

To: Joint Steering Committee for Development of RDA
From: Dave Reser, LC Representative
Subject: Revision proposal for choosing and recording preferred titles for music in RDA 6.14.2.3-6.14.2.6

LC thanks the JSC Music Working Group for this proposed revision to 6.14.2.3-6.14.2.6. We believe the proposal is a big improvement in readability over the current instructions.

Changes in the proposal:

JMWG recommends: that instructions from 6.14.2.3-6.14.2.6 be reorganized such that instructions for choosing a preferred title and recording the preferred title are more clearly delineated.

LC agrees. We believe that the layout and flow of the instructions is improved, and music catalogers especially believe the instructions will be easier to follow as a progression.

JMWG recommends: the instructions for omitting medium of performance, key, etc., be placed in sub-instructions, making it clearer that these omissions are part of a process.

LC agrees.

JMWG recommends: removing the constraint “intended for concert performance” for works titles *étude*, *fantasia*, or *sinfonia concertante*, etc.

LC agrees.

JMWG recommends: the “Numbered sequence” exception be moved to “recording” instructions rather than “choosing” preferred titles.

LC agrees.

JMWG recommends: that exceptions for “better known” title in the same language and for using a shorter form of the title found in reference sources are redundant and should be deleted.

LC agrees.

JMWG recommends: that instructions for using the preferred title *Duets* should be removed.

LC agrees.

JMWG recommends: the instructions for music should more closely match the instructions for general works where they are in parallel.

LC agrees. The re-wording proposed will improve the consistency with similar instructions, and be easier to apply for catalogers using both *general* and *special music* instructions. We note, however, that using the *general* instructions as a starting point also results in inheriting some problems with the *general* instructions. **These are issues that are extant in the general instructions, not**

introduced by the JMWG, and we believe are easily remedied without any change in the practice/principles sought by the JMWG.

1. One issue with the *general* instructions is the arrangement of example boxes that do not always appear after the instructions they are meant to illustrate.¹ 6JSC/LC/30 illustrates the dividing of current example sets to match the corresponding instructions. As the *music* instructions model the *general* instructions, we've proposed a similar division for the *music* instructions should the LC proposal for the *general* instructions be approved. See **LC proposed change 1.**
2. Likewise, we believe that the *general* instruction at 6.2.2.4 to omit an alternative title as part of the preferred title is misplaced. 6JSC/LC/30 proposes moving that instruction from 6.2.2.4 to 6.2.2.8 in the *general* instructions and we suggest a similar approach for the *music* instructions. See **LC proposed change 1.**
3. The *general* instructions at 6.14.2.4-6.14.2.5 (omissions and preferred title consisting solely of the name of one type of composition) currently lack clear guidance on whether instructions should be applied to individual works and/or compilations of works (whether by a single creator by different creators). We have confirmed with our music catalogers that these instructions should only be applied to individual works. We have restructured 6.14.2.4-6.14.2.5 to add an instruction on recording preferred titles of individual works. See **LC proposed changes 2-3.**
4. The current music instructions lack any instructions on preferred titles for compilations of works by different composers. In 6JSC/LC/29 we have proposed a new instruction for compilations of works by different creators in the *general* instructions. We suggest a similar approach for the *music* instructions at 6.14.2.4 (essentially adding a 'table of contents' so the cataloger can move to the appropriate instruction). This table of contents requires some renumbering from the JMWG proposal, and we have provided that in our response. We have also proposed wording for the *music* instructions should 6JSC/LC/29 be approved. See **LC proposed change 2.**
5. In addition to adding explicit instructions on compilations of works by different composers, we propose to clarify that the current instructions at 6.14.2.8 only apply to compilations of individual composers. This change was made to 6.2.2.10 in 2013, but a similar change was never made to the corresponding music instructions. See **LC proposed change 5.**

¹ We believe this phenomenon is a result the rewording, which divided multi-sentence single paragraphs into one sentence separate paragraphs, without also dividing the examples appropriately to match the new paragraphs.

