

5JSC/LC/12/LC follow-up/Chair follow-up/2  
5 February 2009

**To:** Joint Steering Committee for Development of RDA  
**From:** Margaret Stewart, Chair, JSC  
**Subject:** Proposed revision of RDA chap. 6, Additional instructions for musical works and expressions

These are comments received from AFNOR Group CG46/CN357/GE6 (France).

**Full Draft of RDA**

**French comments on RDA**

prepared by the AFNOR Group CG46/CN357/GE6 working on the evolution of the bibliographic description

**Memorandum**

**5JSC/LC/12/LC follow up**

<b>Paragraph</b>	<b>Page</b>	<b>Comments</b>
6.2.3.3 Recording alternative names for the work as variant titles	5 et 6	“If the work can be named by incorporating the relationship between that work and a larger work, record that alternative name <u>as a variant title</u> (see 6.2.2).”  <b>Our comment:</b> We disagree to treat a title of libretto as a variant of the title of the work (cf definition in 6.2.2, written again in 6.1.5.2). A title established for a libretto cannot be considered as another form of the title of the lyrical work itself.  Besides, whether containing or not musical references, librettos should have in access points titles constructed with the name of the author of the libretto and the title of the work. An edition of the libretto of Ernani should have for access point : <i>Piave, Francesco Maria (1810-1876). Ernani</i> That title would be used as subject access point for a study on the libretto of Ernani.  If the composer is also the author of the libretto, the title established for the libretto is obviously constructed with the name of the composer : Wagner, Richard. – Siegfried.  For cadencies, the solution proposed in this part could suit solely in the case where cadenza is created by the composer of the work (See 6.28.1.5)
6.15.1.2 Sources of information	8	“Determine the title to be used as the preferred title for a musical work created after 1500 from <b>resources embodying the work</b> or reference sources.”  <b>Our comment:</b> We notice that reference sources of information and resources embodying the work are treated together without any order of priority according to their degree of reliability.  <b>The French standard Z 44-079 “Documentation – Cataloguing – Form and Structure of Headings for Uniform Titles for Musical Works”</b> gives rather detailed guidelines about the sources of information to be used for the choice of the musical title heading : 1. Choice of the musical title heading As a rule, the title used as the basis for the heading is the composer’s original title, in the language in which it was presented. 1.1. Sources The original form of the title of a musical work is determined with reference to sources of information that are chosen in accordance with the institution’s bibliographic resources and cataloguing policy. The present standard suggests a number of usable sources.

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		<p>The most complete and reliable sources of information are:</p> <p>a) <u>Authority lists established by national bibliographic agencies:</u></p> <ol style="list-style-type: none"><li>1) The list of uniform titles for musical works established by the National Library of France (Music Department, Audio-visual Materials Department),</li><li>2) The Library of Congress's catalogue of music materials (printed scores, books on music, sound recordings),</li><li>3) The Deutsche Nationalbibliografie (printed scores, sound recordings);</li></ol> <p>b) <u>Thematic indexes, catalogues of works, monumental editions:</u></p> <ol style="list-style-type: none"><li>1) Thematic indexes that list each of the works composed by a given composer, with musical and textual incipits, and identify them through specific numbers,</li><li>2) Catalogues of works that list all works composed by a given composer,</li><li>3) Monumental editions of a given composer's complete works (either as scores or sound recordings),</li><li>4) Monographs devoted to a given composer or musical genre and that list all works associated with the topic;</li></ol> <p>Examples: Marnat, Marcel. – Maurice Ravel. – Paris, 1986. Loewenberg, Alfred. – Annals of opera, 1597-1940. – 3rd edition revised and corrected. – Totowa, NJ ; London, 1978.</p> <p>c) <u>Encyclopedias and music dictionaries:</u></p> <ol style="list-style-type: none"><li>1) The new Grove dictionary of music and musicians / ed. by Stanley Sadie. London ; Washington, 1980,</li><li>2) Die Musik in Geschichte und Gegenwart / herausgegeben von Friedrich Blume. Kassel ; Basel, 1949-1963,</li><li>3) Diapason. Catalogue général classique. Paris, 1964- . Annual.</li></ol> <p>d) <u>The document itself and the information it provides and that can be inferred from it.</u></p>

In all cases, the source of information should be approached critically, and in accordance with the rules for creating uniform title headings for musical works and with the consistency of bibliographic indexes. The way bibliographic records are sorted can depend on both the specific features of a given composer's musical output and the cataloguing policy of a given institution.

With regard to point 1.1.a) of the above cited French standard, it should be kept in mind that that guidelines released by this standard are applied for the choice of access points in French catalogues. In an international context reference sources listed under points b) and c) should be given a higher degree of importance.

*Comment already made in march 2008 (paragraph 6.18.0.1 in the previous draft)*

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6.15.1.2.2 « Determine the title... »  ***	8	<p>“Determine the title to be used as the preferred title for a musical work created before 1501 from modern sources. If the evidence of modern reference sources is inconclusive, use (in this order of preference):</p> <ul style="list-style-type: none"><li>a) modern editions</li><li>b) early editions</li><li>c) manuscript copies.”</li></ul> <p><b>Our comment :</b> The chronological cut “before and after 1501”, certainly a very traditional one with regard to “textual uniform titles”, can in no way be applied to musical works.</p> <p><i>Comment already made in march 2008 (paragraph 6.18.0.2 in the previous draft)</i></p>
6.15.1.3.3 Long titles	9	<p>« If the title is very long, choose (in this order of preference):</p> <ul style="list-style-type: none"><li>a) a brief title by which the work is commonly identified in reference sources</li></ul> <p>...</p> <ul style="list-style-type: none"><li>b) a brief title formulated by the cataloguer. St. John Passion (Resource described: Historia des Leidens und Sterbens unsers Herrn und Heylandes Jesu Christi, nach dem Evangelisten St. Johannem) »</li></ul> <p><b>Our comment:</b> While we agree with point a), we disagree with the instruction and the example given in point b) “St John Passion”</p> <p>The cataloguer should not be allowed to formulate a brief title for the preferred access point. If there is no “brief” title by which the work is commonly identified in the reference sources, the cataloguer may be allowed to formulate one and use it as the basis for a variant access point but not for the preferred access point.</p> <p><i>Comment already made in march 2008 (paragraph 6.18.0.3b.1 in the previous draft)</i></p>
6.15.1.4.2 Recording the preferred title for a musical work  ***	9	<p>“Omit from the title [...] g) an initial article.”</p> <p><b>Our comment:</b> We disagree with this instruction. Dans les exemples <i>Les deux journées, The Ten commandments, The seventh trumpet, Die Zauberflöte</i>, l’article fait partie du titre</p> <p><i>New version of a comment already made in march 2008 (paragraph 6.18.0.4.2 in the previous draft).</i></p> <p>See also our general comments on chapter 6.</p>

