

To: Joint Steering Committee for Development of RDA
From: Dave Reser, LC Representative
Subject: Proposed revision to instructions 6.2.2.9.2 (Two or More Parts), 6.14.2.7.2 (Two or More Part), 6.27.2.3 (Two or More Parts), and 6.28.2.3 (Two or More Parts)

We thank the RDA Music Joint Working Group for their work on this proposal. We agree to the changes proposed for 6.14.2.7.2 and 6.28.2.3. We agree in part to the changes to 6.2.2.9.2 and 6.27.2.3.

We understand this proposal was written by the Music Group at the request of the JSC at the Chicago 2012 meeting to determine whether the approach taken in 6JSC/CCC/7 for consecutively numbered parts of musical works could be applied in the general instructions. After closer scrutiny, we think that the proposal illustrates that there is a fundamental difference between the two types of parts of works. For example, each of the numbered “parts” in Johannes Brahms’s *Ungarische Tänze*, is a complete piece of music that can be appreciated on its own. The “parts” are identified by a general designation and number because they have no other title. In contrast, Book 9 of Homer’s *Iliad* does not stand alone. If someone were to read it without first reading Books 1-8, he or she would be very confused about why Agamemnon and Achilles are arguing and why the Greeks’ greatest warrior is refusing to fight.

In addition to the huge impact on our bibliographic and authority records (including the need to relate parts of works to the work as a whole using Chapter 25), we do not feel this change would serve our users. For example, the Roman historian Livy’s work, *Ab urbe condita*, is divided into 45 books in chronological order. Books 11-20 are not known to exist today in complete form. Thus 1-10, which chronicle the history of Rome from founding to the Samnite Wars are often translated and published together. Without the ability to describe these books collectively with the authorized access point “Livy. *Ab urbe condita*. Liber 1-10”, a cataloger must either make 10 separate authorized access points or follow the proposed Alternative to name the parts as “Livy. *Ab urbe condita*. Selections.” This access point is not nearly as helpful to the user because it does not specify which of the 35 existing books are contained in the resource or if the resource is a compilation of incomplete selections from multiple books. While making 10 separate access points may be the most helpful approach to the user because it provides quick retrieval for those users looking for one particular book, this level of detail may not be feasible for many cataloging agencies.

Another consideration is the impact upon the cataloging of legal resources. Although there are separate instructions for recording the preferred titles for parts of musical works (6.14.2.7) and some religious works (6.23.2.9-6.23.20), parts of legal works are covered by the general instructions at 6.2.2.9. We have noticed that many consecutively numbered parts identified by only a general term and number of legal works are published together. For example the 13th, 14th, and 15th Amendments to the U.S. Constitution are important to the study of the legal status of African-Americans, so they

may be published together. Without the ability to name the parts consecutively in an authorized access point, we are left with the choice to either provide separate authorized access points for each or use “United States. Constitution. Selections,” which provides no hint to the user about which of the 7 Articles or 27 Amendments the resource contains.

Overall LC Response

For the reasons stated above, we cannot support the proposal without an additional alternative to record inclusively the consecutively numbered parts identified by only a general term and number. We agree to the changes proposed by the Music Group to the general instructions at 6.2.2.9.2 and 6.27.2.3, but only if there is a second Alternative retaining much of the current basic instruction at 6.2.2.9.2 and 6.27.2.3 for consecutively numbered parts identified only by a general term and a number.

Therefore, we have proposed Clarifications 1 and 3 for a second alternative to 6.2.2.9.2 and 6.27.2.3 to name the numbered parts as a sequence, to achieve some continuity with current non-music instructions.

In addition, the existing alternative instruction in 6.2.2.9.2 has allowed identifying only the collective work or, the collective work in addition to the title for each of the parts. However, there are no examples that illustrate this-- we think it would be helpful to show examples in 6.2.2.9.2 and 6.27.2.3 of identifying the parts collectively AND individually.

Related Issue: Parts of Larger Parts of a Work

While reviewing the impact of this proposal on our existing authority records for parts of works, we noticed that a critical instruction for identifying “parts of parts” from AACR2 does not appear in RDA (highlighted below):

25.6B1. If the item being catalogued consists of consecutive parts of a work and the parts are numbered, use the designation of the parts in the singular as a subheading of the title of the whole work followed by the inclusive numbers of the parts. **Treat them as a single part in applying 25.6B2–25.6B3 AACR2.**

This instruction allowed us to provide authorized access points for unnumbered or non-consecutively numbered selections like this:

Ovid, 43 B.C.-17 A.D. or 18 A.D. *Ars amatoria*. Liber 1-2. Selections

In addition, we were very surprised to realize that although we have been constructing authorized access points for parts of one part for years, neither AACR2 nor RDA contain instructions for how to formulate these access points:

Virgil. *Aeneis*. Liber 6. Selections

Virgil. *Aeneis*. Liber 1. Lines 1-209

Thucydides. *History of the Peloponnesian War*. Book 1. Chapter 1-55

To some, the philosophy of naming parts within a part or parts of a work may be implied in 6.2.9.2 because a work can be an individual work, or a compilation of works. So when identifying a smaller part of a larger part, the title of the larger part becomes, in effect, a title of a compilation to which the title of the smaller part is dependent. However, 6.27.2.3 alternative only allows for the conventional collective title “Selections” to be added to authorized access point for the **whole work**, not to any part or sequence of parts of the work. Following the current instructions in 6.27.2.3 would result in this authorized access point for Chapter 1-55 of Book 1 of History of the Peloponnesian War:

Thucydides. History of the Peloponnesian War. Chapter 1-55

Unfortunately, multiple books of this work have at least 55 chapters, so this results in an authorized access point which is unhelpful to the user, and to which there is no possibility to break the conflict using additions of the type listed in 6.27.1.9. This problem is not solved by the proposed changes in Music/1. We think that it is important to bring the concept of “parts of parts” and selections of parts into RDA so we have proposed some revised instructions at 6.27.2.1 (see Clarification 2) and additional examples.

