To: Joint Steering Committee for Development of RDA

From: Damian Iseminger, Chair, JSC Music Working Group

Subject: Revision proposal for choosing and recording preferred titles for music in RDA 6.14.2.3–6.14.2.6

Abstract

The proposal revises RDA 6.14.2.3–6.14.2.6 so that the instructions for choosing and recording a preferred title for musical works are presented in a more logical manner. The language for choosing a preferred title for musical works has been more closely aligned with the general instructions for choosing preferred titles at RDA 6.2.2.4. All examples in these instructions have been reviewed and in most cases replaced with examples that illustrate the many situations encountered in the day-to-day work of many music catalogers and that more clearly show the progression of choosing and recording a preferred title for a musical work.

Background

In its tasks for 2014, the JSC Music Working Group was asked to “review RDA 6.14 and develop proposals that will simplify and clarify the instructions for choosing and recording preferred titles of musical works.”

Discussion

In its review of RDA 6.14.2.3–6.14.2.4.6, the JMWG identified the following problems:

1) The process for choosing and recording a music preferred title is muddled in the following specific ways:
   a) The “Numbered sequence” exception in RDA 6.14.2.3 appears to be describing a situation for recording a preferred title as opposed to choosing a preferred title.
   b) The steps for recording a preferred title in RDA 6.14.2.4 and 6.14.2.5 are potentially confusing for catalogers who are not familiar with using the music uniform title chapters of AACR2R because there is no link from RDA 6.14.2.4 to RDA 6.14.2.5, which is a continuation of the recording process.
   c) RDA 6.14.2.6 appears to function more as an exception to RDA 6.14.2.5.1 rather than as an instruction needing separate numbering.
   d) The examples at RDA 6.14.2.3 appear to assume that the omissions at RDA 6.14.2.4 have already been applied.

2) The language for choosing a preferred title for musical works in RDA 6.14.2.3 is considerably different than the language for the general instruction at RDA 6.2.2.4.

3) The examples at RDA 6.14.2.3 do not include any titles for which the omissions listed in RDA 6.14.2.4 would be appropriate.

4) The examples at RDA 6.14.2.3 are biased towards works that are part of the art music tradition.

Recommendations

The JMWG recommends that the instructions at RDA 6.14.2.3–6.14.2.6 be re-organized so that instructions for choosing a preferred title are grouped together and instructions for recording a preferred title are grouped together. To accomplish this, it is proposed that the instructions for the choice of language and singular/plural be put into a sub-instruction of RDA 6.14.2.4. The exception for choice of language for works intended for concert performance titled étude, fantasia, or sinfonia concertante or their cognates has been simplified by removing the statement “intended for concert performance,” since it can be difficult to make such a distinction for these kinds of works. To improve the flow of this instruction, RDA 6.14.2.4 has been further modified so that the instruction for omitting medium of performance, key, etc. is also in a sub-instruction, making it more clear that recording a preferred title is
part of a process. The “Numbered sequence” exception has been moved to RDA 6.14.2.4 from RDA 6.14.2.3 since the exception is more properly about recording a chosen preferred title. These changes provide solutions to problems 1) a) and b) listed above.

To address problem 2), the JMWG recommends that the first sentence of RDA 6.14.2.3 be modified so that it is better aligned with the instructions at RDA 6.2.2.4. Instructions have also been added to cover situations where there is no title that is best known in the original language and not to include an alternative title as part of the chosen title, once again mirroring the text in RDA 6.2.2.4. Because the instruction is no longer dependent on what the composer’s original title is, the exceptions for a better known title in the same language and for using a shorter form of the title found in reference sources are redundant and are proposed for deletion. The JMWG also felt that the exception for devising a title if the title is very long violated the principle of representation and has been deleted. However the JMWG felt some guidance might be appropriate for abridging a very long title. To accommodate this, an optional omission has been added to RDA 6.14.2.4, modeled on the language found in the optional omission for RDA 2.3.1.4.

The remaining structural problem with RDA 6.14.2.3–6.14.2.6 concerns RDA 6.14.2.6, an instruction to always use the preferred title Duets for works variously titled as duets, duos, etc. As noted in problem 1) c) above, this is really an exception for the choice of language of a preferred title that is a type of composition and should not be a separate instruction. However this instruction is similar in concept to AACR2R 25.29C1, Trio Sonatas, that instructed one to use trio sonatas for works from the 17th and 18th centuries for 2 melody instruments and continuo variously titled Sonate a tre, Trios, etc. Because this rule was intentionally not moved over into RDA, the JMWG feels that the best course of action is to delete RDA 6.14.2.6. Additionally, the instruction is only particularly relevant to English-language agencies and is not appropriate for an international standard. The JMWG feels that such guidance belongs instead in a policy statement.

Turning to the problems with examples noted in problems 1) d), 3), and 4), the JMWG undertook a comprehensive overhaul of all the examples in RDA 6.14.2.3–6.14.2.5. The goals of the overhaul were to more clearly illustrate the steps in the process of choosing and recording a preferred title in a variety of situations and to provide more examples for music outside the art music tradition. A significant number of new examples are proposed for RDA 6.14.2.3. These examples are meant to illustrate the variety of titles encountered by music catalogers and to also illustrate how resources embodying the work and reference sources are used in choosing the preferred title. The explanatory texts for RDA 6.14.2.3 are modeled on the explanations found in RDA 6.2.2.4.