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6.15.1.4.3 « In the following examples... »	9	For the example <i>Klavierübung</i> , see our comment in 6.15.1.5.2.
6.15.1.5 “ Preferred title is not distinctive”	10	<p>- The notion of not distinctive title is now used in RDA but is not defined. In the previous version of 2007, the wording « <i>title [...]</i> consists solely of the name of one type of composition... » was explicit. We understood why the examples « <i>Präludium und Fuge</i> » or « <i>Introduction et allegro</i> » (6.15.1.3.1) were treated as distinctive titles.</p> <p>- About the language chosen by the Agency and the word in the plural :</p> <p><b>Our comment:</b> Our practice is currently in conformity with this instruction. Nevertheless, persisting to use the plural form as the conventional one, even if this is in conformity with the current international usages, seems to us quite unsatisfying in cases when the preferred access point for the title of a unique work has to be established.</p> <p>For example the form : “<i>Quintettes. Violons (2), alto, violoncelles (2). D 956. Do majeur</i>”, established for only one of the quintets of Schubert is contrary to good sense and certainly doesn't help natural process of searching and retrieving information in catalogues. The argument is, in our opinion, all the more convincing considering the cases when a given composer has composed a unique work of a given type of composition.</p> <p>We are of the opinion that the work for developing RDA is a good opportunity to reconsider this rule. The use of singular forms should be promoted.</p> <p><i>New version of a comment already made in march 2008 (paragraph 6.18.1.1 in the previous draft).</i></p>
6.15.1.5.2 « Record the original language... »	10	<p>“Record the original language form of name for works intended for concert performance called <i>étude, fantasia, or sinfonia concertante</i> or their cognates.”</p> <p><b>Our comment :</b> Why do not these genres obey the general rule? <i>Étude, fantasia, sinfonia concertante</i> are types of compositions and as such must be recorded in the language preferred by the agency creating the data. On the other part, the choosen example (Etudes) is only immediatly understandable for an anglo-saxon catalog.</p> <p>The same reasoning applies to Duets and Trio sonatas. In French catalogues, for example, the terms “Duos”, “Sonates en trio” are recorded.</p> <p><i>New version of a comment already made in march 2008 (paragraph 6.18.1.2 and 6.18.2 in the previous draft).</i></p>

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6.15.1.9 One part 6.15.1.9c « Part identified both by a number and by a title... »	12	<p>In a general way we're not comfortable with this section of RDA. The guidelines seem to us not based upon simple clear-cut principles but they take the form of a rather complicated range of instructions depending on the circumstances.</p> <p>Rather than argue about the well-foundedness of these instructions we prefer to give here the rationale <b>the French standard Z 44-079 “Documentation – Cataloguing– Form and Structure of Headings for Uniform Titles for Musical Works”</b> which gives two principal alternatives depending on whether the title is distinctive or not :</p> <p><b>3.1. Title of a part</b> <b>3.1.1. The part has a distinctive title</b> When the part of a work that is published has a distinctive title of its own, that distinctive title is chosen as the initial title element of the uniform title heading. [...] <b>3.1.2. The part has no distinctive title</b> When the part of a work that is published has no distinctive title of its own, but just a number or a generic term for a movement, the uniform title heading for the complete work is followed by the number of part and/or the statement of the movement.</p> <p><i>Examples:</i> Brahms, Johannes. – [Ungarische Tänze. N° 5] Beethoven, Ludwig van. – [Symphonies. N° 1. Op. 21. Do majeur. Andante cantabile con moto]</p> <p>Things are more nuanced as regards arias of operas; a different treatment is foreseen depending on whether the same aria is to be found in several operas by the same composer or by distinct composers, or whether aria belongs to only one opera, as follows:</p> <p><b>3.4.2. Opera arias</b> Whenever the same aria is to be found in several operas by the same composer or by distinct composers, the aria is entered under its own title, not under the title of the operas. Example: Mozart, Wolfgang Amadeus. – [Voi avete un cor fedele. KV 217] Comment: the aria was composed for Galuppi's opera Le nozze di Dorina. Conversely, when an aria belongs to only one opera, if it is published separately, it is entered under the title of the opera, followed by the title of the aria. In the case of opera seria or opera buffa, the title of the aria is always regarded as the title of the part, whether the publication contains the aria alone or the aria preceded by its recitative or complete scene. An additional element about the state of edition can contain, if needed, an appropriate qualifier: “récitatif et air”, scène”, etc.</p> <p>Example: Mozart, Wolfgang Amadeus. – [Le nozze di Figaro. KV 492. Dove sono i bei momenti (Récitatif et air)]</p> <p>The title of the aria can be preceded by a statement of the act, scene,</p>