The organizational restructuring described in 3-5 above results in the following outline. These changes are not intended to alter the practice/principles of the JMWG proposal:

6.14.2.4 Recording the Preferred Title for a Musical Work

[essentially becomes a table of contents for following instructions]

6.14.2.5 Recording the Preferred Title for an **Individual** Musical Work

6.14.2.5.1 Omissions

6.14.2.5.2 Preferred Title Consisting Solely of the Name of One Type of Composition

6.14.2.5.2.1 Choice of Language

6.14.2.5.2.2 Singular or Plural Form

6.14.2.6 Recording the Preferred Title for a Part or Parts of a Musical Work

[subinstructions renumbered]

6.14.2.7 Recording the Preferred Title for a Compilation of Musical Works **of One Composer**

[subinstructions renumbered]

Additional issues:

Long titles (6.14.2.4 Optional Omission in JMWG proposal): We note that long titles are not a phenomenon unique to music, but there is no instruction to abridge long titles in the general instructions at 6.2.2.4-6.2.2.5. We believe the instruction to abridge a “long title” is not needed in 6.14 for the same reasons it does not appear in the general instructions. The preferred title for the work is based on either the form recorded as a title proper in resources embodying the work (optionally abridged by 2.3.1.4) or on the form found in reference sources. When a work with a lengthy title is written about in reference sources, a shorter form of title is usually used and that is how the title becomes commonly known. If the JSC agrees with this conclusion (the same conclusion reached by the LC response to 6JSC/ALA/30 for marks of omission in titles), the optional omission for abridging long titles proposed by the JMWG can be removed. See **LC proposed change 2**.

Additional RDA impact: We note a few instructions that would need revision, mostly for changes to references to renumbered instructions. See **LC proposed change 4 and 6**.

Examples: The RDA Examples Editor expressed enthusiastic support for reformatting the examples at 6.14.2.4! The current example box is formatted as it was in AACR2 (and is unlike any other in RDA), and it has been a source of confusion for those not familiar with that AACR2 legacy. Italicizing some or all words in the preferred titles in these examples has caused a few people to mistakenly assume that preferred titles for music should be recorded in italics. It is much more helpful to illustrate how the examples reflect the instructions by adding explanations about the title omissions. Because the intention of the revised instructions is to illustrate the process of moving from “choosing” a preferred title to “recording” it by “re-using” the same examples, the explanations must be very explicit to identify the step in the process and applicability to the instruction. We

have, with guidance from the Examples Editor, suggested replacement explanations, and have replaced examples in a few cases that proved difficult to explain. We would also encourage the JMWG to review the examples carefully (we tried to find a diverse array of examples representing male and female creators when possible).

Note that the mark-up text is from current RDA instructions, not the JMWG proposal. We have indicated differences from the mark-up version in 6JSC/MusicWG/6 in bulleted lists in the summary of LC proposed changes below.

LC proposed change 1:

- The primary purpose of the proposed change is to move examples to follow the instructions they illustrate; most of the instruction changes are the same as JMWG, except as noted below
- Modify example explanations to clarify choice of preferred title
- Modify some example explanations to indicate that the preferred title chosen is not the same as the form recorded
- Add instruction on non-preferred script from 6JSC/LC/30 (highlighted in yellow)
- Do not add instruction about alternative title here (we add instead at 6.14.2.4)

6.14.2.3 Choosing the Preferred Title for a Musical Work

Choose as the preferred title for a musical work the title in the composer's original title in the language by which the work has become known either through use in resources embodying the work or in reference sources in which it was presented.

EXAMPLE

Die Meistersinger von Nürnberg

~~Resource described:~~ The mastersingers of Nuremberg Preferred title for work by Richard Wagner originally written in German. Later published under titles: The mastersingers of Nuremberg; Les maîtres-chanteurs de Nuremberg; and others

9 to 5

Preferred title for work by Dolly Parton also published under title: Nine to five

~~Tous les garçons et les filles~~

~~Resource described:~~ Todas las chicas y chicos

Zolotoï petushok

~~Resource described:~~ The golden cockerel

Präludium und Fuge

~~Resource described:~~ Präludium und Fuge, D-Dur für Orgel...