To help show the process of choosing and recording a preferred title, the examples in this restructured version of RDA 6.14.2.4 all use as their basis the examples found in RDA 6.14.2.3. Additionally, the explanatory texts in the examples are also showing the steps in the process. For omissions, the explanatory text shows that the preferred title that is initially chosen is not necessarily the one that will be recorded. The examples for choice of language and singular or plural show the title at its various points in the recording process: the title before omissions were applied and the title after omissions were applied. The JMWG feels that the examples in this proposal will be of great help to catalogers in choosing and recording preferred titles for musical works.

**A Note on Instruction Numbering**

Because this proposal makes changes to instruction numbering, it will affect the subsequent instruction numbering in RDA 6.14. An appendix to the proposal shows what instruction numbers and references to instructions will be affected. It only shows how the numbering will change for this particular proposal and does not include potential changes in several other proposals (6JSC/MusicWG/7 and 6JSC/MusicWG/8) that have been put forward by the JMWG.
6.14.2.3 Choosing the Preferred Title for a Musical Work

Choose as the preferred title for a musical work the title in the composer’s original title in the language by which the work has become known either through use in resources embodying the work or in reference sources in which it was presented.

If:
there is no title in the original language established as the one by which the work is best known or in case of doubt
then:
choose the title proper of the original edition (see 2.3.2) as the preferred title.

Do not include an alternative title as part of the preferred title.

EXAMPLE

Die Meistersinger von Nürnberg
Resource described: The mastersingers of Nuremberg Preferred title for the work by Richard Wagner published under various titles: The mastersingers of Nuremberg; Les maîtres-chanteurs de Nuremberg; and others

La damnation de Faust
Resource described: Fausts Verdammung Preferred title for the work by Hector Berlioz published under various titles: Fausts Verdammung; The damnation of Faust; and others

Tous les garçons et les filles
Resource described: Todos los chicos y chicas

Zolotoï petushok
Resource described: The golden cockerel

Präludium und Fuge
Resource described: Präludium und Fuge, D-Dur für Orgel...

Rondo with fugato
Resource described: Rondo with fugato...

Don Giovanni
Preferred title for the work by Wolfgang Amadeus Mozart first published under the title: Il dissoluto punito, ossia, Il don Giovanni but now better known under the title: Don Giovanni

Historia der Auferstehung Jesu Christi
Preferred title for the work by Heinrich Schütz first published under the title: Historia der frölichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi but commonly identified in reference sources as: Historia der Auferstehung Jesu Christi

A book of psalmody containing variety of tunes, both of the common and particular measures with chanting tunes for Te-Deum, Jubilate Deo, Magnificat, Nunc Dimittis, likewise the order of performing Divine Service by way of chanting, after the Cathedral manner, suitable for our country churches with several psalms, hymns and seventeen anthems, all set in four parts, some of them never before published
Preferred title for the compilation by Robert Barber

Präludium und Fuge über den Namen BACH
Preferred title for the work (LW. E3, S. 260, R. 381, C. 712a,b) by Franz Liszt as found in Grove music online

La Marseillaise
Preferred title for the work by Claude Joseph Rouget de Lisle published under various titles: La Marselesa; Himne des Marsellois; and others

Dodi li
Preferred title for the traditional Jewish folk song as found in numerous sources

This land is your land
Preferred title for the work by Woody Guthrie as found in numerous sources

Highway 61 revisited
Preferred title for the compilation and the individual work by Bob Dylan both first published under the title: Highway 61 revisited

Magna Carta Holy Grail
Preferred title for the compilation by Jay-Z first published under the title: Magna Carta Holy Grail

Own the night
Preferred title for the country music album first published under the title: Own the night
Les deux journées
Preferred title for the work by Luigi Cherubini as found in Dizionario enciclopedico universale della musica e dei musicisti / diretto da Alberto Basso given as Les deux journées ou Le porteur d'eau

Pour que tu m'aimes encore
Preferred title for the work by Jean-Jacques Goldman also published under various titles: if that's what it takes; S’agapo sa trelos; and others

Sinfonia eroica
Preferred title for the work by Beethoven first published under the title: Sinfonia eroica

String quartet in A minor
Preferred title for the work by William Walton first published under the title: String quartet in A minor

Streichquartett 1995
Preferred title for the work by Juan Allende-Blin first published under the title: Streichquartett 1995

Serenade for string quartet or string orchestra
Preferred title for the work by Samuel Barber first published under the title: Serenade for string quartet or string orchestra

Divertimento for flute, oboe and clarinet (opus 37)
Preferred title for the work by Malcolm Arnold first published under the title: Divertimento for flute, oboe and clarinet (opus 37)

Blues für Trompete (B oder C) und Klavier
Preferred title for the work by Zsolt Gárdonyi first published under the title: Blues für Trompete (B oder C) und Klavier

