are usually not cataloged individually, so it is not easy to determine how a choreographer may have titled his/her own work.

When a choreographic work is identified in other resources, it is often referred to by the title of the musical work for which it was designed to be danced. For example, in the Emmy Award for Outstanding Choreographer, choreographer Wade Robson is credited

for winning for “Ramalama (Bang Bang)”³ on the TV show *So You Think You Can Dance*, and choreographer Mia Michaels is credited for winning for “Calling You”⁴ on the TV show *So You Think You Can Dance*.⁵ Does it make sense to use the preferred title for the musical work as the preferred title for the choreographic work? In the examples for the Nutcracker on pages 7-9, we show how that it makes sense for some versions but not for all.

Another difficulty with using reference sources to determine the preferred title for a choreographic work is that the reference source often gives the title in the language of the source, not the original language. For example, the *Oxford Dictionary of Dance* refers to one of German choreographer Pina Bausch’s important works as *The Seven Deadly Sins*.⁶ *Encyclopaedia Britannica* provides only English titles for the works of Russian choreographer Yuri Grigorovich. In contrast, it gives the original French title *Les Trois Mousquetaires* as well as the English title *The Three Musketeers*. Perhaps because choreographic works are not usually self-describing like published novels, the form of title cannot be commonly agreed upon in reference sources of different languages. In our background statement, we mentioned that we were unable to determine the Russian title for Nijinsky’s *L’après-midi d’un faune*, even in a resource devoted to it.

We note that there is a similarity between choreographic works and lyrics, librettos, and texts for musical works. Although RDA never explicitly states that titles for librettos, lyrics, and other texts for musical works are not covered in 6.14-6.18, RDA 6.28 clearly excludes these types of works. 6.28.1.1 says, “For librettos, lyrics, and other texts for musical works, see [6.27.1](#)”. 6.27.1 has this example for an authorized access point for a libretto: **Goodman, Alice. Nixon in China**. Therefore, the non-music cataloger is gradually led by inference to the idea that preferred titles and authorized access points for lyrics, librettos, and texts for musical works are covered by the general instructions and not the special instructions for musical works. However, unlike lyrics, etc., a choreographic work is seldom published, so using 6.2.2.4 to determine the title of a post-1500 choreographic work is problematic. The basic instruction states, “For works created after 1500, choose as the preferred title the title in the original language by which the work has become known either through use in resources embodying the work or in reference sources.” As we stated above, using reference sources is problematic. The “in case of doubt clause” does not help either:

If:

there is no title in the original language established as the one by which the work is best

known

or

in case of doubt

then:

choose the title proper of the original edition (see [2.3.2 RDA](#)) as the preferred title.

³ Song composed by Róisín Murphy and Matthew Herbert.

⁴ Song composed by Bob Telson.

⁵ See http://www.emmys.tv/sites/emmys.tv/files/CTA59themmywinners_0.pdf.

⁶ The German title is *Die sieben Todsünden*.

Nutcracker Examples:

Background: In 1816, E.T.A Hoffmann wrote a children's story in German *Der Nussknacker und Mausekönig* (The Nutcracker and the Mouse King). Alexandre Dumas wrote an adaptation of this work in 1844 called *Histoire d'un casse-noisette*. Peter Tchaikovsky was commissioned by the Imperial Theaters to compose a ballet. The result was *Shchelkunchik* (The Nutcracker), with music by Tchaikovsky, libretto by Marius Petipa, and choreography by Lev Ivanov and possibly Petipa. The extent of Petipa's contribution to the choreographic work is debated because he became ill and Ivanov took over his work. Most reference sources attribute the choreography to Ivanov alone or to both him and Petipa. The ballet was first performed in St. Petersburg in 1892. Russian choreographer Alexander Gorsky staged a production of the Nutcracker in Moscow in 1919. It is unclear to us whether Gorsky's Nutcracker is an expression of Ivanov's work or a new work adapted from Ivanov.

In 1934, Russian choreographer Vasily Vainonen produced a new version of the Nutcracker in Leningrad. Vainonen's version is generally characterized as a new work adapted from the original. Vainonen's Nutcracker has been revived many times both with his original choreography and as adaptations by other choreographers credited as "after Vainonen."

The Russian American choreographer George Balanchine produced a very popular version of the Nutcracker in 1954 in New York. This version was adapted from the original 1892 production, which had child performers rather than adults playing children. It is performed every year by the New York City Ballet, and is the choreographic work Americans are most familiar with.

In addition to the choreographic works that are true to the storyline of the original libretto, there have been many free adaptations of the Nutcracker. Such adaptations include Graeme Murphy's ballet, in which Clara is an elderly ballerina in an old age home, and Mark Morris's comic ballet, *The hard nut*.