~~Rondo with fugato~~

~~Resource described: Rondo with fugato ...~~

New Orleans bump

Preferred title for work by Jelly Roll Morton also published under title: Monrovia

Don Giovanni

Preferred title for work by Wolfgang Amadeus Mozart first published under the title: Il dissoluto punito, ossia, Il don Giovanni

This land is your land

Preferred title for work by Woody Guthrie also given titles God blessed America and This land by composer. Most commonly known by later title used in publications and reference sources: This land is your land

Pour que tu m'aimes encore

Preferred title for work by Jean-Jacques Goldman originally written in French and later published under English title: If that's what it takes

Konzert a-Moll

Preferred title for work by Johann Sebastian Bach chosen from form found in found in reference sources: Konzert-a-Moll. Name of type of composition in English and plural form recorded as preferred title: Concertos

If the form of title chosen is found in a script that differs from a preferred script of the agency creating the data, apply the instructions at 6.2.2.7.

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) as the preferred title.

EXAMPLE

Divertimento for flute, oboe and clarinet (opus 37)

Preferred title chosen for work by Malcolm Arnold first published under the title: Divertimento for flute, oboe and clarinet (opus 37). Name of type of composition in plural form recorded as preferred title: Divertimenti

Kammersymphonie

Preferred title for work by Arnold Schoenberg as found on holograph

Piano sonata in G minor

Preferred title chosen for work by Miriam Hyde that has only one expression and one manifestation. The manifestation was published under the title: Piano sonata in G minor. Name of type of composition in plural form recorded as preferred title: Sonatas

Three little pieces

Preferred title chosen for work by Sydney Hodkinson first published under the title: Three little pieces. Preferred title recorded with number omitted: Little pieces

Exceptions

Better known title in the same language. If the work has become better known by another title in the same language, choose it as the preferred title (see also ~~6.2.2.4–6.2.2.5~~).

EXAMPLE

~~Don Giovanni~~

~~Resource described: Il dissoluto punito, ossia, Il don Giovanni~~

~~Nabucco~~

~~Resource described: Nabucodonosor~~

Long titles. If the title is very long, choose (in this order of preference):

~~a) a brief title by which the work is commonly identified in reference sources~~

EXAMPLE

~~Historia der Auferstehung Jesu Christi~~

~~Resource described: Historia der fröhlichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi~~

~~b) a brief title devised by the cataloguer.~~

EXAMPLE

~~St. John Passion~~

~~Resource described: Historia des Leidens und Sterbens unsers Herrn und
Heylandes Jesu Christi, nach dem Evangelisten St. Johannem~~

~~**Numbered sequence.**~~

~~*#:*~~

~~a work has a distinctive title that includes the name of a type of composition
and~~

~~all of the composer's works of that type are also cited as a numbered
sequence of compositions of that type~~

~~*then:*~~

~~choose the name of the type as the preferred title.~~

EXAMPLE

Sinfonia

~~Resource described: Sinfonia eroica / composta da Luigi van Beethoven. Also
cited in lists of the composer's symphonies as no. 3. English language
and plural form recorded as preferred title: Symphonies~~

LC proposed change 2:

- Add sentence from 6JSC/LC/29 clarifying that 6.14.2.4 applies to individual works and compilations of works (highlighted in yellow)
- Retain wording of existing 1st paragraph referring to 6.2.1
- Add instruction from 6JSC/LC/30 and example about alternative title (highlighted in yellow)
- Do not add any other examples (we add examples of individual titles without omissions or type of composition at 6.14.2.5)
- Add table of contents for instructions for individual musical works, parts of musical works, compilations of works by one composer, and compilations of works by multiple composers (compilations of multiple composers dependent on 6JSC/LC/29 and highlighted in yellow)
- Move sub-instruction for omissions and preferred title consisting solely of the name of one type of composition (we add instead at 6.14.2.5.2.1-6.14.2.5.2.2)
- Do not add Optional Omission for “long titles”
- Move Exception (we add instead at 6.14.2.5)

6.14.2.4 Recording the Preferred Title for a Musical Work

This instruction applies to individual works and to compilations of works.