Konzert a-Moll
Preferred title for the work (BWV 1041) by Johann Sebastian Bach as found in Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach : Bach-Werke-Verzeichnis (BWV) / herausgegeben von Wolfgang Schmieder

Concerti grossi con due violini, viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso
Preferred title for the work (op. 3) by Francesco Geminiani as found in Francesco Geminiani (1687–1762) / Enrico Careri
II. Sonate für Violine und Klavier, op. 30, Nr. 2

Preferred title for the work by Siegfried Borris as found on an early publication of the work

Douze études pour le piano

Preferred title for the work by Claude Debussy as found on multiple publications of the work

Sechs Präludien und Fugen für Klavier

Preferred title for the work (Sammeldruck 14, Opus 35) by Felix Mendelssohn-Bartholdy, as found in Felix Mendelssohn-Bartholdy: Thematisch-systematisches Verzeichnis der musikalischen Werke (MWV) / von Ralf Wehner

Two pieces with interlude for soprano, flute/piccolo/bass flute and piano

Preferred title for the work by Rudi Martinus van Dijk as found on an early publication of the work

Violinschule

Preferred title for the work by Louis Spohr published under various titles: Méthode de violin, Violin school: and others

Jazz, suite jazz II

Preferred title for the work by David A. Karp as found on an early publication of the work

The seventh trumpet

Preferred title for the work by Donald Erb first published under the title: The seventh trumpet

Introduction et allegro pour harpe avec acct. de quatuor à cordes, flûte et clarinette

Resource described: Introduction et allegro..., Preferred title for the work by Maurice Ravel as found on an early publication of the work

Konzertstück Nr. 2

Preferred title for the work by Peter Benary as found on a photocopy of the holograph of the work: Konzertstück Nr. 2

Drei Klavierstücke

Preferred title for the work by Wilhelm Killmayer first published under the title: Drei Klavierstücke

Kammersymphonie
Preferred title for the work (op. 9) by Arnold Schoenberg as found on the holograph: Kammersymphonie

Deux pièces pour hautbois et piano, op. 35  
Preferred title for the work by Louis Diémer first published under the title: Deux pièces pour hautbois et piano, op. 35

Five orchestral pieces  
Preferred title for the work by Anders Nilsson first published under the title: Five orchestral pieces.

Three little pieces  
Preferred title for the work by Sydney Hodkinson first published under the title: Three little pieces

Exceptions

Better-known title in the same language. If the work has become better known by another title in the same language, choose it as the preferred title (see also 6.2.2.4–6.2.2.5).

EXAMPLE

Don Giovanni  
Resource described: Il dissoluto punito, ossia, Il don Giovanni

Nabucco  
Resource described: Nabucodonosor

Long titles. If the title is very long, choose (in this order of preference):

  a) a brief title by which the work is commonly identified in reference sources

EXAMPLE

Historia der Auferstehung Jesu Christi  
Resource described: Historia der fröhlichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi

  b) a brief title devised by the cataloguer.

EXAMPLE
St. John Passion

**Resource described:** Historia des Leidens und Sterbens unseres Herrn und
Heylandes Jesu Christi, nach dem Evangelisten St. Johannem.

**Numbered sequence.**

If:
a work has a distinctive title that includes the name of a type of composition
and
all of the composer’s works of that type are also cited as a numbered sequence of
compositions of that type
then:
choose the name of the type as the preferred title.

**EXAMPLE**

Sinfonia

**Resource described:** Sinfonia eroica / composta da Luigi van
Beethoven. Also cited in lists of the composer’s symphonies as no. 3.

**English-language and plural-form recorded as preferred**
title: Symphonies

6.14.2.4 Recording the Preferred Title for a Musical Work

Record the title chosen as the preferred title for a musical work according to 6.14.2.3 by applying the basic instructions at 6.2.1. Apply the additional instructions at 6.14.2.4.1–6.14.2.4.2, as applicable.

When recording the title chosen according to 6.14.2.3, omit from the title:

- a) a statement of medium of performance (even if such a statement is part of a compound word, provided that the resulting word or words is the name of a type of composition)
- b) key
- c) serial, opus, and thematic index numbers
- d) numbers (unless they are an integral part of the title)
- e) date of composition.
- f) adjectives and epithets not part of the original title of the work.

In the following examples, the preferred title as defined in this instruction is in italics.

**EXAMPLE**

String quartet
Streichquartett
Symphonie no. 40
Clavierübung
Kammersymphonie
Symphonie fantastique
Carnaval op. 9
Concerto in A minor, op. 54
12 sonatas
Nocturne in F sharp minor, op. 15, no. 2
6 Stücke für Orchester
Fünf Orchesterstücke
Four orchestral pieces
Five little pieces for piano
Drei Gesänge
Vier Orchesterlieder, op. 22
Les deux journées
The Ten commandments
The seventh trumpet
Troisième nocturne
Mozart’s favorite minuet
Célèbre serenata española
Grandes études (So named by the composer)
Die Zauberflöte
War requiem

Die Meistersinger von Nürnberg

La damnation de Faust

Don Giovanni

Historia der Auferstehung Jesu Christi

Präludium und Fuge über den Namen BACH

La Marseillaise

Dodi li

This land is your land

Highway 61 revisited

Magna Carta Holy Grail
Own the night

Les deux journées

Pour que tu m'aimes encore

Optional omission

Abridge a long title only if it can be abridged without loss of essential information. Never omit any of the first five words.

