

To: Joint Steering Committee for Development of RDA
From: Judith A. Kuhagen, Secretary, JSC
Subject: Proposed revision to instructions 6.2.2.9.2, “Two or More Parts,” 6.14.2.7.2, “Two or More Parts,” 6.27.2.3, “Two or More Parts,” and 6.28.2.3, “Two or More Parts”

The text below reflects the decisions made by the Joint Steering Committee during its November 2013 meeting and in email discussion after the meeting. This document was revised March 24, 2014 to correct an instruction number in 6.14.2.7.2.

6.2.2.9.2 Two or More Parts

[instruction unchanged except for new 2nd example in last example box below]

EXAMPLE

Selections

Preferred title for the parts of the work in a compilation comprising books 1 and 6 of Homer’s Iliad

Selections

Book 1

Book 6

Preferred titles for the parts of the work in a compilation comprising books 1 and 6 of Homer’s Iliad. The parts are identified collectively and individually

Selections

Preferred title for the parts of the work in a compilation comprising four episodes of the television program The Simpsons originally broadcast between 1990 and 2001

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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. Apply the instructions at 6.14.2.7.1.

[examples unchanged]

[2nd paragraph and its example unchanged]

Alternative

When identifying two or more parts of a musical work, identify the parts collectively. Record the conventional collective title *Selections* as the preferred title for the parts unless the parts form a group called *suite* by the composer. Apply this instruction instead of or in addition to recording the preferred title for each of the parts.

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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. Apply the instructions at 6.28.2.2.

[examples unchanged]

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):

- a) the authorized access point representing the work as a whole (see 6.28.1)
- b) the term *Suite* (see 6.14.2.7.2).

EXAMPLE

Sibelius, Jean, 1865-1957. Karelia. Suite

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)
- b) the conventional collective title *Selections* (see 6.14.2.7.2 alternative).

[examples unchanged]

Apply this instruction instead of or in addition to constructing authorized access points for each of the parts. Do not apply to parts that form a group called *suite* by the composer.

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6.28.3.4 Sketches

[instruction unchanged except for b) line below]

b) the term *Sketches*.