

To: RDA Steering Committee

From: Judith A. Kuhagen, Secretary, RSC

Subject: Revisions to 6JSC/MusicWG/11, Instructions for additions to access points representing musical works with distinctive titles (6.28.1.10 and 6.28.1.10.1)

The text below reflects the decisions made by the Joint Steering Committee during its November 2015 meeting.

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6.28.1.10 Additional Elements in Authorized Access Points Representing Musical Works with Distinctive Titles

Include additional elements in authorized access points if needed to distinguish the access point for a musical work:

from one that is the same or similar but represents a different work

or

from one that represents a person, family, corporate body, or place.

Include one or more of the following elements, as appropriate:

- a) medium of performance (see 6.28.1.9.1)
- b) numeric designation of a musical work (see 6.16)
- c) key (see 6.17)
- d) form of work (see 6.3)
- e) date of work (see 6.4)
- f) place of origin of the work (see 6.5)
- g) other distinguishing characteristic of the work (see 6.6).

EXAMPLE

Debussy, Claude, 1862–1918. Images, orchestra

Debussy, Claude, 1862–1918. Images, piano

Granados, Enrique, 1867–1916. Goyescas (Opera)

Granados, Enrique, 1867–1916. Goyescas (Piano work)

Bach, Johann Sebastian, 1685–1750. Christ lag in Todesbanden, BWV 4

Bach, Johann Sebastian, 1685–1750. Christ lag in Todesbanden, BWV 695

Bach, Johann Sebastian, 1685–1750. Christ lag in Todesbanden, BWV 718

Cash, Johnny. Man in black (Song)

To distinguish the authorized access point for the musical work from the authorized access point for the autobiography of the same title

Amazing grace (Hymn)

To distinguish the authorized access point for the musical work from the authorized access point for a motion picture of the same title

6.28.1.10.1 Additional Elements to Resolve Conflict

[This instruction has been deleted as a revision to RDA. For further information, see 6JSC/MusicWG/11/rev/Sec final.]