These authorized access points represent non-choreographic works mentioned above:

Authorized access point for children's story: Hoffmann, E. T. A. (Ernst Theodor Amadeus), 1776-1822. *Der Nussknacker und Mausekönig*

Authorized access point for adaptation of story: Dumas, Alexandre, 1802-1870. *Histoire d'un casse-noisette*

Authorized access point for Nutcracker music: Tchaikovsky, Peter Ilich, 1840-1893. *Shchelkunchik*

Authorized access point for nutcracker libretto: Petipa, Marius, 1818-1910.

Shchelkunchik

Example 1: 1892 Nutcracker Ballet

Creators of the choreographic work: Lev Ivanov and Marius Petipa

Creator of the libretto: Marius Petipa

Creator of the musical work: Peter Tchaikovsky

Preferred title for the choreographic work: Shchelkunchik

Authorized access point for choreographic work: Ivanov, Lev, 1834-1901. Shchelkunchik

Current example in 6.27.1.9: Nutcracker (Choreographic work)

Selected relationships:

Choreography for (work): Tchaikovsky, Peter Ilich, 1840-1893. Shchelkunchik

Choreography for (work): Petipa, Marius, 1818-1910. Shchelkunchik

Ivanov, Lev, 1834-1901, choreographer

Petipa, Marius, 1818-1910, choreographer

Dell'Era, Antonietta, dancer

Example 2: 1934 Nutcracker Ballet

Creator of the choreographic work: V. Vainonen

Creator of the libretto: Marius Petipa

Creator of the musical work: Peter Tchaikovsky

Preferred title for the choreographic work: Shchelkunchik

Authorized access point for choreographic work: Vainonen, V. Shchelkunchik

Current access point in LC/NACO file: Nutcracker (Choreographic work : Vainonen)

Selected relationships:

Adaptation of (work): Ivanov, Lev, 1834-1901. Shchelkunchik

Choreography for (work): Tchaikovsky, Peter Ilich, 1840-1893. Shchelkunchik

Choreography for (work): Petipa, Marius, 1818-1910. Shchelkunchik

Vainonen, V., choreographer

Example 3: 1954 Nutcracker Ballet

Creator of the choreographic work: George Balanchine

Creator of the musical work: Peter Tchaikovsky

Preferred title for the choreographic work: The Nutcracker

Authorized access point for choreographic work: Balanchine, George. The Nutcracker.

Current access point in LC/NACO file: Nutcracker (Choreographic work : Balanchine, after Ivanov)

Selected relationships:

Adaptation of (work): Ivanov, Lev, 1834-1901. Shchelkunchik

Choreography for (work): Tchaikovsky, Peter Ilich, 1840-1893. Shchelkunchik

Adapted as a motion picture (work): George Balanchine's The Nutcracker

Balanchine, George, choreographer

Karinska, Barbara, costume designer

Tallchief, Maria, dancer

Note that the preferred title for this work is the English title rather than the Russian. This is because Balanchine's work was first performed in New York and that the George Balanchine Trust uses an English title.⁷ Also, although the current authorized access point would suggest that Balanchine has expressed Ivanov's original work, we believe this adaptation is a new work by Balanchine because of how it is described in reference sources, including the New York City Ballet's website, which attributes the choreography solely to Balanchine.

Example 4: 1976 Nutcracker Ballet

Creator of the choreographic work: George Balanchine

Creator of the musical work: Peter Tchaikovsky

Preferred title for the choreographic work: The Nutcracker

Authorized access point for choreographic work: Baryshnikov, Mikhail, 1948-. The Nutcracker.

Current access point in LC/NACO file: Nutcracker (Choreographic work : Baryshnikov)

Selected relationships:

Choreography for (work): Tchaikovsky, Peter Ilich, 1840-1893. Shchelkunchik

Adapted as a television program (work): The Nutcracker (Television program : 1977)

Baryshnikov, Mikhail, 1948- choreographer, dancer

Kirkland, Gelsey, dancer

Example 5: The Hard Nut

Creator of the choreographic work: Mark Morris

Creator of the musical work: Peter Tchaikovsky

Authorized access point for choreographic work: Morris, Mark, 1956-. The hard nut

Current access point in LC/NACO file: Hard nut (Choreographic work : Morris)

Selected relationships:

Choreography for (work): Tchaikovsky, Peter Ilich, 1840-1893. Shchelkunchik

Pakledinaz, Martin, costume designer

Note that although *The hard nut* originally premiered in Brussels, Belgium, the Mark Morris Dance Group website lists the preferred title in English so that is the title we have used here.