Record the title chosen as the preferred title for a musical work by applying the basic instructions at 6.2.1.

Do not include an alternative title as part of the preferred title.

EXAMPLE

Les deux journées

Preferred title for work by Luigi Cherubini found in reference sources as: Les deux journées ou Le porteur d'eau

When recording the preferred title for a musical work, apply these additional instructions, as applicable:

individual musical works (see 6.14.2.5)

part or parts of a musical work (see 6.14.2.6)

compilations of musical works by one composer (see 6.14.2.7)

compilations of musical works by different composers (see 6.2.2.11).

When recording the title chosen according to 6.14.2.3, omit from the title:

a) ~~a statement of medium of performance (even if such a statement is part of a compound word, provided that the resulting word or words is the name of a type of composition)~~

b) ~~key~~

c) ~~serial, opus, and thematic index numbers~~

d) ~~numbers (unless they are an integral part of the title)~~

e) ~~date of composition.~~

f) ~~adjectives and epithets not part of the original title of the work.~~

In the following examples, the preferred title as defined in this instruction is in italics.

EXAMPLE

~~String quartet~~

~~Streichquartett~~

~~Symphonie no. 40~~

~~Clavierübung~~

~~Kammersymphonie~~

~~Symphonie fantastique~~

~~Carnaval op. 9~~

~~Concerto in A minor, op. 54~~

~~12 sonatas~~

~~Nocturne in F sharp minor, op. 15, no. 2~~

~~6 Stücke für Orchester~~

~~Fünf Orchesterstücke~~

~~Four orchestral pieces~~

~~Five little pieces for piano~~

~~Drei Gesänge~~
~~Vier Orchesterlieder, op. 22~~
~~Les deux journées~~
~~The Ten commandments~~
~~The seventh trumpet~~
~~Troisième nocturne~~
~~Mozart's favorite minuet~~
~~Célebre serenata española~~
~~Grandes études (So named by the composer)~~
~~Die Zauberflöte~~
~~War requiem~~

LC proposed change 3a:

- Note that renumbering changes in **3a-3c** and **4-5** are necessitated by **LC proposed change 2**
- New instruction number 6.14.2.5 and title to clarify that the instruction applies only to individual works
- Do not renumber Part or Parts of a Musical Work instruction from 6.14.2.7 to 6.14.2.5 (we renumber it 6.14.2.6 to accommodate addition of this instruction)
- Add examples of preferred titles of individual works that have no omissions or type of composition changes
- Add simple list for additional instructions on “Omissions” and “Preferred Title Consisting Solely of the Name of One Type of Composition”
- Retain current wording (from current 6.14.2.3, 3rd Exception) in instruction for Exception; and retain explanation about choice of language and plural form in the recorded preferred title

6.14.2.5 Recording the Preferred Title for an Individual Musical Work Consisting Solely of the Name of One Type of Composition

Record the preferred title of an individual musical work by applying the instructions at 6.14.2.4.

EXAMPLE

I want to hold your hand

Preferred title for a song by John Lennon and Paul McCartney

Dodi li

Preferred title for a Jewish folk song

O weh des Scheidens

Preferred title for an individual work by Clara Schumann

Aux Natchitoches

Preferred title for a Cajun folk song

Apply these additional instructions, as applicable:

omissions (see 6.14.2.5.1)

preferred title consisting solely of the name of one type of composition (see 6.14.2.5.2).