EXAMPLE

A book of psalmody containing variety of tunes

Preferred title chosen: A book of psalmody containing variety of tunes, both of the common and particular measures with chanting tunes for Te-Deum, Jubilate Deo, Magnificat, Nunc Dimittis, likewise the order of performing Divine Service by way of chanting, after the Cathedral manner, suitable for our country churches with several psalms, hymns and seventeen anthems, all set in four parts, some of them never before published

Exception

If:
the title recorded is a distinctive title that includes the name of a type of composition and all of the composer’s works of that type are also cited as a numbered sequence of compositions of that type then:
record only the name of the type as the preferred title. Apply the additional instructions at 6.14.2.4.2, as applicable.

EXAMPLE

Sinfonia

Preferred title chosen: Sinfonia eroica. Also cited in lists of Beethoven’s symphonies as no. 3

6.14.2.4.1 Omissions

Omit from the title:
a) a statement of medium of performance (even if such a statement is part of a compound
word, provided that the resulting word or words is the name of a type of composition)
b) key
c) serial, opus, and thematic index numbers
d) cardinal and ordinal numbers (unless they are an integral part of the title)
e) date of composition.

EXAMPLE

Quartet
Preferred title before omissions: String quartet in A minor

Quartett
Preferred title before omissions: Streichquartett 1995

Serenade
Preferred title before omissions: Serenade for string quartet or string orchestra

Divertimento
Preferred title before omissions: Divertimento for flute, oboe and clarinet
(opus 37).

Blues
Preferred title before omissions: Blues für Trompete (B oder C) und Klavier

Konzert
Preferred title before omissions: Konzert a-Moll

Concerti grossi
Preferred title before omissions: Concerti grossi con due violini, viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso

Sonate
Preferred title before omissions: II. Sonate für Violine und Klavier, op. 30, Nr. 2

Études
Preferred title before omissions: Douze études pour le piano

Präludien und Fugen
Preferred title before omissions: Sechs Präludien und Fugen für Klavier

Pieces with interlude
**Preferred title before omissions**: Two pieces with interlude for soprano, flute/piccolo/bass flute and piano

Jazz, suite jazz
**Preferred title before omissions**: Jazz, suite jazz II

Introduction et allegro
**Preferred title before omissions**: Introduction et allegro pour harpe avec acct. de quatuor à cordes, flûte et clarinette

Konzertstück
**Preferred title before omissions**: Konzertstück Nr. 2

Stücke
**Preferred title before omissions**: Drei Klavierstücke

Kammersymphonie
**Preferred title before omissions**: Kammersymphonie

Pièces
**Preferred title before omissions**: Deux pièces pour hautbois et piano, op. 35

Little pieces
**Preferred title before omissions**: Three little pieces

Pieces
**Preferred title before omissions**: Five orchestral pieces

*but*

Violschule
**Preferred title before omissions**: Violschule. The medium of performance is part of a compound word, but the word does not include a type of composition

The seventh trumpet
**Preferred title before omissions**: The seventh trumpet. The ordinal number is an integral part of the title
6.14.2.5 6.14.2.4.2 Preferred Title Consisting Solely of the Name of One Type of Composition

If the application of 6.14.2.3-6.14.2.4.1 results in a preferred title consisting solely of the name of one type of composition, apply the following instructions, as applicable:

choice of language (see 6.14.2.5.1 6.14.2.4.2.1)

singular or plural form (see 6.14.2.5.2 6.14.2.4.2.2)

6.14.2.5.4 6.14.2.4.2.1 Choice of Language

Record the accepted form of the name of the type of composition in a language preferred by the agency creating the data if:

the name has a cognate form in that language
or
the same name is used in that language.

Otherwise, record the form of the name of the type of composition in the language of the preferred title chosen according to 6.14.2.3.

EXAMPLE

Quartet

Resource described: Quatuor pour 2 hautbois et 2 bassons Preferred title before omissions: Streichquartett 1995, Preferred title after omissions: Quartett. English language form recorded by an English-language agency in Canada because it is a cognate to the French German title

Concerti grossi

Resource described: Six concerti grossi for 2 violins, viola, and violoncello soli with strings and harpsichord. Preferred title before omissions: Concerti grossi con due violini, viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso, Preferred title after omissions: Concerti grossi. The same name for the type of composition is used in Italian and English

Pieces

Resource described: Deux pièces pour hautbois et piano, op. 35. Preferred title after omissions: Pièces. English
language form recorded by an agency in the United States because it is a cognate to the French title

but

Stücke

Resource described: Vier Stücke Opus 5 für Klarinette und Klavier = Four pieces op. 5 for clarinet and piano. Preferred title before omissions: Drei Klavierstücke. Preferred title after omissions: Stücke. German language form recorded by an agency in Australia because there is no English cognate

Exception

For works intended for concert performance called étude, fantasia, or sinfonia concertante or their cognates, record the form of the name of the type of composition in the language of the preferred title chosen according to 6.14.2.3.

