

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”

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The text below reflects the decisions made by the Joint Steering Committee during its November 2013 meeting and in email discussion after the meeting.

#### **6.2.2.9.2 Two or More Parts**

*[instruction unchanged except for new 2<sup>nd</sup> 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 6.14.2.7.2.

*[examples unchanged]*

*[2<sup>nd</sup> 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*.