

**To:** Joint Steering Committee for Development of RDA

**From:** RDA Music Joint Working Group

**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”

**Related document:** [6JSC/CCC/7](#)

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### **Background**

In 2012, the CCC submitted proposal 6JSC/CCC/7 for the Chicago meeting. The JSC accepted the proposal and asked the RDA Music Joint Working Group to look into the inconsistencies between the revised instructions for music and the general instructions. The current proposal was developed by the RDA Music Joint Working Group to answer the JSC’s request and address related issues.

### **Introduction**

This proposal pursues the following objectives:

- 1) to eliminate the difference in treatment in RDA between consecutively numbered works and parts of works on the one hand, and unnumbered or non-consecutively numbered works and parts of works on the other hand, as in 6JSC/CCC/7
- 2) to correct an inconsistency between the instructions on recording the preferred titles for two or more parts of a work and those on constructing authorized access points for two or more parts of a work. The instructions on recording preferred titles allow recording the conventional collective title *Selections* as the preferred title for the parts instead of or in addition to recording the preferred title for each of the parts. However, the instructions on constructing authorized access points only allow using the conventional collective title *Selections* instead of constructing authorized access points for each of the parts
- 3) to introduce an exception at 6.28.2.3 for excerpts of works forming a group called *suite* by the composer. Suites are addressed at 6.14.2.7.2 but there is no equivalent provision at 6.28.2.3.

The following changes are proposed:

- 1) revising the instructions and the examples at 6.2.2.9.2 and 6.27.2.3 in order to eliminate the distinction between consecutively numbered parts of works and unnumbered or non-consecutively numbered parts of works
- 2) revising rule 6.14.2.7.2 to correct the reference from 6.2.2.9.1 (one part) to 6.2.2.9.2 (two or more parts) and to correct the wording of the alternative

- 3) revising 6.27.2.3 and 6.28.2.3 to allow the application of the alternative instead of or in addition to constructing authorized access points for each of the parts
- 4) revising 6.28.2.3 to correct the reference from 6.14.2.7.1 (Recording the Preferred Title for a Part or Parts of a Musical Work, One Part) to 6.28.2.2 (Authorized Access Point Representing a Part or Parts of a Musical Work, One Part).

## Proposed revision

### 6.2.2.9.2 Two or More Parts

~~**Consecutively numbered parts identified only by a general term and a number.**~~ When identifying a sequence of two or more consecutively numbered parts of a work, each of which is identified only by a general term and a number, record the designation of the parts as the preferred title. Record the general term in the singular followed by the inclusive numbers of the parts. Record the numeric designations as numerals.

#### EXAMPLE

~~Book 1–6~~

~~**Preferred title for the first six books of Homer’s Iliad**~~

~~Chapitre 6–7~~

~~**Preferred title for chapters 6–7 of Henri Rollin’s L’apocalypse de notre temps**~~

~~**Unnumbered or non-consecutively numbered parts.**~~ When identifying two or more unnumbered or non-consecutively numbered parts of a work, record the preferred title for each of the parts. Apply the instructions at 6.2.2.9.1.

#### EXAMPLE

Chapitre 6

**Preferred title for a part of Henri Rollin’s L’apocalypse de notre temps in a compilation also comprising chapter 7**

Chapitre 7

**Preferred title for a part of Henri Rollin’s L’apocalypse de notre temps in a compilation also comprising chapter 6**

Purgatorio

**Preferred title for a part of Dante Alighieri’s Divina commedia in a compilation also comprising the part Paradiso**

Paradiso

**Preferred title for a part of Dante Alighieri’s Divina commedia in a compilation also comprising the part Purgatorio**

Book 1

**Preferred title for a part of Homer’s Iliad in a compilation also comprising**

**book 6**

Book 6

**Preferred title for a part of Homer's Iliad in a compilation also comprising book 1**

***Alternative***

When identifying two or more ~~unnumbered or non-consecutively numbered~~ parts of a work, identify the parts collectively. Record the conventional collective title *Selections* as the preferred title for the parts. Apply this instruction instead of or in addition to recording the preferred title for each of the parts.

EXAMPLE

Selections

**Preferred title for the parts of the work in a compilation comprising chapters 6–7 of Henri Rollin's *L'apocalypse de notre temps***

Selections

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

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 6.2.2.9.12.

[*examples and paragraph 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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6.27.2.3 **Two or More Parts**

~~If:~~

~~two or more parts of a work are consecutively numbered  
and~~

~~each is identified only by a general term and a number  
then:~~

~~construct the authorized access point by combining (in this order):~~

~~a) the authorized access point representing the work as a whole (see  
6.27.1)~~

~~b) the preferred title for the sequence of parts (see 6.2.2.9.2):~~

#### EXAMPLE

~~Homer. Iliad. Book 1–6~~

~~**Resource described:** The first six books of Homer's Iliad / with English notes,  
critical and explanatory, a metrical index, and Homeric glossary by Charles Anthon~~

~~Rollin, Henri, 1885–1955. Apocalypse de notre temps. Chapitre 6–7~~

~~**Resource described:** Une mystification mondiale : précédé de Le faux et son usage,  
par Gérard Berréby / Henri Rollin. **Originally published as chapters 6–7 of  
Rollin's** L'apocalypse de notre temps~~

When identifying two or more parts of a work ~~that are unnumbered or  
non-consecutively numbered~~, construct authorized access points for  
each of the parts. Apply the instructions at 6.27.2.2.

