

To: Joint Steering Committee for Development of RDA
From: Bill Leonard, CCC representative
Subject: Proposed revision to instructions 6.14.2.7.2, “Two or More Parts,” 6.14.2.8, “Compilations of Musical Works,” and 6.28.2.3, “Two or More Parts”

Related documents:

[6JSC/CCC/2](#)
[6JSC/LC rep/2](#)
[6JSC/LC rep/2/CCC response](#)

Background

In 2011, CCC submitted proposal 6JSC/CCC/2 for the Glasgow meeting. In consideration of the responses, JSC deferred the proposal to the RDA Music Revisions Facilitation Task Force. The current proposal was developed by the Cataloguing Committee of the Canadian Association of Music Libraries, Archives and Documentation Centres, reviewed by the Task Force and endorsed by CCC.

Introduction

CCC proposes the following revisions in the instructions concerning the treatment of consecutively numbered musical works. The objective of this proposal is to eliminate the difference in treatment in RDA between consecutively numbered musical works and parts of musical works on the one hand, and unnumbered or non-consecutively numbered musical works and parts of musical works on the other hand. The result would be that works and parts of works would be identified separately, regardless of whether they are consecutively numbered, unnumbered or non-consecutively numbered. This would ensure that consecutively numbered works and parts of works are given the same access in catalogues as works and parts of works that are unnumbered or non-consecutively numbered.

While CCC feels that the need to revise the music instructions is necessary in order to apply RDA to consecutively numbered works, CCC acknowledges that this creates an inconsistency with the general instructions. CCC seeks JSC's approval to refer to 6.2.2.9.1 rather than 6.2.2.9.2 in 6.14.2.7.2 pending a more thorough review and analysis toward a generalized approach in chapter 6.

The following changes are proposed:

- 1) revising the instructions and the examples at 6.28.2.3 in order to eliminate the distinction between consecutively numbered parts of musical works and unnumbered or non-consecutively numbered parts of musical works, and to incorporate suggestions made in [6JSC/LC rep/2](#)

- 2) revising the first example at 6.14.2.7.2 to show that two or more consecutively numbered parts of a musical work are to be identified separately
- 3) adding an alternative instruction that parallels 6.2.2.9.2 at 6.14.2.7.2, as was suggested in [6JSC/LC rep/2/CCC response](#)
- 4) deleting the instruction on inclusive numbering at 6.14.2.8.5
- 5) adding an example of an incomplete compilation of consecutively numbered musical works to illustrate the alternative at 6.14.2.8.6.

In addition:

Editorial changes were made to 6.14.2.8.3-6.14.2.8.5. The word *Complete* was added to the headings for instructions 6.14.2.8.3-6.14.2.8.5 in order to reflect the scope of the instructions.

The scope of 6.14.2.8.3 and 6.14.2.8.4 has been expanded to include musical works of a single type and instructions have been added. These additional instructions direct the cataloguer to 6.14.2.8.5. By putting instructions 6.14.2.8.3-6.14.2.8.5 in this order, we are presenting them in the form of a decision tree that will help the cataloguer choose the most specific title. This change will make the instructions easier to understand and apply. It also required deleting *of Various Types* from the headings at 6.14.2.8.3 and 6.14.2.8.4. The phrase *if the works are of various types* was added at the end of instructions 6.14.2.8.3 and 6.14.2.8.4 in order to contrast them with the new instructions at 6.14.2.8.3 and 6.14.2.8.4. If this proposal to expand the scope of 6.14.2.8.3 and 6.14.2.8.4 is not accepted, we suggest adding the phrase *if the works are of various types* in order to specify the scope in the content of the instructions and not only in their headings.