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		<p>or number within the score, if such statements are to be found in the thematic index or the reference document chosen for establishing the uniform title heading.</p> <p>It can be followed by a statement of the medium of performance, especially a specific voice, of key, language, date, etc.</p> <p>Example: Mozart, Wolfgang Amadeus. – [Idomeneo. KV 366. N° 2. Non ho colpa, e mi condanni. Ténor. Si bémol majeur] Comment: this is the version of Idamante’s part rewritten for a tenor voice on the occasion of the revival of the work in Vienna, 1786. By contrast, a nickname for an aria (Brindisi, madness aria, etc.) is dealt with as a cross reference.</p> <p><i>Comment already made in march 2008 (paragraph 6.18.4.2 in the previous draft).</i></p>
6.15.1.9c.1 « If each of the parts is identified both... »	12	<p>“If each of the parts is identified both by a number and by a title or other verbal designation, record the title or other verbal designation of the part.</p> <p>Come scoglio”</p> <p><b>Our comment :</b> We disagree not to record the numerical designation, which in the case of the given example, identifies the title of the aria within the opera. The example should rather look like : “Cosi fan tutte. No 14. Come scoglio”</p> <p><i>Comment already made in march 2008 (paragraph 6.18.4.2c 1 in the previous draft).</i></p>
6.15.1.9d.1 “If each of the part is identified by a number...”	12	<p>“Nr. 2, Soldatenmarsch (Part of Robert Schumann’s Album für die Jugend)”</p> <p><b>Our comment:</b> See above our rationale as regards the processing of distinct titles. <i>Soldatenmarsch</i> is a distinctive title excerpt from a cycle, should be recorded separately and not preceded by the number that identifies it as being part of the cycle.</p> <p><i>Comment already made in march 2008 (paragraph 6.18.4.2d.1 in the previous draft).</i></p>
6.15.1.9e.1 « If the part is part of a larger part... »	12	<p>“Cantiones sacrae. O vos omnes”</p> <p><b>Our comment :</b> Same thing: the title should be recorded separately.</p> <p><i>Comment already made in march 2008 (paragraph 6.18.4.2e.1 in the previous draft).</i></p>

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6.15.1.10.1 « When identifying two or more parts... »	13	<p>The 1st example (Nr. 5-6) is to be removed. This is a compilation as appearing in a manifestation and as such does not constitute a distinct work.</p> <p><i>Comment already made in march 2008 (paragraph 6.18.4.3 in the previous draft).</i></p>
6.15.1.15.3 « If the compilation consist of...	15	<p>“If the compilation consists of a consecutively numbered group, record the inclusive numbering following the name of the type.”</p> <p><b>Our comment :</b> We disagree with this guideline. We do not recommend the construction of preferred titles for partial compilations. The compilation should be treated at manifestation level. We recommend using the collective title and add the statement “Selection” only at manifestation level. In the following example for an access point at a manifestation level the preferred access point for the collective title ends with the word Sonate. The cataloguer adds the statement of selection while describing the resource: “Skrâbin, Aleksandr Nikolaevič (1872-1915). Sonates. <b>Choix</b>”</p> <p><i>Comment already made in march 2008 (paragraph 6.18.5.4.2 in the previous draft).</i></p>
6.15.1.16.2 “For a compilation containing...”	16	<p>“For a compilation containing various types of composition for various instrumental and vocal media by a single composer, record the conventional collective title <i>Selections</i>.”</p> <p><b>Our comment :</b> We disagree with the instruction to record collective titles for various types of compilations for various instrumental and vocal media by a single composer. In those cases no specific preferred access point for the “Selected works” is recorded. We rather record the preferred access point for the complete works of the composer. Then, at the manifestation level, the cataloguer adds a simple statement “Selections”.</p> <p><i>Comment already made in march 2008 (paragraph 6.18.5.5.1 in the previous draft).</i></p>
6.15.2.3 General guidelines on recording Variant titles for musical works	16	<p>In an international perspective, it is necessary to distinguish</p> <ul style="list-style-type: none"><li>• the variant titles</li><li>• the variant forms of the preferred title in another language and/or script</li></ul> <p>In the French authority records, the variant forms of the preferred title in another language and/or script are recorded as “parallel forms” (and are not mixed with the other variant forms)</p> <p><i>Comment already made in march 2008 (paragraph 6.19 in the previous draft).</i></p>



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6.15.2.3 Variant title for a musical work	16	Footnote: “ <i>However, create an additional access point under the title proper of the resource being catalogued</i> ”.  <b>Our comment :</b> What is the meaning of this note? If it is a matter of making of the catalogued title a variant of the title of the work, it should be added « possibly » because this is out of the question to do that systematically.
6.15.2.4.1 Recording alternative linguistic forms as variant titles  ***	17	“ <i>Different transliteration Khovanchtchina (Transliteration recorded as preferred title: Khovanshchina)</i> ”  <b>Our comment:</b> What about ISO transliteration? We prescribe ISO transliteration.  <i>New version of a comment already made in march 2008 (paragraph 6.19.1.3.1 in the previous draft).</i>
6.15.2.5 Recording other variant titles...  ***	17	We disagree to record any non structured variants and variant forms for the title of the work regardless of their origine. Examples 2 and 3 are titles of manifestations. As such they shouldn't be recorded as variant titles of works. The first example may be taken into account as a recordable one, not because the form of the title as appears on the resource is recorded, but because in this variant title reference is made from an opus number to a thematic index number – both of these elements appearing in reference sources for musical works. However, this variant title should be constructed following the rules for the construction of a preferred access point, as follows: “6 quintettes. Flûte ou hautbois, quatuor à cordes. Op. 45”  Add an example of nickname: Dvorak, Antonin. – [Symphonies. N°9. B 178. Mi mineur] Dvorak, Antonin. – [Symphonie du Nouveau monde. B 178]  <i>New version of a comment already made in march 2008 (paragraph 6.19.2.3 in the previous draft).</i>
6.16 Medium of performance	18	« <i>Medium of performance is required when needed to differentiate a musical work from another work with the same title</i> ”  <b>Our comment :</b> Medium of performance should be required after all not distinctive title and not only to distinguish homonymous works.  <i>New version of a comment already made in march 2008 (paragraph 6.20 in the previous draft).</i>
6.16.0.3.2 « Record the elements in the following order »	19	“b ) When there is more than one non-keyboard instrument ... <i>other instruments, etc. (including media other than voice or</i>