Possible Solutions:

Option A: Delete all examples for choreographic works from RDA. Leave instructions about describing choreographic works to individual agencies creating the data.

⁷ The George Balanchine Trust, which owns the copyright on all Balanchine's works, officially lists this work as *George Balanchine's The Nutcracker™* in its alphabetical list of titles.

While this solution is easily accomplished, it does nothing to solve the problem of how to describe these works. We do not recommend this option.

Option B: Add instructions to Chapter 6 for choreographic works in discrete sections as has been done for musical works, legal works, religious works, and official communications. Delete current examples in Chapter 6

We also do not recommend this option because we think choreographic works have much in common with other non-self-describing works that could be addressed in a set of principled instructions. We also recognize that catalogers are often confused by what specific types of works are covered in these areas.

Option C: Add instructions to Chapter 6 for works with devised titles. Revise current examples for choreographic works in Chapter 6.

Currently Chapter 6 contains a section on titles for manuscripts at 6.2.2.7 (Manuscripts and Manuscript Groups). This section has long been problematic because 1) a manuscript is a production method not a form of work; 2) the instruction conflates preferred titles and authorized access point instructions; and 3) the instruction and examples are written for old, anonymous manuscripts. Despite these problems, we think the intentions of this section have value—what do you call a work with no title contained on the resource?

There are a few famous works like the Dead Sea scrolls that become commonly known by a title, but most manuscripts have no title until one is devised by the cataloger. We think the instruction about language of preferred title for 6.2.2.5 about anonymous works written in neither Greek nor a preferred script of the agency could be extended to choreographic works when there are multiple choices of titles in reference sources: “choose as the preferred title an established title in a language preferred by the agency, if there is such a title.”

In addition to manuscripts and choreographic works, many art works could be covered by these instructions. A new set of instruction for these often non-self-describing works might include a priority order of sources listing a title proper found on the original edition, a form of title found in references sources in the language preferred by the agency creating the data, and a title devised by the cataloger. The existing instructions on manuscripts at 6.2.2.7 would be replaced by these broader instructions.

We would also suggest adding an example of a choreographer as creator at 19.2.1.3, in the first example box for “One Person Responsible for the Creation of the Work.”

We will consider submitting a future JSC proposal based on the JSC’s response to these options.

Appendix 1. Terminology

Ballet

Merriam-Webster Dictionary:

Etymology: French, from Italian *balletto*, diminutive of *ballo* dance, from *ballare*

1 a: a theatrical art form using dancing, music, and scenery to convey a story, theme, or atmosphere **b:** dancing in which conventional poses and steps are combined with light flowing figures (as leaps and turns)

2: music for a ballet

3: a group that performs ballets

Oxford Dictionary of Dance:

A form of Western academic theatre dance based on the danse d'école (classical school) and usually presented with elements of music and design to create a dramatic or lyric effect. The history of ballet began with Renaissance spectacles which combined all the art forms in a single entertainment, and quickly moved to France where the foundations of classical ballet as we know it today were laid at the royal court... Strictly speaking, the term ballet should only be applied to works based on the danse d'école and subsequent permutations of the academic form, but with the enormous cross-fertilization of dance in the 20th century the term took on a much broader meaning and is now frequently used to describe a wide range of non-classically based theatrical dance.

Choreography

Merriam-Webster Dictionary:

Etymology: French *chorégraphie*, from Greek *choreia* + French *-graphie* -graphy

1: the art of symbolically representing dancing

2 a: the composition and arrangement of dances especially for ballet **b:** a composition created by this art

3: something resembling choreography <a snail-paced ~ of delicate high diplomacy

Oxford Dictionary of Dance:

Derived from the Greek for dance and writing. Although the term originally referred to the actual writing down of the steps of a dance (which today is called dance notation), ever since the late 18th century it has meant the art of composing dance.

Dance (n.)

Merriam-Webster Dictionary:

Etymology: Middle English *dauncen*, from Anglo-French *dancer*

1: an act or instance of dancing

2: a series of rhythmic and patterned bodily movements usually performed to music

3: a social gathering for dancing

4: a piece of music by which dancing may be guided

5: the art of dancing

Dance Notation

Oxford Dictionary of Dance:

Dance only acquired a fully comprehensive system of notation during the 20th century, which means that many ballets prior to this date were either lost or handed down in partial form. The fact that movement requires both spatial and temporal notation makes it hard to record accurately on paper although attempts to do so date back to the late 15th century... During the 20th century the necessity for recording styles of movement other than ballet led to attempts at more rigorous and complete notation based on abstract symbols. The most famous of these was originated by *Laban and first published in 1926 in his *Choreographie*. Now widely referred to as *Labanotation this system uses a vertical staff to represent the body and has symbols that indicate not only the position but also the direction, duration, and the quality of any movement. The system has since been refined and elaborated by many scholars and is so accurate that any dance can be protected by the laws of copyright.

