

**To:** Joint Steering Committee for Development of RDA  
**From:** Ebe Kartus, ACOC Representative  
**Subject:** Revision proposal for choosing and recording preferred titles for music in RDA  
6.14.2.3—6.14.2.6

ACOC thanks the Music Working Group for its proposed revisions to choosing and recording preferred titles for music in RDA 6.14.2.3—6.14.2.6.

ACOC appreciates the clarity the proposal brings to the complex process of choosing and recording preferred titles for musical works, and supports the revision to instructions. However, we have reservations about the number of examples added by this proposal at 6.14.2.3 and 6.14.2.4.1

The proposal states that the examples at 6.14.2.3 are intended to illustrate the variety of titles that music cataloguers encounter, and to show how resources embodying a work and reference sources may be used in choosing a preferred title. ACOC believes that the goals of the examples will be adequately met with fewer examples at 6.14.2.3 and suggests that examples showing duplicate conditions for the choice of preferred title with identical results be eliminated. A list of duplicate examples follows.

Similar duplication is observed in the examples at 6.14.2.4.1. ACOC notes that the examples at 6.14.2.4.1 partially re-use the examples at 6.14.2.3 in order to more clearly show the preferred title differing from the recorded title when the omission instructions are applied. Given the relationship between the example sets, the removal of examples at 6.14.2.3 may impact on 6.14.2.4.1. Examples used in both sets are marked with an asterisk.

ACOC also notes that the recorded title example for ‘Kammersymphonie’ at 6.14.2.4.1 shows no difference from the preferred title. As it doesn’t serve to illustrate an omission it perhaps should not be included, or would be better placed with the last two examples of 6.14.2.4.1 with a brief explanation of why omission instructions were not applied.

#### 6.14.2.3 duplicate examples

- Preferred title for work by single creator published under various titles, where title chosen is in the original language
  - Example 1: Die Meistersinger von Nürnberg
  - Example 2: La damnation de Faust
  - Example 7: La Marseillaise
  - Example 14: Pour que tu m’aimes encore
- Preferred title for (named work) by single creator as found in [named reference resource], where title chosen is as found in reference resource
  - Example 6: Präludium und Fuge über den Namen BACH
  - Example 21: Konzert a-Moll \*
  - Example 22: Concerti grossi con due violini, viola e violoncello di concertino obbligati, e due altri violini e basso di concerto grosso \*
  - Example 25: Sechs Präludien für Klavier \*
- Preferred title for a work by a single creator, where title chosen is the title under which a work was first published
  - Example 15: Sinfonia eroica
  - Example 16: String quartet in A minor \*
  - Example 17: Streichquartett 1995 \*
  - Example 18: Serenade for string quartet or string orchestra \*
  - Example 19: Divertimento for flute, oboe and clarinet (opus 37) \*

- Example 20: Blues für Trompete (B oder C) und Klavier \*
- Example 31: Konzertstück Nr. 2
- Example 35: Deux pieces pour hautbois et piano, op. 35
- Example 37: Three little pieces