EXAMPLE

Études

Resource described: Studies. Composer’s original title: Preferred title before omissions: Douze études pour le piano. Preferred title after omissions: Études. French language form recorded by an agency in the United States even though cognates exist in English

6.14.2.5.2 6.14.2.4.2.2 Singular or Plural Form

Record the accepted form of the name of the type of composition in the singular form unless the composer wrote more than one work of that type with the same title.

EXAMPLE

Concerto

Resource described: Violinkonzert / Alban Berg. The composer wrote only one concerto

Quintets

Resource described: Quintetto VI in sol maggiore

Ballades

Resource described: Ballade for solo piano
Serenade
Preferred title before omissions: Serenade for string quartet or string orchestra. Preferred title after omissions: Serenade. The composer wrote only one serenade

Quartets
Preferred title before omissions: String quartet in A minor. Preferred title after omissions: Quartet. The composer wrote more than one quartet

Concertos
Preferred title before omissions: Konzert a-Moll. Preferred title after omissions: Konzert. English language form recorded by an agency in the United Kingdom because it is a cognate to the German title. The composer wrote more than one concerto

Sonatas
Resource described: Sonata a viola da gamba e basso. Preferred title before omission: II. Sonate für Violine und Klavier, op. 30, Nr. 2. Preferred title after omissions: Sonate. English language form recorded by an agency in the United States because it is a cognate to the German title

Divertimenti
Resource described: Divertimento for bass trombone and piano. Preferred title before omissions: Divertimento for flute, oboe and clarinet (opus 37). Preferred title after omissions: Divertimento. The composer wrote more than one divertimento

Symphonies
Resource described: Preferred title chosen: Sinfonia eroica. Preferred title per exception to 6.14.2.4: Sinfonia. English language form recorded by an English-language agency in Canada because it is a cognate to the Italian title. The composer wrote more than one symphony

6.14.2.6 Duets

Record Duets for works variously titled duos, duets, etc.

EXAMPLE

Duets
Resource described: Trois duos
6.14.2.3 Choosing the Preferred Title for a Musical Work

Choose as the preferred title for a musical work the title in the original language by which the work has become known either through use in resources embodying the work or in reference sources.

If:
there is no title in the original language established as the one by which the work is best known
or
in case of doubt
then:
choose the title proper of the original edition (see 2.3.2) as the preferred title.

Do not include an alternative title as part of the preferred title.

EXAMPLE

Die Meistersinger von Nürnberg
Preferred title for the work by Richard Wagner published under various titles: The mastersingers of Nuremberg; Les maîtres-chanteurs de Nuremberg; and others

La damnation de Faust
Preferred title for the work by Hector Berlioz published under various titles: Fausts Verdammung; The damnation of Faust; and others

Don Giovanni
Preferred title for the work by Wolfgang Amadeus Mozart first published under the title: Il dissoluto punito, ossia, Il don Giovanni but now better known under the title: Don Giovanni

Historia der Auferstehung Jesu Christi
Preferred title for the work by Heinrich Schütz first published under the title: Historia der fröhlichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi but commonly identified in reference sources as: Historia der Auferstehung Jesu Christi

A book of psalmody containing variety of tunes, both of the common and particular measures with chanting tunes for Te-Deum, Jubilate Deo, Magnificat, Nunc Dimittis, likewise the order of performing Divine Service by way of chanting, after the Cathedral manner, suitable for our country churches with several psalms, hymns and seventeen anthems, all set in four parts, some of them never before published
Preferred title for the compilation by Robert Barber
Präludium und Fuge über den Namen BACH  
*Preferred title for the work (LW. E3, S. 260, R. 381, C. 712a,b) by Franz Liszt as found in Grove music online*

La Marseillaise  
*Preferred title for the work by Claude Joseph Rouget de Lisle published under various titles: La Marsellesa; Himne des Marsellois; and others*

Dodi li  
*Preferred title for the traditional Jewish folk song as found in numerous sources*

This land is your land  
*Preferred title for the work by Woody Guthrie as found in numerous sources*

Highway 61 revisited  
*Preferred title for the compilation and the individual work by Bob Dylan both first published under the title: Highway 61 revisited*

Magna Carta Holy Grail  
*Preferred title for the compilation by Jay-Z first published under the title: Magna Carta Holy Grail*

Own the night  
*Preferred title for the country music album first published under the title: Own the night*

Les deux journées  
*Preferred title for the work by Luigi Cherubini as found in Dizionario enciclopedico universale della musica e dei musicisti / diretto da Alberto Basso given as Les deux journées ou Le porteur d’eau*

Pour que tu m’aimes encore  
*Preferred title for the work by Jean-Jacques Goldman also published under various titles: If that’s what it takes; S’agapo sa trelos; and others*

Sinfonia eroica  
*Preferred title for the work by Beethoven first published under the title: Sinfonia eroica*