Exception

If:

the preferred title is a distinctive title that includes the name of a type of composition

and

all of the composer's works of that type are also cited as a numbered sequence of compositions of that type

then:

record only the name of the type as the preferred title. Apply the additional instructions at 6.14.2.5.2, as applicable.

EXAMPLE

Sinfonia

Preferred title chosen: Sinfonia eroica. Also cited in lists of the composer's symphonies as no. 3. English language and plural form recorded as preferred title: Symphonies

~~If the application of 6.14.2.3–6.14.2.4 results in a preferred title consisting solely of the name of one type of composition, apply the following instructions, as applicable:~~

~~choice of language (see 6.14.2.5.1)~~

~~singular or plural form (see 6.14.2.5.2).~~

LC proposed change 3b:

- Add instruction “Omissions” at 6.14.2.5.1 instead of 6.14.2.4.1 in JMWG
- Insert “preferred” before “title” in first paragraph
- Modify example explanations to clarify what was omitted from preferred title chosen
- Replace a few examples that illustrate situations covered in other instructions or are repetitive (e.g. replace one of three pieces examples with a nocturne)
- Add an additional example that is from popular music (to alleviate concern about western art music bias) and shows numbers retained because they are integral to the title

- Add instruction not to use marks of omission to indicate the omission of a)-e)
(consistent with other instructions in RDA)

6.14.2.5.1 Omissions

Omit from the preferred title:

a) a statement of medium of performance (even if such a statement is part of a compound word, provided that the resulting word or words is the name of a type of composition)

b) key

c) serial, opus, and thematic index numbers

d) cardinal and ordinal numbers (unless they are an integral part of the title)

e) date of composition.

Do not use a mark of omission (...) to indicate such an omission.

EXAMPLE

Blues

Preferred title before omissions: Blues für Trompete (B oder C) und Klavier. Statements of medium of performance and key omitted

Konzert

Preferred title before omissions: Konzert a-Moll. Key omitted

Nocturne

Preferred title before omissions: Troisième nocturne. Number omitted

Pieces with interlude

Preferred title before omissions: Two pieces with interlude for soprano, flute/piccolo/bass flute and piano. Number and statements of medium of performance omitted

Präludien und Fugen

Preferred title before omissions: Sechs Präludien und Fugen für Klavier. Number and statement of medium of performance omitted

Quartett

Preferred title before omissions: Streichquartett 1995. Statement of medium of performance in compound word and date of composition omitted

Divertimento

Preferred title before omissions: Divertimento for flute, oboe and clarinet (opus 37).

Statements of medium of performance and opus number omitted

Concerti grossi

Preferred title before omissions: Concerti grossi con due violini, viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso. Statements of medium of performance and number of parts omitted

but

Violinschule

Medium of performance in a compound word not omitted because the word does not include a type of composition

The seventh trumpet

Ordinal number not omitted because it is an integral part of the title

9 to 5

Numbers not omitted because they are an integral part of the title

LC proposed change 3c:

- Add instruction about name of one type of composition at 6.14.2.5.2 instead of 6.14.2.4.2 in JMWG
- Add sub-instructions “Choice of Language” and “Singular or Plural Form” at 6.14.2.5.2.1-6.15.2.5.2.2 instead of 6.14.2.4.2.1-6.14.2.4.2.2 in JMWG
- Change instruction number references in first paragraph and list because of our renumbering
- Modify example explanations to clarify the difference between the preferred title chosen and the preferred title after omissions
- Restore existing examples from 6.14.2.4.1 that were clear but replaced in 6JSC/MusicWG/6 to repeat examples from earlier instructions
- Restore existing explanation about Études example (explanation about choice of language of the cataloging agency is not necessary because this is an Exception)

6.14.2.5.2 Preferred Title Consisting Solely of the Name of One Type of Composition

If the application of 6.14.2.5.1 results in a preferred title consisting solely of the name of one type of composition, apply the following instructions, as applicable:

choice of language (see 6.14.2.5.2.1).

singular or plural form (see 6.14.2.5.2.2).