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		<i>instruments)”</i>
		<b>Our comment :</b> How are these instruments ordered? In the previous draft of 2007, the score order was recommended. Is there any particular reason for having defined an order different from that applied by the LCSH? The French standard <b>Z 44-079 “Documentation – Cataloguing – Form and Structure of Headings for Uniform Titles for Musical Works”</b> recommends also the same order of instruments as that adopted by LCSH. As an illustration, in the last example of 6.16.0.5.3, according to those recommendations the instruments would have been ordered in alphabetical order (current usage for wind instruments): “bassoon, clarinets (2), horn, flute”
		<i>New version of a comment already made in march 2008 (paragraph 6.20.0.3.1 in the previous draft).</i>
6.16.0.5.1 « For the following standard chamber music... »	20	“For the following standard chamber music combinations, use the terms given in the column on the right: INSTRUMENT COMBINATION      TERM(S) RECORDED string trio (violin, viola, violoncello)      strings”
6.16.0.5.2 « If the preferred title does not include trio(s)... »		If the preferred title does not include trio(s), quartet(s), or quintet(s), record the name of the standard combination as given in the left column above.  <b>Our comment:</b> Instructions in 6.16.0.5.1 and 6.16.0.5.2 are not clear. In which cases are recorded the terms defined in the right column. What is to be done when the title comprises the terms trio(s) etc.?  <i>Comment already made in march 2008 (paragraph 6.20.0.5.2 in the previous draft).</i>
6.16.0.6.3 « Omit the following elements »	21	c) the names of alternative or doubling instruments.”  <b>Our comment:</b> This instruction is in contradiction with our practices, the French standard <b>Z 44-079 “Documentation – Cataloguing – Form and Structure of Headings for Uniform Titles for Musical Works”</b> , § 2.2.1.1d, requires that these elements be recorded. (It is only in cases when there are more than 2 alternative media that these elements are omitted): 2.2.1.1.d) By contrast, if a work was composed for 2 alternative media, both media are stated. Examples: Brahms, Johannes. – [Sonates. Clarinette ou alto, piano. Op. 120 n° 1. Fa mineur] Leclair, Jean-Marie. – [Sonates. Flûte ou violon, basse continue. Op. 1 n° 2. Do mineur]

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		<p>If there are more than 2 alternative media, the work is dealt with as though the medium had not been designated by the composer (references are provided as needed).</p> <p><i>Comment already made in march 2008 (paragraph 6.20.0.6.3 in the previous draft).</i></p>
6.16.0.6.5 « For stringed keyboard instruments... »	22	<p>The point 2.2.1.3.4 of the French standard NF Z-44079 specifies that it is possible in certain cases to employ the word « keyboard ». It is a pity that the point 6.20.0.6.5 of the previous draft was deleted. It indicated that it was possible and useful to use the word Keyboard when the kind of instrument with keyboard was not specified.</p>
6.16.0.10 Solo voices	24	<p>« Use other terms (e.g., <i>high voice</i>, <i>countertenor</i>) as appropriate. »</p> <p><b>Our comment:</b> We don't see the reason why terms mentioned under 6.16.0.10.2 do not fall under 6.16.0.10.1</p> <p><i>Comment already made in march 2008 (paragraph 6.20.0.10 in the previous draft).</i></p>
6.16.0.12.1 Accompaniment for songs, Lieder, etc.	24	<p>Medium of performance should always begin by Voice (for example : Voice, guitar) « Voice » could be used alone.</p>
6.16.0.13.2 “If, however, two or more such works by the same composer...”	26	<p>“If, however, two or more such works by the same composer have the same title, record the number of parts or voices. Use voices to designate both vocal and instrumental parts.”</p> <p><b>Our comment:</b> We disagree to mix up voices and instruments</p> <p><i>Comment already made in march 2008 (paragraph 6.20.0.13.2 in the previous draft).</i></p>
6.17 Numeric designation for a musical work	27	<p>Core element “Numeric designation for a musical work is required when needed to differentiate a musical work from another work with the same title.”</p> <p><b>Our comment:</b> We strongly disagree with this note. Some numeric designations in particular the thematic index number should be declared as mandatory.</p> <p><i>Comment already made in march 2008 (paragraph 6.21 in the previous draft).</i></p>
***		
6.17.0.3b.1	28	<p><b>General comment on the Opus number:</b></p>

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Opus number ***		<p>If no thematic index number exists for the work in question, the opus number should be deemed as mandatory, whether the title of the work is distinctive or not and whether there is risk of homonymy or not.</p> <p>If a thematic index number exists for the work, the opus number is recorded in a variant form of the title.</p> <p><i>Comment already made in march 2008 (paragraph 6.21.0.3b.1 in the previous draft).</i></p>
6.17.0.3b.2 « If there is a conflict... »	29	<p>“If there is a conflict in opus numbering among works of the same title and medium, or if the overall opus numbering of a composer’s works is confused and conflicting, add to the opus number the name of the publisher originally using the number chosen. Add the publisher’s name in parentheses.”</p> <p><b>Our comment:</b> We agree with this instruction. Just correct in the example : “LeDuc” into “Leduc”</p> <p><i>Comment already made in march 2008 (paragraph 6.21.0.3b.2 in the previous draft).</i></p>
6.17.0.3c.1 Thematic index number	29	<p>Instructions concerning the Thematic index number should be put in top of the list under 6.17.0.3. It is the most important of the numeric designations as regards the identification of a musical work.</p> <p>The wording of the paragraph should be modified in order to take into account the mandatory character of this number whenever it exists.</p> <p><i>Comment already made in march 2008 (paragraph 6.21.0.3c.1 in the previous draft).</i></p>
6.18.0.3 Key ***	30	<p>The key should be given in the language preferred by the cataloguing agency and in conformity with the notation system in use in the country of the cataloguing agency.</p> <p>Thus the examples of this section would be recorded as follows in the BnF :</p> <p><i>Do mineur</i> <i>Ré majeur</i> then : <i>La majeur</i> <i>Si bémol</i></p> <p>Add another example: <i>3e ton</i></p> <p><i>Comment already made in march 2008 (paragraph 6.22.0.3 in the previous draft).</i></p>
6.19	30	<b>General comment:</b>