String quartet in A minor  
*Preferred title for the work by William Walton first published under the title: String quartet in A minor*
Streichquartett 1995
Preferred title for the work by Juan Allende-Blin first published under the title: Streichquartett 1995

Serenade for string quartet or string orchestra
Preferred title for the work by Samuel Barber first published under the title: Serenade for string quartet or string orchestra

Divertimento for flute, oboe and clarinet (opus 37)
Preferred title for the work by Malcolm Arnold first published under the title: Divertimento for flute, oboe and clarinet (opus 37)

Blues für Trompete (B oder C) und Klavier
Preferred title for the work by Zsolt Gárdonyi first published under the title: Blues für Trompete (B oder C) und Klavier

Konzert a-Moll
Preferred title for the work (BWV 1041) by Johann Sebastian Bach as found in Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach : Bach-Werke-Verzeichnis (BWV) / herausgegeben von Wolfgang Schmieder

Concerti grossi con due violini, viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso
Preferred title for the work (op. 3) by Francesco Geminiani as found in Francesco Geminiani (1687–1762) / Enrico Careri

II. Sonate für Violine und Klavier, op. 30, Nr. 2
Preferred title for the work by Siegfried Borris as found on an early publication of the work

Douze études pour le piano
Preferred title for the work by Claude Debussy as found on multiple publications of the work

Sechs Präludien und Fugen für Klavier
Preferred title for the work (Sammeldruck 14, Opus 35) by Felix Mendelssohn-Bartholdy, as found in Felix Mendelssohn-Bartholdy : Thematisch-systematisches Verzeichnis der musikalischen Werke (MWV) / von Ralf Wehner

Two pieces with interlude for soprano, flute/piccolo/bass flute and piano
Preferred title for the work by Rudi Martinus van Dijk as found on an early publication of the work
Violinschule

**Preferred title for the work by Louis Spohr published under various titles:** Méthode de violin, Violin school; and others

Jazz, suite jazz II

**Preferred title for the work by David A. Karp as found on an early publication of the work**

The seventh trumpet

**Preferred title for the work by Donald Erb first published under the title:** The seventh trumpet

Introduction et allegro pour harpe avec acct. de quatuor à cordes, flûte et clarinette

**Preferred title for the work by Maurice Ravel as found on an early publication of the work**

Konzertstück Nr. 2

**Preferred title for the work by Peter Benary as found on a photocopy of the holograph of the work:** Konzertstück Nr. 2

Drei Klavierstücke

**Preferred title for the work by Wilhelm Killmayer first published under the title:** Drei Klavierstücke

Kammersymphonie

**Preferred title for the work (op. 9) by Arnold Schoenberg as found on the holograph:** Kammersymphonie

Deux pièces pour hautbois et piano, op. 35

**Preferred title for the work by Louis Diémer first published under the title:** Deux pièces pour hautbois et piano, op. 35

Five orchestral pieces

**Preferred title for the work by Anders Nilsson first published under the title:** Five orchestral pieces

Three little pieces

**Preferred title for the work by Sydney Hodkinson first published under the title:** Three little pieces

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6.14.2.4 Recording the Preferred Title for a Musical Work
Record the title chosen as the preferred title for a musical work according to 6.14.2.3 by applying the basic instructions at 6.2.1. Apply the additional instructions at 6.14.2.4.1–6.14.2.4.2, as applicable.

**EXAMPLE**

Die Meistersinger von Nürnberg

La damnation de Faust

Don Giovanni

Historia der Auferstehung Jesu Christi

Präludium und Fuge über den Namen BACH

La Marseillaise

Dodi li

This land is your land

Highway 61 revisited

Magna Carta Holy Grail

Own the night

Les deux journées

Pour que tu m’aimes encore

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**Optional omission**

Abridge a long title only if it can be abridged without loss of essential information. Never omit any of the first five words.

**EXAMPLE**

A book of psalmody containing variety of tunes

**Preferred title chosen:** A book of psalmody containing variety of tunes, both of the common and particular measures with chanting tunes for Te-Deum, Jubilate Deo, Magnificat, Nunc Dimittis, likewise the order of performing Divine Service by way of
chanting, after the Cathedral manner, suitable for our country churches with several psalms, hymns and seventeen anthems, all set in four parts, some of them never before published

**Exception**

*If:*

the title recorded is a distinctive title that includes the name of a type of composition

*and*

all of the composer’s works of that type are also cited as a numbered sequence of compositions of that type

*then:*

record only the name of the type as the preferred title. Apply the additional instructions at 6.14.2.4.2, as applicable.

**EXAMPLE**

Sinfonia

Preferred title chosen: Sinfonia eroica. Also cited in lists of Beethoven’s symphonies as no. 3

6.14.2.4.1 Omissions

Omit from the title:

a) a statement of medium of performance (even if such a statement is part of a compound word, provided that the resulting word or words is the name of a type of composition)

b) key

c) serial, opus, and thematic index numbers

d) cardinal and ordinal numbers (unless they are an integral part of the title)

e) date of composition.