6.14.2.5.2.1 Choice of Language

Record the accepted form of the name of the type of composition in a language preferred by the agency creating the data if:

the name has a cognate form in that language

or

the same name is used in that language.

Otherwise, record the form of the name of the type of composition in the language of the preferred title chosen according to 6.14.2.3.

EXAMPLE

Quartet

~~Resource described:~~ Preferred title chosen: Quatuor pour 2 hautbois et 2 bassons. Title after omissions: Quartet. English language form recorded by an English-language agency in Canada because it is a cognate to the French title

Concerti grossi

~~Resource described:~~ Six concerti grossi for 2 violins, viola, and violoncello soli with strings and harpsichord. Preferred title chosen: Concerti grossi con due violini, viola e violoncello di concertino obbligati, e due altri violini e basso di concerto grosso. Title after omissions: Concerti grossi. The same name for the type of composition is used in Italian and English

Pieces

~~Resource described:~~ Preferred title chosen: Deux pièces pour hautbois et piano, op. 35. Title after omissions: Pièces. English language form recorded by an agency in the United States because it is a cognate to the French title

but

Stücke

~~Resource described:~~ Vier Stücke Opus 5 für Klarinette und Klavier = Four pieces op. 5 for clarinet and piano. Preferred title chosen: Drei Klavierstücke. Preferred title after omissions: Stücke. German language form recorded by an agency in Australia because there is no English cognate

Exception

For works intended for concert performance called *étude*, *fantasia*, or *sinfonia concertante* or their cognates, record the form

of the name of the type of composition in the language of the preferred title chosen according to 6.14.2.3.

EXAMPLE

Études

~~Resource described:~~ Studies. ~~Composer's original title:~~ Études

6.14.2.5.2.2 Singular or Plural Form

Record the accepted form of the name of the type of composition in the singular form unless the composer wrote more than one work of that type with the same title.

EXAMPLE

~~Concerto~~

~~Resource described:~~ Violinkonzert / Alban Berg. ~~The composer wrote only one concerto~~

Serenade

Preferred title chosen: Serenade for string quartet or string orchestra. Title after omissions: Serenade. The composer wrote only one serenade

~~Quintets~~

~~Resource described:~~ Quintetto VI in sol maggiore

~~Ballades~~

~~Resource described:~~ Ballade for solo piano

Quartets

Preferred title chosen: String quartet in A minor. Title after omissions: Quartet. The composer wrote multiple quartets

Concertos

Preferred title chosen: Konzert a-Moll. Title after omissions: Konzert. The composer wrote multiple concertos

~~Sonatas~~

Preferred title chosen: ~~Resource described:~~ Sonata a viola da gamba e basso. Title after omissions: Sonata. The composer wrote multiple sonatas

~~Divertimenti~~

~~Preferred title chosen: Resource described:~~ Divertimento for bass
trombone and piano Title after omissions: Divertimento. The composer
wrote multiple divertimenti

~~6.14.2.6 Duets~~

~~Record Duets for works variously titled duos, duets, etc.~~

~~EXAMPLE~~

~~Duets~~

~~Resource described: Trois duos~~

LC proposed change 4:

- Renumbering of instructions and references necessitated by **LC proposed change 2**
- Renumber “Recording the Preferred Title for a Part or Parts of a Musical Work” and sub-instructions 6.14.2.6 instead of 6.14.2.5 in JMWG
- Correct instruction numbering for “Part Identified Both by a Number and by a Title or Other Verbal Designation” (a typographical error in 6JSC MusicWG/6)

(Note, the instruction number changes are applicable to this proposal only and could be impacted by changes from JSC/MusicWG/4, 6JSC/MusicWG/7, and 6JSC/MusicWG/8 if they are accepted by the JSC).

~~6.14.2.7~~ 6.14.2.6 Recording the Preferred Title for a Part or Parts of a Musical Work

Record the preferred title for a part or parts of a musical work by applying the instructions at ~~6.14.2.7.1~~ ~~6.14.2.7.2~~ 6.14.2.6.1-6.14.2.6.2, as applicable.