Proposed revision

6.14.2.7.2 Two or More Parts

When identifying two or more parts of a musical work, record the preferred titles of the parts applying the instructions given under 6.2.2.9.12

EXAMPLE

Nr. 5–6

Preferred title for ~~two consecutively numbered parts a part~~ of Johannes Brahms's Ungarische Tänze in a compilation also comprising Nr. 6 of the same work

Nr. 6

Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also comprising Nr. 5 of the same work

Largo al factotum

Preferred title for a part of Gioacchino Rossini's Il barbiere ~~Barbiere~~ di Siviglia in a compilation also comprising the part Una voce ~~Voce~~ poco fa

Una voce Voce poco fa

Preferred title for a part of Gioacchino Rossini's Il barbiere ~~Barbiere~~ di Siviglia in a compilation also comprising the part Largo al factotum

No. 2

Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 **in a compilation also comprising No. 4 of the same work**

No. 4

Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 **in a compilation also comprising No. 2 of the same work**

If a composer assembles a group of excerpts from a larger work and calls the group suite, record that word as the designation for the part.

[Example omitted]

Alternative

When identifying two or more parts of a work, instead of (or in addition to) recording the preferred title for each of the parts, record the conventional collective title *Selections* as the preferred title for the parts unless the parts form a group called *suite* by the composer.

6.14.2.8 Compilations of Musical Works

6.14.2.8.1 Recording the Preferred Title for Compilations of Musical Works

Record the preferred title for a compilation of musical works applying the instructions given under 6.14.2.8.2–6.14.2.8.6, as applicable.

6.14.2.8.2 Complete Works

For a compilation that consists of, or purports to be, the complete musical works of a composer, including those that are complete at the time of publication, record the conventional collective title *Works*.

6.14.2.8.3 Complete Works of Various Types for One Broad Medium

For a compilation that consists of, or purports to be, all the works in one broad medium by a composer, record the designation of that medium as the conventional collective title if the works are of various types.

EXAMPLE

Chamber music

EXAMPLE

Choral music

Use *Choral music* also for compilations of various types of works originally for one choral medium, with or without accompaniment

Instrumental music

Keyboard music

Vocal music

Use *Vocal music* also for compilations of various types of works originally for one solo voice or one combination of solo voices, with or without accompaniment

If the works are of a single type, apply the instructions given under 6.14.2.8.5

6.14.2.8.4 Complete Works of Various Types for One Specific Medium

For a compilation that consists of, or purports to be, all the works for one specific medium by a composer, record a conventional collective title generally descriptive of that medium if the works are of various types.

EXAMPLE

Brass music

Orchestra music

Piano music

Piano music, 4 hands

Piano music, pianos (2)

String quartet music

Violin, piano music

If the works are of a single type, apply the instructions given under 6.14.2.8.5.

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

For a compilation that consists of, or purports to be, all the works of one type by a composer, record the name of that type as the conventional collective title.

EXAMPLE

Concertos

Motion picture music

Musicals

Operas

Polonaises

Quartets

Sonatas

Songs

~~If the compilation consists of a consecutively numbered group, record the inclusive numbering following the name of the type~~

~~EXAMPLE~~

~~Sonatas, piano, no. 6–10~~

~~**Resource described:** Sonates pour piano 6 à 10 / Alexandre Scriabine~~

~~Symphonies, no. 1–3~~

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

6.14.2.8.6 Incomplete Compilations

For compilations corresponding to the categories covered under 6.14.2.8.2–6.14.2.8.5 that are incomplete, identify each of the works in the compilation separately applying the instructions given under 6.14.2.4–6.14.2.7.

EXAMPLE

Renaissance concerto

Salomon Rossi suite

Orpheus and Euridice

Resource described: Orchestral works / by Lukas Foss

Alternative

Instead of (or in addition to) recording the preferred title for each of the works in the compilation, record a conventional collective title as instructed under 6.14.2.8.2–6.14.2.8.5, as applicable, followed by *Selections*.