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<u>OTHER</u> DISTINGUISHING CHARACTERISTIC OF THE EXPRESSION OF A MUSICAL WORK		The word “Other” implies that the document contains other distinguishing characteristics of expressions which were already listed ? Where are they ? The previous chapters were on works, not on expressions ?
6.19.0.4 Arrangements, transcriptions, etc...	31	Comment in 6.28.3.1
6.19.0.5 Sketches	32	Comment in 6.28.3.3
6.19.0.6 Vocal and chorus scores	32	Comment in 6.28.3.4
6.28 Constructing access point to represent musical works and expressions	36	<b>General comment:</b> No general instructions are provided as to the punctuation to be applied between the elements composing an access point. It is from the examples that the instructions are to be deduced. In our opinion, an international cataloguing code should give clear instructions; the examples are but an illustration of the instructions.  <i>Comment already made in march 2008 (paragraph 6.17.1 in the previous draft).</i>
6.28 Constructing access point to represent musical works and expressions	36	What is the treatment foreseen in RDA for traditional music which are anonymous works of oral tradition. The use of form titles is it envisaged?
6.28.1.0.2 «...liturgy...»	37	“For music that is officially prescribed as part of a liturgy, construct the preferred access point following the instructions given under 6.30.1.4–6.30.1.6.”  <b>Our comment:</b> * The reference made to chapters 6.30.1.4 (general instructions on liturgical works) is not sufficient. Only titles of liturgical works feature in these chapters. There are neither guidelines nor examples regarding the liturgical musical works or liturgical texts set to music.  A separate part dedicated to these kinds of works is indispensable. The French standard <b>Z 44-079 “Documentation – Cataloguing – Form and Structure of Headings for Uniform Titles for Musical Works”</b> gives in paragraph § 1.5.4 some guidelines to handle with a psalm, an Ave Maria, a set of hymns in a given liturgy, as follows: 1.5.4. Liturgical works They comprise both liturgical musical works and liturgical texts set to music. <b>1.5.4.1. Liturgical musical works</b> If the work belongs to a musical repertoire with liturgical functions, appropriate uniform headings are provided: “Chant grégorien” (= Gregorian chant), “Chant byzantin” (= Byzantine chant), etc. a) If the work is a single unit, the initial title element is the textual

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		<p>incipit, in the language of the Church considered, preceded by a statement relating to the musical repertoire. Example: [Chant grégorien. Dies irae]</p> <p>b) If the work is complex (i.e., it consists of several sections: a mass, vespers, etc., or it is published in a collection), the heading will comprise a statement of the musical/liturgical repertoire (“Chant grégorien”, “Chant byzantin”, etc.) and a term that accounts for the concept on which the collection is centered: genre, liturgical occasion, person, liturgical tide, etc. Examples: [Chant grégorien. Hymnes] (= hymns) [Chant grégorien. Messe des défunts] (= burial service) [Chant grégorien. Office de la Vierge] (= Lady mass) [Chant grégorien. Avent] (= Advent) [Chant grégorien. Complies] (= compline)</p> <p><b>1.5.4.2. Liturgical texts set to music</b></p> <p>a) If the work is a single unit setting a liturgical text to music, the uniform title heading will consist of the textual incipit, in the language in usage in the liturgy concerned: Latin, Arabic, Slavonic, etc., and of a statement of the language, if the work is in another language. Examples: [Ave Maria (français)] not: [Bible. N.T. Évangiles. Luc] nor: [Je vous salue Marie] [Venite, exultemus Domino] not: [Bible. A.T. Psaumes, 94 (latin)]</p> <p>b) If the work is a collection that has neither a specific title nor a textual incipit but that consists of musical works setting liturgical texts to music (e.g., collections of psalms, hymns, etc.), the uniform title heading will follow the same pattern as the uniform title heading for the text itself (see NF Z 44-061, 3.1.3.-3.1.5.). Examples: [Upanisad] [Bible. A.T. Psaumes]</p> <p><i>Comment already made in march 2008 (paragraph 6.17.1.0.2 in the previous draft).</i></p>
6.28.1.1 Collaborative works	37	We agree with the rule and the examples in the case where the title is created to represent the work as a whole (music and text). For an edition of the sole text, the title should be constituted with the author’s name and with the title of the work (see processing of librettos in 6.2.3.3)
6.28.1.1.3a.1 « ...Pasticcios... »	38	“6.28.1.1.3a Original composition 6.28.1.1.3a 1 If the music of a pasticcio was especially composed for it, construct the preferred access point representing the work by

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		combining (in this order): I) the preferred access point representing the composer named first in resources embodying the work or in reference sources”
		<b>Our comment:</b> The construction of the title of a work based on information found in the manifestations embodying that work seems incoherent. The information sources used for each level: work, expression, manifestation, should be precised.
		“6.17.1.2b b) Previously existing compositions Example given : “Beggar’s opera (Preferred access point for: The beggar’s opera / written by John Gay ; the overture composed and the songs arranged by John Christopher Pepusch. A vocal score)”
		<b>Our comment :</b> We don’t see any reason why the preferred access point for the pasticcio doesn’t begin with the preferred access point for the pasticcio author.
		<i>Comment already made in march 2008 (paragraph 6.17.1.2 in the previous draft).</i>
6.28.1.1.4 « ballet, pantomime, etc....	39- 40	We notice that no mention is made of the author of the argument for these works. We consider that an access point to the author of the argument is necessary for these works.  Here below is the example of the BnF authority record for the ballet Gisele. Not only reference is made, in the form of a textual note, to the author of the argument, but a <i>see also reference</i> is also made in the form of a hyperlink to the authority record of this author. <a href="http://catalogue.bnf.fr/ark:/12148/cb13907669f">http://catalogue.bnf.fr/ark:/12148/cb13907669f</a>  Adam, Adolphe (1803-1856) [Giselle] français Argument de Théophile Gautier et Henri Vernoy de Saint-Georges. <b>See also reference :</b> >> << Argument de : Gautier, Théophile (1811-1872) >> << Argument de : Saint-Georges, Henri de (1799-1875)
		<i>Comment already made in march 2008 (paragraph 6.17.1.4 in the previous draft).</i>
6.28.1.2 Writer’s works set by several composers	40	This entire paragraph seems to us out of place. Should we construct authoritative access points for titles of manifestations? In particular the 2nd example « Et voici mes chansons » is definitely the title of a manifestation.
6.28.1.5	41	We agree with the proposed processing, but the present examples are