[2nd paragraph unchanged]

~~6.14.2.7.1~~ 6.14.2.6.1 One Part

Record the preferred title for a part of a musical work by applying the instructions at 6.14.2.4. Apply the additional instructions at ~~6.14.2.7.1.1-6.14.2.7.1.5~~ 6.14.2.6.1.1-6.14.2.6.1.5, as applicable.

~~6.14.2.7.1.1~~ 6.14.2.6.1.1 Part Identified Only by a Number

[instruction unchanged]

**~~6.14.2.7.1.2~~ 6.14.2.6.1.2 Part Identified Only by a Title
or Other Verbal Designation**

[instruction unchanged]

**~~6.14.2.7.1.3~~ 6.14.2.6.1.3 Part Identified Both by a
Number and by a Title or Other Verbal Designation**

[instruction unchanged]

**~~6.14.2.7.1.4~~ 6.14.2.6.1.4 Each Part Identified by a
Number and Some Parts also Identified by a Title or
Other Verbal Designation**

[instruction unchanged]

~~6.14.2.7.1.5~~ 6.14.2.6.1.5 Part of a Larger Part

[instruction unchanged]

~~6.14.2.7.2~~ 6.14.2.6.2 Two or More Parts

When identifying two or more parts of a musical work, record the preferred titles of the parts. Apply the instructions at ~~6.14.2.7~~6.14.2.6.1.

[remainder of instruction unchanged]

LC proposed change 5:

- Renumbering of instructions and references necessitated by **LC proposed change 2**
- Renumber instruction and sub-instructions 6.14.2.7 instead of 6.14.2.6 in JMWG
- Modify title of instruction for “Compilations of Musical Works” to clarify that it applies to compilations by one composer
- Add examples illustrating a compilation of musical works by one composer known by a title
- Add simple list as “table of contents” for sub-instructions (“Complete Works” through “Incomplete Compilations”)
- Modify instruction numbers in references because of renumbering

**~~6.14.2.8~~ 6.14.2.7 Recording the Preferred Title for a Compilations of
Musical Works of One Composer**

**~~6.14.2.8.1~~ Recording the Preferred Title for Compilations of
Musical Works**

If a compilation of musical works has become known by a title through use in resources embodying that compilation or in reference sources, apply the instructions at 6.2.2.4–6.2.2.5.

EXAMPLE

Highway 61 revisited

Preferred title for a compilation of works by Bob Dylan. Title used in several manifestations and reference sources

Symphonia armonie celestium revelationum

Preferred title for a compilation of works created before 1501 by Saint Hildegard. Title found in modern reference sources

For other compilations, record the preferred title for a compilation of musical works by applying these instructions at ~~6.14.2.8.2–6.14.2.8.6~~, as applicable:

complete works (see 6.14.2.7.1)

complete works for one broad medium (see 6.14.2.7.2)

complete works for one specific medium (see 6.14.2.7.3)

complete works for one type for one specific medium or various media (see 6.14.2.7.4)

incomplete compilations (see 6.14.2.7.4).

~~6.14.2.8.2~~ **6.14.2.7.1 Complete Works**

[instruction unchanged]

~~6.14.2.8.3~~ **6.14.2.7.2 Complete Works for One Broad Medium**

[1st paragraph and list unchanged]

If none of these terms is appropriate, record an appropriate specific collective title.

If the works are of a single type, apply the instructions at ~~6.14.2.8.5~~7.4.

~~6.14.2.8.4~~ **6.14.2.7.3 Complete Works for One Specific Medium**

[1st paragraph and list of examples unchanged. See comments on examples in 6JSC/MusicWG/8.]

If none of these terms is appropriate, record an appropriate specific collective title.

If the works are of a single type, apply the instructions at 6.14.2.8.5.7.4.