**EXAMPLE**

Quartet

Preferred title before omissions: String quartet in A minor

Quartett

Preferred title before omissions: Streichquartett 1995

Serenade
Preferred title before omissions: Serenade for string quartet or string orchestra

Divertimento
Preferred title before omissions: Divertimento for flute, oboe and clarinet (opus 37)

Blues
Preferred title before omissions: Blues für Trompete (B oder C) und Klavier

Konzert
Preferred title before omissions: Konzert a-Moll

Concerti grossi
Preferred title before omissions: Concerti grossi con due violini, viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso

Sonate
 Preferred title before omissions: II. Sonate für Violine und Klavier, op. 30, Nr. 2

Études
Preferred title before omissions: Douze études pour le piano

Präludien und Fugen
Preferred title before omissions: Sechs Präludien und Fugen für Klavier

Pieces with interlude
Preferred title before omissions: Two pieces with interlude for soprano, flute/piccolo/bass flute and piano

Jazz, suite jazz
Preferred title before omissions: Jazz, suite jazz II

Introduction et allegro
Preferred title before omissions: Introduction et allegro pour harpe avec acct. de quatuor à cordes, flûte et clarinette

Konzertstück
Preferred title before omissions: Konzertstück Nr. 2

Stücke
Preferred title before omissions: Drei Klavierstücke

Kammersymphonie
Preferred title before omissions: Kammersymphonie

Pièces
Preferred title before omissions: Deux pièces pour hautbois et piano, op. 35

Little pieces
Preferred title before omissions: Three little pieces

Pieces
Preferred title before omissions: Five orchestral pieces

but

Violinschule
Preferred title before omissions: Violinschule. The medium of performance is part of a compound word, but the word does not include a type of composition

The seventh trumpet
Preferred title before omissions: The seventh trumpet. The ordinal number is an integral part of the title

6.14.2.4.2 Preferred Title Consisting Solely of the Name of One Type of Composition

If the application of 6.14.2.4.1 results in a preferred title consisting solely of the name of one type of composition, apply the following instructions, as applicable:

choice of language (see 6.14.2.4.2.1)

singular or plural form (see 6.14.2.4.2.2)

6.14.2.4.2.1 Choice of Language

Record the accepted form of the name of the type of composition in a language preferred by the agency creating the data if:

the name has a cognate form in that language

or

the same name is used in that language.
Otherwise, record the form of the name of the type of composition in the language of the preferred title chosen according to 6.14.2.3.

**EXAMPLE**

Quartet

*Preferred title before omissions:* Streichquartett 1995. *Preferred title after omissions:* Quartett. *English language form recorded by an English-language agency in Canada because it is a cognate to the German title*

Concerti grossi

*Preferred title before omissions:* Concerti grossi con due violini, viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso. *Preferred title after omissions:* Concerti grossi. *The same name for the type of composition is used in Italian and English*

Pieces

*Preferred title before omissions:* Deux pièces pour hautbois et piano, op. 35. *Preferred title after omissions:* Pièces. *English language form recorded by an agency in the United States because it is a cognate to the French title*

*but*

Stücke

*Preferred title before omissions:* Drei Klavierstücke. *Preferred title after omissions:* Stücke. *German language form recorded by an agency in Australia because there is no English cognate*

*Exception*

For works called étude, fantasia, or sinfonia concertante or their cognates, record the form of the name of the type of composition in the language of the preferred title chosen according to 6.14.2.3.

**EXAMPLE**

Études

*Preferred title before omissions:* Douze études pour le piano. *Preferred title after omissions:* Études. *French language form recorded by an agency in the United States even though cognates exist in English*
6.14.2.4.2.2 Singular or Plural Form

Record the accepted form of the name of the type of composition in the singular form unless the composer wrote more than one work of that type with the same title.

EXAMPLE

Serenade
Preferred title before omissions: Serenade for string quartet or string orchestra. Preferred title after omissions: Serenade. The composer wrote only one serenade

Quartets
Preferred title before omissions: String quartet in A minor. Preferred title after omissions: Quartet. The composer wrote more than one quartet

Concertos
Preferred title before omissions: Konzert a-Moll. Preferred title after omissions: Konzert. English language form recorded by an agency in the United Kingdom because it is a cognate to the German title. The composer wrote more than one concerto

Sonatas
Preferred title before omission: II. Sonate für Violine und Klavier, op. 30, Nr. 2. Preferred title after omissions: Sonate. English language form recorded by an agency in the United States because it is a cognate to the German title

Divertimenti
Preferred title before omissions: Divertimento for flute, oboe and clarinet (opus 37). Preferred title after omissions: Divertimento. The composer wrote more than one divertimento

Symphonies
Preferred title chosen: Sinfonia eroica. Preferred title per exception to 6.14.2.4: Sinfonia. English language form recorded by an English-language agency in Canada because it is a cognate to the Italian title. The composer wrote more than one symphony
APPENDIX: INSTRUCTIONS REQUIRING NUMBERING CHANGES

This appendix contains the instructions in *RDA* that will require re-numbering, mostly in *RDA* 6.14 but also in *RDA* 6.2.2.9, 6.2.2.10.2, and 6.2.2.10.3. The below instructions are also the subject of proposals in 6JSC/MusicWG/7 and 6JSC/MusicWG/8. The text provided below treats the renumbering as if the other proposals have not been accepted for revision. If 6JSC/MusicWG/7 and/or 6JSC/MusicWG/8 are accepted, please refer to those documents for the appropriate numbering and texts of the instructions.