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Cadenzas		<p>manifestation titles.</p> <p>However, for cadenzas considered as works, which are created by the composer himself, we establish structured titles and we make a link to the title of the work which contains the cadenza.</p> <p>Examples :</p> <p><a href="http://catalogue.bnf.fr/ark:/12148/cb15662980k/PUBLIC">http://catalogue.bnf.fr/ark:/12148/cb15662980k/PUBLIC</a> <a href="#">Brahms, Johannes (1833-1897)</a> [Cadences. Mozart, Wolfgang Amadeus. Concertos. Piano, orchestre. KV 453. Sol majeur. WoO 13] Forme(s) associée(s) : &gt;&gt; &lt;&lt; Voir aussi : <a href="#">Mozart, Wolfgang Amadeus (1756-1791)</a>. <a href="#">[Concertos. Piano, orchestre. KV 453. Sol majeur]</a></p> <p><i>New version of a comment already made in march 2008 (paragraph 6.17.1.7 in the previous draft).</i></p>
6.28.1.9 Librettos	42	<p>Paragraph concerning librettos in the previous draft was deleted but we do not agree with the solution suggested in its place in 6.2.3.2.</p> <p>Some examples proposed in the deleted paragraph (ex 6.17.1.9) were questionable (titles of librettos constructed from the composer's name) and were commented by us. However, the processing of all was in conformity with our proper use. See 6.2.3.3.3.</p> <p><i>New version of a comment already made in march 2008 (paragraph 6.17.1.9 in the previous draft).</i></p>
6.28.1.6 Additions to access points for musical works with titles that are not distinctive	43	<p><b>General comment:</b> No general instructions are provided as to the punctuation to be applied between the elements composing an access point. It is from the examples that the instructions are to be deduced. In our opinion, an international cataloguing code should give clear instructions; the examples are but an illustration of the instructions.</p> <p><i>Comment already made in march 2008 (paragraph 6.17.1.10 in the previous draft).</i></p>
6.28.1.6.1 "If the preferred title for a work..."	43	<p>"If the preferred title for the work (see 6.15.1) consists solely of a title that is not distinctive, add one or more of the following elements to the access point representing the work (in this order): a) <b>medium of performance</b> (see 6.16) b) numeric designation (see 6.17) and/or c) <b>key</b> (see 6.18)"</p> <p>We agree with the correction concerning the character not-distinctive of the title. But we consider that these three elements, whenever they exist, are required at the follow of a non distinctive title. See also 6.28.1.6.2.</p>



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		<i>New version of a comment already made in march 2008 (paragraph 6.17.1.10.1 in the previous draft).</i>
6.28.1.6.2 “Do not add the medium of performance if”	44	“d) the complexities of stating the medium are such that an arrangement by other identifying elements (e.g., thematic index number or opus number, see 6.21) would be more useful.”  <b>Our comment:</b> 1) This sentence is unintelligible. What does the word “arrangement” refer to? 2) We disagree all the more with this instruction, that we consider the thematic index number and/or the opus number as THE fundamental and even mandatory elements of identification (whenever they exist) and they are not to be treated as OTHER identifying elements.  <i>Comment already made in march 2008 (paragraph 6.17.1.10.2 in the previous draft).</i>
6.28.1.7 Additions to access points for musical works with distinctive titles	45	<b>General comment:</b> In the examples there are additions which are enclosed within parenthesis. There is no instruction as to the kind of additions enclosed within parenthesis, as distinguished from others which are just added out of parenthesis. If two or more additions are enclosed within parenthesis, what is the order of the terms occurring within the same parenthesis?  <i>Comment already made in march 2008 (paragraph 6.17.1.11 in the previous draft).</i>
6.28.1.7.1 “If the access point for a musical work with a distinctive title...”	45	“If the access point for a musical work with a distinctive title is the same as or similar to an access point representing a different work, <b>or to an access point representing a person, family, corporate body, or place, add:</b> either a) medium of performance (see 6.16) or b) another distinguishing characteristic of the work (see 6.7)”  <b>Our comment:</b> What does the second part of sentence (in bold) mean? Does it make reference to works the title of which is constituted by a name of person or a name of place? Even if that is the case, why add a distinctive element? We consider that these kinds of titles are distinctive ones. For example, does the following title fall under the scope of this instruction? Donizetti, Gaetano (1797-1848). Anna Bolena  <i>Comment already made in march 2008 (paragraph 6.17.1.11.1 in the previous draft).</i>
6.28.1.7.3	45	“If these additions do not resolve the conflict, add one or more of the

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“If these additions do not resolve the conflict...”		following: a) numeric designation (see 6.17)”
***		<p><b>Our comment:</b> We consider that the thematic index number is always recorded in the access point for the musical uniform title whenever it exists and in an unconditional way, whether the title is distinctive or not and whether there is homonymy or not. The French standard NF Z 44-079 “<b>Documentation – Cataloguing – Form and Structure of Headings for Uniform Titles for Musical Works</b>” gives in § 2.2 the following instruction : In all cases, the thematic index number is mandatory, if extant. Example: Mozart, Wolfgang Amadeus. – [Le nozze di Figaro. KV 492]</p> <p>According to this rule even the last example given under this paragraph of RDA should comprise the thematic index number BWV 1116. It would read then as follows: Bach, Johann Sebastian, 1685-1750. Was Gott tut, das ist wohlgetan (Chorale prelude), BWV 1116</p> <p><i>Comment already made in march 2008 (paragraph 6.17.1.11.3 in the previous draft).</i></p>
6.28.2.2 Preferred access point representing part or parts of a musical work One part	46- 47	“Modify examples as follows : record: “Larson, Jonathan. Seasons of love” and not: “Larson, Jonathan. <b>Rent</b> . Seasons of love”
		<p>The titre of the part is distinctive; it must consequently follow the preferred access point for the composer.</p> <p>record: “Beethoven, Ludwig van, 1770-1827. Symphonies, no. 1, op. 21, C major and not: “Beethoven, Ludwig van, 1770-1827. Symphonies, no. 1, op. 21, C major. <b>Andante cantabile con moto</b>”</p> <p>This is a movement and we disagree to construct preferred access points (musical uniform title headings) for movements. This increases the fragmentation of information. We consider it helpful to give here our practice in cases like that. According to our rules the preferred access point (uniform title heading) would be: Beethoven, Ludwig van, 1770-1827. Symphonies, no.1, op. 21, C major. A statement of the part “Extrait” would be added in the bibliographic record, but in no way in the authority record. In that way the relevance of information is preserved – information related to the work is recorded in the authority record and information related to</p>