~~6.14.2.8.5~~ 6.14.2.7.4 **Complete Works of One Type for One Specific Medium or Various Media**

[instruction unchanged]

~~6.14.2.8.6~~ 6.14.2.7.5 **Incomplete Compilations**

If:

a compilation corresponds to one of the categories at ~~6.14.2.8.2–6.14.2.8.5~~ 6.14.2.7.1–6.14.2.7.4

and

the compilation is incomplete

then:

identify each of the works in the compilation separately by applying the instructions at ~~6.14.2.4–6.14.2.7.6~~.

EXAMPLE

Renaissance concerto

Salomon Rossi suite

Orpheus and Euridice

Resource described: Orchestral works / by Lukas Foss

Alternative

When identifying two or more works in an incomplete compilation, record a conventional collective title as instructed at ~~6.14.2.8.2–6.14.2.8.5~~ 6.14.2.7.1–6.14.2.7.4, as applicable, followed by *Selections*. Apply this instruction instead of or in addition to recording the preferred title for each of the works in the compilation.

EXAMPLE

Orchestra music. Selections

Resource described: Orchestral works / by Lukas Foss

Symphonies. Selections

Resource described: First, Second, and Third symphonies / Ludwig van Beethoven

- Reference changes 1a)-1c) are changes identified by the JMWG that would have different numbers if our proposed changes are accepted
- Reference changes 1d)-1h) are changes not identified by the JMWG, but would need to be done whether their revisions or ours are accepted. Changes shown below indicate instruction number changes based on our proposed revisions
- Examples changes 2) and 3) are changes not identified by the JMWG, but would need to be done based on deletion of Duets instruction in current 6.14.2.6

(Note, the instruction number changes are applicable to this proposal only and could be impacted by changes from JSC/MusicWG/4, 6JSC/MusicWG/7, and 6JSC/MusicWG/8 if they are accepted by the JSC.)

1) Reference changes:

a) 6.2.2.9, Exceptions:

For parts of musical works, apply instead the instructions at ~~6.14.2.76~~.

b) 6.2.2.10.2:

Do not apply to compilations of musical works (see ~~6.14.2.86~~6.14.2.7).

c) 6.2.2.10.3, Exceptions:

For compilations of musical works by a single composer, apply instead the instructions at ~~6.14.2.8~~ 6.14.2.7.

d) 6.28.2.2:

b) the preferred title for the part (see 6.14.2.~~76~~.1).

e) 6.28.2.3 Exception:

If the parts form a group called *suite* by the composer, construct the authorized access point representing the suite by combining (in this order):

- the authorized access point representing the work as a whole (see [6.28.1 RDA](#))
- the term *Suite* (see 6.14.2.~~76~~.2).

f) 6.28.2.3, Alternative:

When identifying two or more parts of a musical work, identify the parts collectively. Construct the authorized access point representing the parts by combining (in this order):

- a) the authorized access point representing the work as a whole (see [6.28.1 RDA](#))
- b) the conventional collective title *Selections* (see 6.14.2.76.2 alternative).

g) 6.28.4.2:

- c) the preferred title for the movement of the musical work for which the cadenza or cadenzas were written, when appropriate (see 6.14.2.76)

h) 6.28.4.4:

If:

the authorized access point representing a compilation of musical works by one person, family, or corporate body has been constructed using the authorized access point representing that person, family, or corporate body followed by a conventional collective title (see ~~6.14.2.8~~ [6.14.2.7](#)).

2) 6.16.1.3.2, 2nd example box, change example:

op. 20 (Bland)

Preferred title for the work by Giuseppe Maria Cambini: [Duets](#); medium of performance: flute, violin

op. 20 (LeDuc)

Preferred title for the work by Giuseppe Maria Cambini: [Duets](#); medium of performance: flute, violin

We ask the JMWG to confirm whether these examples need revision as a result of the deletion of 6.14.2.6

3) 6.28.1.9.1, Exceptions, 5th example box, delete 1st example:

~~Boccherini, Luigi, 1743–1805. Duets, violins, G. 58, A major~~