6.2.2.9 Recording the Preferred Title for a Part or Parts of a Work

Record the preferred title for a part or parts of a work by applying the instructions at 6.2.2.9.1–6.2.2.9.2, as applicable.

*Exceptions*

For parts of musical works, apply instead the instructions at 6.14.2.7 6.14.2.5.

For parts of religious works, apply instead the instructions at 6.23.2.9–6.23.2.20.

6.2.2.10.2 Complete Works in a Single Form

[...]

Do not apply to compilations of musical works (see 6.14.2.8 6.14.2.6).

[...]

6.2.2.10.3 Other Compilations of Two or More Works

[...]

*Exceptions*

For compilations of musical works by a single composer, apply instead the instructions at 6.14.2.8 6.14.2.6.

For compilations of laws, etc., apply instead the instructions at 6.19.2.5.1.

6.14.2.7 6.14.2.5 Recording the Preferred Title for a Part or Parts of a Musical Work

Record the preferred title for a part or parts of a musical work by applying the instructions at 6.14.2.7.1–6.14.2.7.2 6.14.2.5.1–6.14.2.5.2, as applicable.
For instructions on constructing the authorized access point representing a part or parts of a musical work, see 6.28.2.

6.14.2.7.4 6.14.2.5.1 One Part

Record the preferred title for a part of a musical work by applying the instruction at 6.14.2.4. Apply the additional instructions at 6.14.2.7.1–6.14.2.7.5 6.14.2.5.1–6.14.2.5.1.5, as applicable.

6.14.2.7.1.4 6.14.2.5.1.1 Part Identified Only by a Number

6.14.2.7.1.2 6.14.2.5.1.2 Part Identified Only by a Title or Other Verbal Designation

6.14.2.7.1.3 6.14.2.7.1.3 Part Identified Both by a Number and by a Title or Other Verbal Designation

6.14.2.7.1.4 6.14.2.5.1.4 Each Part Identified by a Number and Some Parts also Identified by a Title or Other Verbal Designation

6.14.2.7.1.5 6.14.2.5.1.5 Part of a Larger Part

6.14.2.5.2 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 6.14.2.5.1.

6.14.2.8 6.14.2.6 Compilations of Musical Works

6.14.2.8.1 6.14.2.6.1 Recording the Preferred Title for Compilations of Musical Works

If a compilation of musical works has become known by a title through use in resources embodying that compilation or in reference sources, apply the instructions at 6.2.2.4–6.2.2.5.

For other compilations, record the preferred title for a compilation of musical works by applying the instructions at 6.14.2.8.2–6.14.2.8.6 6.14.2.6.2–6.14.2.6.6, as applicable.

6.14.2.8.2 6.14.2.6.2 Complete Works

6.14.2.8.3 6.14.2.6.3 Complete Works for One Broad Medium
Record one of the following conventional collective titles as the preferred title for a compilation of works that consists of, or purports to be, all the composer’s works in one broad medium if the works are of various types.

Chamber music

Choral music

Instrumental music

Keyboard music

Vocal music

If none of these terms is appropriate, record an appropriate specific collective title. If the works are of a single type, apply the instructions at 6.14.2.8.5 6.14.2.6.5.

6.14.2.8.4 6.14.2.6.4 Complete Works for One Specific Medium

Record one of the following conventional collective titles as the preferred title for a compilation of works that consists of, or purports to be, all the composer’s works for one specific medium if the works are of various types.

Brass music

Orchestra music

Piano music

Piano music, 4 hands

Piano music, pianos (2)

String quartet music

Violin, piano music

If none of these terms is appropriate, record an appropriate specific collective title. If the works are of a single type, apply the instructions at 6.14.2.8.5 6.14.2.6.5.

6.14.2.8.5 6.14.2.6.5 Complete Works of One Type for One Specific Medium or Various Media
6.14.2.6.6 Incomplete Compilations

If:
a compilation corresponds to one of the categories at 6.14.2.8.2–6.14.2.8.5 6.14.2.6.2–6.14.2.6.5
and
the compilation is incomplete
then:
identify each of the works in the compilation separately by applying the instructions

EXAMPLE

Renaissance concerto
Salomon Rossi suite
Orpheus and Euridice
Resource described: Orchestral works / by Lukas Foss

Alternative

When identifying two or more works in an incomplete compilation, record a conventional
collective title as instructed at 6.14.2.8.2–6.14.2.8.5 6.14.2.6.2–6.14.2.6.5, as applicable,
followed by Selections. Apply this instruction instead of or in addition to recording the
preferred title for each of the works in the compilation.

EXAMPLE

Orchestra music. Selections
Resource described: Orchestral works / by Lukas Foss

Symphonies. Selections
Resource described: First, Second, and Third symphonies / Ludwig van
Beethoven