EXAMPLE

Orchestra music. Selections

Resource described: Orchestral works / by Lukas Foss

Symphonies. Selections

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

6.28.2.3 Two or More Parts

~~Construct the authorized access point representing two or more consecutively numbered parts of a musical work by adding to the authorized access point representing the work as a whole (see 6.28.1) the preferred title for the parts, formulated according to the instructions given under 6.14.2.7.2.~~

EXAMPLE

~~Brahms, Johannes, 1833–1897. Ungarische Tänze. Nr. 5–6~~

~~When identifying two or more unnumbered or non-consecutively numbered parts of a musical work, construct authorized access points for each of the parts applying the instructions given under 6.14.2.7.1.~~

EXAMPLE

Brahms, Johannes, 1833–1897. Ungarische Tänze. Nr. 5

Brahms, Johannes, 1833–1897. Ungarische Tänze. Nr. 6

Rossini, Gioacchino, 1792–1868. Il barbiere ~~Barbiere~~ di Siviglia. Largo al factotum

Rossini, Gioacchino, 1792–1868. Il barbiere ~~Barbiere~~ di Siviglia. Una voce ~~Voce~~ poco fa

Schubert, Franz, 1797–1828. Impromptus, piano, D. 899. No. 2

Schubert, Franz, 1797–1828. Impromptus, piano, D. 899. No. 4

Alternative

~~When identifying two or more unnumbered or non-consecutively numbered parts of a musical work, treat the parts as an expression of the whole work. Construct construct the authorized access point representing the expression parts of the work by adding the conventional title *Selections* to the authorized access point representing the work as a whole (see 6.28.1 and ~~6.12.1.4~~ 6.14.2.7.2, alternative).~~

EXAMPLE

Brahms, Johannes, 1833–1897. Ungarische Tänze. Selections

Resource described: Ungarische Tänze : Nr. 5/6, für Klavier zu vier Händen / Johannes Brahms. **A score**

Wagner, Richard, 1813–1883. Die Meistersinger von Nürnberg. Selections

Resource described: Die Meistersinger von Nürnberg : Auszüge / Richard Wagner.
An audio recording of excerpts from Wagner's opera

Rodgers, Richard, 1902–1979. The king King and I. Selections

Resource described: Rodgers & Hammerstein's The king and I : selected highlights / music by Richard Rodgers ; book and lyrics by Oscar Hammerstein II. **An audio recording**

Paganini, Nicolò, 1782–1840. Caprices, violin, M.S. 25. Selections

Resource described: Trois caprices pour violon seul / N. Paganini. **A score of the ninth, thirteenth, and seventeenth caprices; the complete work consists of twenty-four parts**

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6.14.2.7.2 Two or More Parts

When identifying two or more parts of a musical work, record the preferred titles of the parts applying the instructions given under 6.2.2.9.1

EXAMPLE

Nr. 5

Preferred title for a part of Johannes Brahms's Ungarische Tänze **in a compilation also comprising Nr. 6 of the same work**

Nr. 6

Preferred title for a part of Johannes Brahms's Ungarische Tänze **in a compilation also comprising Nr. 5 of the same work**

Largo al factotum

Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia **in a compilation also comprising the part** Una voce poco fa

Una voce poco fa

Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia **in a compilation also comprising the part** Largo al factotum

No. 2

Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 **in a compilation also comprising No. 4 of the same work**

No. 4

Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 **in a compilation also comprising No. 2 of the same work**

If a composer assembles a group of excerpts from a larger work and calls the group *suite*, record that word as the designation for the part.

[Example omitted]

Alternative

When identifying two or more parts of a work, instead of (or in addition to) recording the preferred title for each of the parts, record the conventional collective title *Selections* as the preferred title for the parts unless the parts form a group called *suite* by the composer.

6.14.2.8 Compilations of Musical Works

6.14.2.8.1 Recording the Preferred Title for Compilations of Musical Works

Record the preferred title for a compilation of musical works applying the instructions given under 6.14.2.8.2–6.14.2.8.6, as applicable.

6.14.2.8.3 Complete Works

For a compilation that consists of, or purports to be, the complete musical works of a composer, including those that are complete at the time of publication, record the conventional collective title *Works*.