Appendix 2. LCRI 25.5B. Choreographic Works

1) Background

In catalogs dealing with dance material, there is a need both to collocate different versions of the same basic work under the same title and to differentiate between the different versions of the work in a meaningful way. A choreographic dance work, i.e., a dance created by a specific person, will often have a title that is the same as or similar to a musical or literary work that accompanies or is related to it. In addition, many dance works, though known by the same title, have been revised or adapted by different choreographers. The Dance Heritage Coalition, a group of several institutions, including the Library of Congress, has received funding for a project to prepare a catalog of primary research resources in dance history, including manuscript and archival materials, audio and videotape, printed texts and music, and visual collections. The coalition will add authority records to the national authority file for these materials, including newly created authority records and retrospective records from the files of the Dance Collection of the New York Public Library.

AACR2 does not include specific rules for the creation of uniform titles for choreographic works, and in the past LC has treated headings for individual choreographic dance works as subject headings, rather than name headings. However, because they do represent individual creative works and to meet the needs of the dance cataloging community, these headings should now be treated as name headings, and uniform titles for them will be constructed according to the guidelines below recommended by the Dance Heritage Coalition.

2) Uniform titles for choreographic works

a) *Qualifiers.* When the title of a choreographic dance work is needed as a subject or added entry, construct a uniform title consisting of the title of the work followed by the qualifier "(Choreographic work)." In addition, when the item represents a particular choreographer's version of the work, include the surname of the choreographer as part of the qualifier. Use the form of the surname found in the 100 field of the authority record for the choreographer.

130 \$a Romeo and Juliet (Choreographic work)
*(for a book of photographs from various productions of choreographic works
based on Shakespeare's play)*

130 \$a Romeo and Juliet (Choreographic work : Smuin)
*(for a series of photographs taken during a dress rehearsal of the first production
of Michael Smuin's choreographic adaptation of Shakespeare's play)*

If two or more choreographers share responsibility for the work, give their names in alphabetical order, unless one person is clearly principally responsible for the choreography, in which case that name should be listed first. Connect the names with the word "and."

- 130 \$a Return of the native (Choreographic work : Jones and Zane)
130 \$a Giselle (Choreographic work : Coralli and Perrot)

As appropriate, also include the following additions to the qualifier:

- i) Choreographer's surname, after the original choreographer's surname.

If the choreographic work is derived from another choreographic work, follow the name of the choreographer with a comma, the word "after," and the surname of the original choreographer.

- 130 \$a How long brethren (Choreographic work : Tamiris)
130 \$a How long brethren (Choreographic work : McIntyre, after Tamiris)
(for a notation score for a reconstruction of Helen Tamiris's original work)

- ii) Date of a reconstruction

Optionally, if the material being cataloged relates to a reconstruction of a choreographic work that was originally staged at an earlier date, include in the qualifier the date of the reconstruction.

- 130 \$a Afternoon of a faun (Choreographic work : Nijinsky)
130 \$a Afternoon of a faun (Choreographic work : Markova, after Nijinsky : 1935)

b) Language of the title

Use as the uniform title the title in the original language unless the work has become generally known in another language through extensive adaptation, e.g., when the choreographic work has been restaged in a number of different countries. In such cases, use the title found in the following reference work, making references from the title in other languages:

New York Public Library. *Dictionary Catalog of the Dance Collection*. Boston : G.K. Hall, 1974. 10 v. Annual supplement, *Bibliographic Guide to Dance*, 1975-

If the title is not found in the above source, consult the sources below, which are listed in order of precedence.

Beaumont, C.W. *Complete Book of Ballets*
Chujoy, A., and Manchester, P.W. *The Dance Encyclopedia*. Rev. ed.
Enciclopedia dello spettacolo

The New Grove Dictionary of Music and Musicians
Koegler, H. *The Concise Oxford Dictionary of Ballet*. 2nd ed.
McDonagh, D. *The Complete Guide to Modern Dance*

- 130 \$a Cinderella (Choreographic work)
- 430 \$a Cendrillon (Choreographic work)
- 430 \$a Cenerentola (Choreographic work)

- 130 \$a Sylphide (Choreographic work)
- 430 \$a Sylph of the Highlands (Choreographic work)