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		the manifestation is recorded in the bibliographic record.
		record: “Schumann, Robert, 1810-1856. Soldatenmarsch” and not: “Schumann, Robert, 1810-1856. <b>Album für die Jugend. Nr. 2, Soldatenmarsch</b> ”
		record: “Praetorius, Hieronymus, 1560-1629. O vos omnes” and not: “Praetorius, Hieronymus, 1560-1629. <b>Opus musicum. Cantiones sacrae.</b> O vos omnes”
		In both cases the title of the part is distinctive and should be recorded immediately after the preferred access point for the composer.
		In the French standard NF Z 44-079 “ <b>Documentation – Cataloguing – Form and Structure of Headings for Uniform Titles for Musical Works</b> ” the rule is made depending on the distinctive or not distinctive nature of the title of the part, see below § 3.1.1. :
		3.1 Title of a part
		3.1.1. The part has a distinctive title
		When the part of a work that is published has a distinctive title of its own, that distinctive title is chosen as the initial title element of the uniform title heading.
		Examples: Wagner, Richard. – [Das Rheingold. WWV 86]1
		not: Wagner, Richard. – [Der Ring der Nibelungen. WWV 86. Das Rheingold]
		In our catalogue, an hierarchical link is established between the authority created for the part of the work and the authority created for the work.
		<a href="http://catalogue.bnf.fr/ark:/12148/cb139964596/PUBLIC">http://catalogue.bnf.fr/ark:/12148/cb139964596/PUBLIC</a> <u>Berlioz, Hector (1803-1869)</u> <b>[Les nuits d'été. Voix, orchestre. H 81B]</b> <b>Forme(s) associée(s) :</b> >> Comprend : <u>Berlioz, Hector (1803-1869). [Villanelle. H 82B]</u> >> Comprend : <u>Berlioz, Hector (1803-1869). [Le spectre de la rose. H 83B]</u>
		record: “Verdi, Giuseppe (1813-1901). <b>La traviata.</b> Acte 3. Prélude” and not: “Verdi, Giuseppe, 1813-1901. Traviata. Atto 3o. Preludio”
		- The initial article of the original title is preserved; this article will anyhow not be taken into account for the sorting. - For a better understanding, the statement of act is recorded in the

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		language of the cataloguing agency. - The title of the part consists in a term designating a musical genre (prelude, overture, ballet, etc.); it is consequently transcribed in the language of the cataloguing agency.  <i>New version of a comment already made in march 2008 (paragraph 6.17.2.2.1 in the previous draft).</i>
6.28.2.3 Preferred access point representing part or parts of a musical work Two or more parts	47	Example Brahms, Johannes, 1833-1897. Ungarische Tänze. Nr. 5-6”  <b>Our comment:</b> The following example is to be cancelled. It represents an editorial decision to bring together two dances, i.e. two distinct works, for the purpose of issuing a publication. It corresponds thus to a manifestation title.  <i>Comment already made in march 2008 (paragraph 6.17.2.3.1 in the previous draft).</i>
6.28.2.4 Two or more unnumbered parts designated by the same general term	48	“If a part of a musical work is designated by the same general term as other parts and lacks a number, add to the access point for the part enough of the identifying terms covered in the instructions given under 6.28.1.6-6.28.1.7 as are necessary to distinguish the part.”  <b>Our comment:</b> We disagree in this point. Access should be made directly to the title of the concerned work, i.e. of the sonata, and not to the title of the whole set of which it is a part ( <i>Concerti ecclesiastici</i> ).  In both examples of Cima’s works remove the statement “ <i>Concerti ecclesiastici</i> ” occurring in the midst of the access point.  According to the same principle, in the four examples illustrating the instruction given in 6.28.2.4.2, remove the statement “ <i>Maestro</i> ”.  <i>Comment already made in march 2008 (paragraph 6.17.2.4.1 and 6.17.2.4.2 in the previous draft).</i>
6.28.3 Preferred Access Point Representing a musical Expression	48	<b>General comment:</b> Expressions of a musical work are they limited to realizations having differences with the original work (arrangements, transcriptions, etc.) ? The different interpretations of the original version of a work are not they already expressions of the work? The question is also for different editions of notated music of the work. There is no example of such expressions in RDA.
6.28.3.1.2 Arrangements, transcriptions, etc.	49	The two first examples and the last one (Berlioz, Respighi and Satie) would have been deemed correct <b>if the arrangement statement had not been comprised in the preferred access point.</b> In the example:

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		<p>“Ravel, Maurice, 1875-1937. Pavane pour une infante defunte ; arranged”</p> <p>This is not an arrangement. Actually there are two distinct works for which two distinct preferred access points should be created. They have been both written from the hand of the composer and have distinct opus numbers.</p> <p>Two distinct authority records (musical uniform titles) coexist in the Authority file of the BnF:</p> <p>1) <a href="http://catalogue.bnf.fr/ark:/12148/cb139177499">http://catalogue.bnf.fr/ark:/12148/cb139177499</a> Ravel, Maurice (1875-1937) <i>forme internationale</i> <b>[Pavane pour une infante défunte. Orchestre. O 19a]</b> <b>Genre musical :</b> pavane <b>Date de l'oeuvre :</b> 1910 Orchestration par le compositeur de la pièce pour piano. - Créée à Paris sous la dir. d'Alfredo Casella le 25 décembre 1910 <b>Distribution musicale :</b> orchestre - orchestre symphonique XIXe-XXe s. (1) <b>Forme(s) associée(s) :</b> &gt;&gt; &lt;&lt; <b>Voir avant :</b> Ravel, Maurice (1875-1937). [Pavane pour une infante défunte. Piano. O 19] <b>Source(s) :</b> <del>Grove 6</del>— Marnat, Ravel</p> <p>2) <a href="http://catalogue.bnf.fr/ark:/12148/cb13917750h">http://catalogue.bnf.fr/ark:/12148/cb13917750h</a> Ravel, Maurice (1875-1937) <i>forme internationale</i> <b>[Pavane pour une infante défunte. Piano. O 19]</b> <b>Genre musical :</b> pavane <b>Date de l'oeuvre :</b> 1899 Création le 5 avril 1902. - Il existe une version orchestrée par le compositeur <b>Distribution musicale :</b> clavier - piano (1) <b>Forme(s) associée(s) :</b> &gt;&gt; &lt;&lt; <b>Voir avant :</b> Ravel, Maurice (1875-1937). [Pavane pour une infante défunte. Piano. O 19a] <b>Source(s) :</b> <del>Grove 6</del>— Marnat, Ravel</p> <p>The case of Schubert is a more delicate one. Anyhow we wouldn't have comprised the statement of arrangement in the preferred access point itself. <b>Generally speaking, whenever a transcription has a distinct thematic index number or a opus number, a distinct preferred access point (musical uniform title) should be created.</b></p> <p>There are no instructions as to the treatment of variations, improvisations of works of parts of works of another composer.</p> <p>In our catalogues they are treated in a peculiar way. See the following authority record from the Authority file of the BnF:</p> <p><a href="http://catalogue.bnf.fr/ark:/12148/cb140121689">http://catalogue.bnf.fr/ark:/12148/cb140121689</a> Beethoven, Ludwig van (1770-1827) <i>forme internationale</i> <b>[10 variations. Salieri, Antonio. Falstaff. La stessa, la stessissima. Piano. WoO 73. Si bémol majeur]</b></p>

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		<p><b>Genre musical</b> : variations <b>Date de l'oeuvre</b> : 1799 Dédié à la comtesse von Keglevics. - Éd. à Vienne en 1799 <b>Distribution musicale</b> : clavier - piano (1) <b>Forme(s) rejetée(s)</b> : &lt; [10 variations sur "La stessa, la stessissima". WoO 73] <b>Source(s)</b> : Grove 6</p> <p><i>Comment already made in march 2008 (paragraph 6.17.3.1.2 in the previous draft).</i></p>
6.28.3.1.3 “For an arrangement, etc. of a work...”	50	<p>« Add arranged only if the resource being described is: either a) an instrumental work arranged for vocal or choral performance or b) a vocal work arranged for instrumental performance ».</p> <p><b>Our comment:</b> Why that constraint?</p> <p><i>Comment already made in march 2008 (paragraph 6.17.3.1.3 in the previous draft).</i></p>
6.28.3.2 Added accompaniments, etc.	50	<p>“Bach, Johann Sebastian, 1685-1750. Sonaten und Partiten, violin, BWV 1001-1006 (<i>Preferred access point for:</i> Sechs Sonaten für Violine solo / von Joh. Seb. Bach ; herausgegeben von J. Hellmesberger ; Klavierbegleitung von Robert Schumann. <i>Solo violin sonatas by Bach with added piano accompaniment by Schumann</i>) ”</p> <p><b>Our comment :</b> According to French rules, two distinct preferred access points would have been created in that case.</p> <p><i>Comment already made in march 2008 (paragraph 6.17.3.2 in the previous draft).</i></p>
6.28.3.4 Vocal score and Chorus score	51	<p>These statements might be useful, for example when the score of an opera chorus is to be catalogued. The French standard NF Z 44-079 “<b>Documentation – Cataloguing – Form and Structure of Headings for Uniform Titles for Musical Works</b>” makes a specific mention of it in: § 2.4.4. :</p> <p>2.4.4. Statement of the type of score In the case of published scores, the title heading for a work can be followed by an additional statement indicating the type of score. This is strictly limited to such cases when many bibliographic records must be sorted, as there are many editions of the same work. Example: Händel, Georg Friedrich. – [Messiah. HWV 56]. Parties vocales</p> <p><i>Comment already made in march 2008 (paragraph 6.17.3.4 in the previous draft).</i></p>
6.28.4.1.3	53	<p>“Make additions to the variant access point, if considered to be</p>

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“Make additions to the variant access point...”		<p>important for identification, applying the instructions given under 6.28.1.6-6.28.1.7, as applicable.”</p> <p><b>Our comment :</b> In absolute terms we agree, but for “Orpheus and Eurydike” the thematic index number should however be required as the first distinctive element.</p> <p><i>Comment already made in march 2008 (paragraph 6.17.4.1.3 in the previous draft).</i></p>
6.28.4.2.1 Variant access point representing a part of a musical work	54	<p>“Schumann, Robert, 1810-1856. Soldatenmarsch (<i>Preferred access point:</i> Schumann, Robert, 1810-1856. Album für die Jugend. Nr. 2, Soldatenmarsch)”</p> <p><b>Our comment:</b> See also our comment on 6.15.1.9d.1 about the preferred access point for the same work. The title of the part is distinctive. The preferred access point representing a part of musical work designated by a distinctive title should be constructed using the preferred access point for the composer <b>followed directly by the title of the part.</b> Accordingly, the variant access point should be:</p> <p>“Schumann, Robert, 1810-1856. Album für die Jugend. Nr. 2, Soldatenmarsch (<i>Preferred access point:</i>Schumann, Robert, 1810-1856. Soldatenmarsch)“</p> <p>Apply the same rule for the example « Seasons of love » (see our comment in 6.28.2.2)</p> <p><i>New version of the comment already made in march 2008 (paragraph 6.17.4.2.1 in the previous draft).</i></p>
6.28.4.2.3 “Make additions...”	54	<p>“Sanctus (Messe de Tournai) (<i>Preferred access point:</i> Messe de Tournai. Sanctus)”</p> <p><b>Our comment :</b> This variant access point is quite useless.</p> <p><i>Comment already made in march 2008 (paragraph 6.17.4.2.2 in the previous draft).</i></p>
6.28.4.3.1 Variant access point representing a compilation of musical works	54	<p>We are definitely opposed to those manifestation titles whether in the preferred access points or in the variant access points.</p> <p><i>Comment already made in march 2008 (paragraph 6.17.4.3 in the previous draft).</i></p>