6.14.2.8.3 Complete Works for One Broad Medium

For a compilation that consists of, or purports to be, all the works in one broad medium by a composer, record the designation of that medium as the conventional collective title if the works are of various types.

EXAMPLE

Chamber music

EXAMPLE

Choral music

Use *Choral music* also for compilations of various types of works originally for one choral medium, with or without accompaniment

Instrumental music

Keyboard music

Vocal music

Use *Vocal music* also for compilations of various types of works originally for one solo voice or one combination of solo voices, with or without accompaniment

If the works are of a single type, apply the instructions given under 6.14.2.8.5

6.14.2.8.4 Complete Works for One Specific Medium

For a compilation that consists of, or purports to be, all the works for one specific medium by a composer, record a conventional collective title generally descriptive of that medium if the works are of various types.

EXAMPLE

Brass music

Orchestra music

Piano music

Piano music, 4 hands

Piano music, pianos (2)

String quartet music

Violin, piano music

If the works are of a single type, apply the instructions given under 6.14.2.8.5.

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

For a compilation that consists of, or purports to be, all the works of one type by a composer, record the name of that type as the conventional collective title.

EXAMPLE

Concertos

Motion picture music

Musicals

Operas

Polonaises

Quartets

Sonatas

Songs

6.14.2.8.6 Incomplete Compilations

For compilations corresponding to the categories covered under 6.14.2.8.2–6.14.2.8.5 that are incomplete, identify each of the works in the compilation separately applying the instructions given under 6.14.2.4–6.14.2.7.

EXAMPLE

Renaissance concerto
Salomon Rossi suite
Orpheus and Euridice
Resource described: Orchestral works / by Lukas Foss

Alternative

Instead of (or in addition to) recording the preferred title for each of the works in the compilation, record a conventional collective title as instructed under 6.14.2.8.2–6.14.2.8.5, as applicable, followed by *Selections*.

EXAMPLE

Orchestra music. Selections
Resource described: Orchestral works / by Lukas Foss

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

6.28.2.3 Two or More Parts

When identifying two or more parts of a musical work, construct authorized access points for each of the parts applying the instructions given under 6.14.2.7.1.

EXAMPLE

Brahms, Johannes, 1833–1897. Ungarische Tänze. Nr. 5

Brahms, Johannes, 1833–1897. Ungarische Tänze. Nr. 6

Rossini, Gioacchino, 1792–1868. Il barbiere di Siviglia. Largo al factotum

Rossini, Gioacchino, 1792–1868. Il barbiere di Siviglia. Una voce poco fa

Schubert, Franz, 1797–1828. Impromptus, piano, D. 899. No. 2

Schubert, Franz, 1797–1828. Impromptus, piano, D. 899. No. 4

Alternative

When identifying two or more parts of a musical work, construct the authorized access point representing the parts of the work by adding the conventional title *Selections* to the authorized access point representing the work as a whole (see 6.28.1 and 6.14.2.7.2).

EXAMPLE

Brahms, Johannes, 1833–1897. Ungarische Tänze. Selections
Resource described: Ungarische Tänze : Nr. 5/6, für Klavier zu vier Händen / Johannes Brahms. **A score**

Wagner, Richard, 1813–1883. Die Meistersinger von Nürnberg.
Selections
Resource described: Die Meistersinger von Nürnberg : Auszüge / Richard Wagner.
An audio recording of excerpts from Wagner's opera

Rodgers, Richard, 1902–1979. The king and I. Selections
Resource described: Rodgers & Hammerstein's The king and I : selected highlights / music by Richard Rodgers ; book and lyrics by Oscar Hammerstein II. **An audio recording**

Paganini, Nicolò, 1782–1840. Caprices, violin, M.S. 25. Selections
Resource described: Trois caprices pour violon seul / N. Paganini. **A score of the ninth, thirteenth, and seventeenth caprices; the complete work consists of twenty-four parts**