#### EXAMPLE

Rollin, Henri, 1885–1955. Apocalypse de notre temps. Chapitre 6

Rollin, Henri, 1885–1955. Apocalypse de notre temps. Chapitre 7

**Resource described:** Une mystification mondiale : précédé de Le faux et son usage,  
par Gérard Berréby / Henri Rollin. **Originally published as chapters 6–7 of**

**Rollin's** L'apocalypse de notre temps

Dante Alighieri, 1265–1321. Purgatorio

Dante Alighieri, 1265–1321. Paradiso

**Resource described:** Il Purgatorio ; Paradiso / di Dante Alighieri ; colle figure di G.  
Doré

Homer. Iliad. Book 1

Homer. Iliad. Book 6

Homer. Iliad. Book 20

Homer. Iliad. Book 24

**Resource described:** Homer's Iliad, books I, VI, XX, and XXIV / with a copious  
vocabulary for the use of schools and colleges, by James Fergusson

#### **Alternative**

When identifying two or more parts of a work ~~that are unnumbered or  
non-consecutively numbered~~, 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  
6.27.1 and 6.2.2.9.2 alternative)

- b) the ~~term~~ conventional collective title *Selections* (see 6.2.2.9.2 alternative) following the preferred title for the whole work.

Apply this instruction instead of or in addition to constructing authorized access points for each of the parts.

EXAMPLE

Rollin, Henri, 1885–1955. Apocalypse de notre temps. Selections

**Resource described:** Une mystification mondiale : précédé de Le faux et son usage, par Gérard Berréby / Henri Rollin. Originally published as chapters 6–7 of Rollin’s L’apocalypse de notre temps

Homer. Iliad. Selections

**Resource described:** Homer’s Iliad, books I, VI, XX, and XXIV / with a copious vocabulary for the use of schools and colleges, by James Fergusson

Gibbon, Edward, 1737–1794. History of the decline and fall of the Roman Empire. Selections

**Resource described:** Selections from The decline and fall of the Roman Empire / Edward Gibbon ; edited with introduction and notes by J.W. Saunders

Gilbert, W. S. (William Schwenck), 1836–1911. Librettos. Selections

**Resource described:** Gilbert without Sullivan / libretti by W.S. Gilbert ; illustrations by Leonard Lubin. **Librettos for four of Gilbert and Sullivan’s fourteen operas**

Simpsons (Television program). Selections

**Resource described:** The Simpsons gone wild / Twentieth Century Fox Television. **A compilation of four party-themed episodes of the television program The Simpsons originally broadcast between 1990 and 2001**

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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 6.14.2.7.1–6.28.2.2.

[examples omitted: no change]

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) following the preferred title for the whole work.

### **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 and ~~6.14.2.7.2 alternative~~)
- b) the ~~term~~ conventional collective title *Selections* (see 6.14.2.7.2 alternative) following the preferred title for the whole work.

[*examples omitted: no change*]

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

When identifying two or more parts of a work, record the preferred title for each of the parts. Apply the instructions at 6.2.2.9.1.

##### EXAMPLE

Chapitre 6

**Preferred title for a part of Henri Rollin's** L'apocalypse de notre temps **in a compilation also comprising chapter 7**

Chapitre 7

**Preferred title for a part of Henri Rollin's** L'apocalypse de notre temps **in a compilation also comprising chapter 6**

Purgatorio

**Preferred title for a part of Dante Alighieri's** Divina commedia **in a compilation also comprising the part** Paradiso

Paradiso

**Preferred title for a part of Dante Alighieri's** Divina commedia **in a compilation also comprising the part** Purgatorio

Book 1

**Preferred title for a part of Homer's** Iliad **in a compilation also comprising book 6**

Book 6

**Preferred title for a part of Homer's** Iliad **in a compilation also comprising book 1**

### **Alternative**

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

EXAMPLE

Selections

**Preferred title for the parts of the work in a compilation comprising chapters 6–7 of Henri Rollin’s** L’apocalypse de notre temps

Selections

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

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 6.2.2.9.2.

[*examples and paragraph 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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6.27.2.3 **Two or More Parts**

When identifying two or more parts of a work, construct authorized access points for each of the parts. Apply the instructions at 6.27.2.2.

EXAMPLE

Rollin, Henri, 1885–1955. Apocalypse de notre temps. Chapitre 6

Rollin, Henri, 1885–1955. Apocalypse de notre temps. Chapitre 7

**Resource described:** Une mystification mondiale : précédé de Le faux et son usage, par Gérard Berréby / Henri Rollin. **Originally published as chapters 6–7 of Rollin’s** L’apocalypse de notre temps

Dante Alighieri, 1265–1321. Purgatorio

Dante Alighieri, 1265–1321. Paradiso

**Resource described:** Il Purgatorio ; Paradiso / di Dante Alighieri ; colle figure di G. Doré

Homer. Iliad. Book 1  
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Homer. Iliad. Book 20  
Homer. Iliad. Book 24

**Resource described:** Homer's Iliad, books I, VI, XX, and XXIV / with a copious vocabulary for the use of schools and colleges, by James Fergusson

### **Alternative**

When identifying two or more parts of a 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 6.27.1)
- b) the conventional collective title *Selections* (see 6.2.2.9.2 alternative) following the preferred title for the whole work.

Apply this instruction instead of or in addition to constructing authorized access points for each of the parts.

### EXAMPLE

Rollin, Henri, 1885–1955. Apocalypse de notre temps. Selections

**Resource described:** Une mystification mondiale : précédé de Le faux et son usage, par Gérard Berréby / Henri Rollin. **Originally published as chapters 6–7 of Rollin's** L'apocalypse de notre temps

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Simpsons (Television program). Selections

**Resource described:** The Simpsons gone wild / Twentieth Century Fox Television. **A compilation of four party-themed episodes of the television program The Simpsons originally broadcast between 1990 and 2001**



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 omitted: no change*]

*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) following the preferred title for the whole work.

***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) following the preferred title for the whole work.

[*examples omitted: no change*]

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.