Finally, we note that the current instructions for 6.27.2.3 alternative say to add the term “Selections” after the **preferred title** for the whole work rather than after the authorized access point for the **whole work**. (This becomes problematic when the authorized access point for the whole work has additions such as date of work or form of work added per 6.27.1.9). This issue occurs in multiple places in Chapter 6, and we know the JSC Secretary is working on resolving this. We have suggested a change for 6.27.2.3 alternative, but we will withdraw it if other wording has already been approved by the JSC for multiple instructions in Chapter 6.

Clarification 1: Add a second alternative to 6.2.2.9.2 to continue identifying a sequence of consecutively numbered parts inclusively; add examples to each alternative showing the titles of the parts being identified collectively and individually.

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6.2.2.9.2 Two or More Parts

[...]

Alternatives

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.

EXAMPLESelections

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

Book 1Book 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

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. Apply this instruction instead of or in addition to recording the preferred title for each of the parts.

EXAMPLEBook 1-6

Preferred title for the first six books of Homer's Iliad

Chapitre 6-7Chapitre 6Chapitre 7

Preferred titles for chapters 6-7 of Henri Rollin's L'apocalypse de notre temps. The parts are identified collectively and individually

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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

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

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. Apply this instruction instead of or in addition to recording the preferred title for each of the parts.

EXAMPLE

Book 1–6

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

Chapitre 6–7

Chapitre 6

Chapitre 7

Preferred titles for chapters 6–7 of Henri Rollin's *L'apocalypse de notre temps*. The parts are identified collectively and individually

Clarification 2: Add instruction to 6.27.2.1***Marked-up Copy*****6.27.2.1 General Guidelines on Constructing Authorized Access Points Representing Parts of Works**

Construct the authorized access point representing a part or parts of a work by applying the instructions at [6.27.2.2 RDA](#)–[6.27.2.3 RDA](#), as applicable.

Exceptions

Parts of musical works. For a part or parts of a musical work, apply instead the instructions at [6.28.2RDA](#).

Parts of religious works. For a part or parts of a religious work, apply instead the instructions at [6.30.2RDA](#).

When constructing an authorized access point representing a part or parts of a larger part of a work, treat the authorized access point of the larger part as if it were the authorized access point of a work as a whole for the purposes of applying 6.27.2.2-6.27.2.3.

EXAMPLE

Shakespeare, William, 1564–1616. Romeo and Juliet. Act 2. Scene 2.

Resource described: The balcony scene. Originally published as Act 2, Scene 2 of Shakespeare's Romeo and Juliet

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6.27.2.1 General Guidelines on Constructing Authorized Access Points Representing Parts of Works

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Exceptions

Parts of musical works. For a part or parts of a musical work, apply instead the instructions at [6.28.2RDA](#).

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When constructing an authorized access point representing a part or parts of a larger part of a work, treat the authorized access point of the larger part as if it were the authorized access point of a work as a whole for the purposes of applying 6.27.2.2-6.27.2.3.

EXAMPLE

Shakespeare, William, 1564–1616. Romeo and Juliet. Act 2. Scene 2.

Resource described: The balcony scene. Originally published as Act 2, Scene 2 of Shakespeare's Romeo and Juliet

Clarification 3: Add a second alternative to 6.27.2.3 to construct an authorized access points for a sequence of numbered parts following the 6.2.2.9.2, second

alternative proposed in Clarification 1; add examples to each alternative showing authorized access points for the compilation of parts and the individual parts; also add examples of authorized access points of smaller parts of larger parts (per proposed instruction for 6.27.2.1)

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6.27.2.3 Two or More Parts

[...]

Alternatives

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 RDA](#) and [6.2.2.9.2 alternative RDA](#))
- b) the ~~term~~ conventional collective title *Selections* (see [6.2.2.9.2 alternative RDA](#)) 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. 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

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. **Authorized access points provided for the compilation of parts and the individual parts**

Thucydides. History of the Peloponnesian War. Book 6. Selections

Authorized access point for selected passages in Book 6 of History of the Peloponnesian War

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**

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 [6.27.1RDA](#))

b) the preferred title for the sequence of parts (see [6.2.2.9.2 alternativeRDA](#)).

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

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

Thucydides. History of the Peloponnesian War. Book 1. Chapter 1-55

Resource described: Thucydides, book 1, ch. 1-55 / edited by E.C. Marchant

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

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- a) the authorized access point representing the work as a whole (see [6.27.1 RDA](#))
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b) the preferred title for the sequence of parts (see [6.2.2.9.2 alternativeRDA](#)).

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

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