

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

**From:** Damian Iseminger, Chair, JSC Music Working Group

**Subject:** Revision proposal for RDA 6.2.1.9, 6.14.2.7.1, Appendix B.3: Abbreviation for the part designation Number or its equivalent in another language

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## Abstract

The following revisions are based on the JSC discussion at the November 2014 meeting; the JSC will discuss these revisions via email. Changes are provided in marked-up and clean versions. The instruction numbering used is the result of changes agreed to in 6JSC/MusicWG/6 and 6JSC/MusicWG/8. For a description of the changes in 6JSC/MusicWG/6 and 6JSC/MusicWG/8, please see 6JSC/MusicWG/6/rev and 6JSC/MusicWG/8/rev respectively. Reference changes elsewhere in *RDA* are in 6JSC/MusicWG/6/rev.

## Description of Changes

- 6.2.1.9: New letter b) has been added using text proposed in MusicWG/7. The former text in b) has been changed to c).
- 6.2.1.9, Example: Example proposed in MusicWG/7/ALA response added.
- 6.14.2.6: Former instruction for Duets deleted and replaced with instructions and sub-instructions for parts, using text as it appears currently in *RDA* 6.14.2.7, with modifications to instruction numbering and some of the text, as detailed below.
- 6.14.2.6.1: Paragraph 1 modified from its antecedent in *RDA* 6.14.2.7.1 to include an additional reference to consult 6.14.2.5.1, Omissions when recording the preferred title for a part.
- 6.14.2.6.1: Paragraph 2 added to the antecedent text from *RDA* 6.14.2.7.2 as proposed in MusicWG/7 and modified to remove the sentence concerning unknown language as proposed in MusicWG/7/ALA response.
- 6.14.2.7: Part instructions replaced by instructions for compilations. Please see MusicWG/8/rev for further information.
- 6.14.2.8: Deleted because of changes resulting from JSC discussion concerning MusicWG/6.
- Appendix B.3: New letter b) has been added using text proposed in MusicWG/7. The former text in b) has been changed to c).

**Marked-up version****6.2.1.9 Abbreviations**

Use only the following abbreviations in titles of works:

- a) those that are integral parts of the title
- b) the abbreviation for *Number* (or its equivalent in another language) in the preferred title for a part of a musical work when this word precedes a number used to identify that part (see 6.14.2.6.1)
- ~~b) c) etc.~~ in the title *Laws, etc.* (see 6.19.2.5).

**EXAMPLE**

Letter to Joseph Hume, Esq., M.P.

Memoirs of Mrs. Abigail Bailey

Speech in the High Court of Parliament in Scotland spoken Novemb. 4, 1641

Konzert über ein Thema von Joh. Seb. Bach

Cimento dell'armonia e dell'invenzione. N. 4

Tech. bull.

Lund studies in geography. Ser. B, Human geography

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PARTS OF MUSICAL WORKS

**6.14.2.6 Duets 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 6.14.2.6.1–6.14.2.6.2, as applicable.

For instructions on constructing the authorized access point representing a part or parts of a musical work, see 6.28.2.

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

**EXAMPLE**

Duets

~~Resource described: Trois duos~~

**6.14.2.6.1 One Part**

Record the preferred title for a part of a musical work by applying the instructions at 6.14.2.4 and 6.14.2.5.1. Apply the additional instructions at 6.14.2.6.1.1–6.14.2.6.1.5, as applicable.

Record a number used to identify the part as a numeral. If the number of the part has no general term associated with it, precede the number with the abbreviation for *Number* or its equivalent in another language (see Appendix B (B.3)). Record the abbreviation in the language in which the preferred title of the whole work is recorded.

#### 6.14.2.6.1.1 Part Identified Only by a Number

If each of the parts is identified only by a number, record the number of the part.

##### EXAMPLE

Nr. 5

Preferred title for a part of Johannes Brahms's Ungarische Tänze

#### 6.14.2.6.1.2 Part Identified Only by a Title or Other Verbal Designation

If each of the parts is identified only by a title or other verbal designation, record the title or other verbal designation of the part.

##### EXAMPLE

Celeste Aida

Preferred title for a part of Giuseppe Verdi's Aida

Seasons of love

Preferred title for a part of Jonathan Larson's Rent

Andante cantabile con moto

Preferred title for a part of Ludwig van Beethoven's Symphony, no. 1, op. 21, in C major

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

*If:*

each of the parts is identified by a number

*and*

each of the parts is identified by its own title or a verbal designation

*then:*

record the title or other verbal designation of the part.

##### EXAMPLE

Come scoglio

Preferred title for a part of Wolfgang Amadeus Mozart's Così fan tutte.

Each aria has a number (e.g., No. 14 for Come scoglio) as well as a title

If:

each of the parts is identified by a number

and

the parts are identified by the same title or other verbal designation

then:

record the number of the part.

EXAMPLE

N. 8

Preferred title for a part of Antonio Vivaldi's Estro armonico. Each part has the title Concerto as well as a number

#### 6.14.2.6.1.4 Each Part Identified by a Number and Some Parts also Identified by a Title or Other Verbal Designation

If:

each of the parts is identified by a number

and

some of the parts are also identified by a title or other verbal designation

then:

record the number of the part followed by a comma and the title or other designation if there is one.

EXAMPLE

Nr. 30

Preferred title for a part of Robert Schumann's Album für die Jugend

Nr. 2, Soldatenmarsch

Preferred title for a part of Robert Schumann's Album für die Jugend

#### 6.14.2.6.1.5 Part of a Larger Part

If:

the part is part of a larger part of a musical work

and

the larger part has a distinctive title

then:

record that distinctive title of the larger part followed by the title and/or designation of the smaller part. Omit the designation of the larger part if it is not distinctive.

However, if an indistinctive designation of the larger part is required to identify the smaller

part, record the designation of the larger part preceding the title and/or designation of the smaller part.

Separate the title and/or designation of the larger part from the title and/or designation of the smaller part by a full stop.

EXAMPLE

Cantiones sacrae. O vos omnes

Preferred title for a part of Hieronymus Praetorius's Opus musicum

Pifa

**not** Part 1. Pifa

Preferred title for a part of George Frideric Handel's Messiah

Atto 3o. Preludio

Preferred title for a part of Giuseppe Verdi's Traviata

#### 6.14.2.6.2 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 [6.14.2.6.1](#).

EXAMPLE

Nr. 5

Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 6 of the same work

Nr. 6

Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 5 of the same work

Largo al factotum

Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part Una voce poco fa

Una voce poco fa

Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part Largo al factotum

No. 2

Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 4 of the same work

No. 4

Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 2 of the same work

If a composer assembles a group of excerpts from a larger work and calls the group *suite*, record that word as the designation for the part.

EXAMPLE

Suite, no. 2

Preferred title for a part of Edvard Grieg's Peer Gynt

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.

PARTS OF MUSICAL WORKS  
COMPILATIONS OF MUSICAL WORKS

6.14.2.7 Recording the Preferred Title for a Part or Parts Compilation of a Musical Works of One Composer

[See MusicWG/8/rev for Music Compilation Instructions]

~~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, as applicable.~~

~~For instructions on constructing the authorized access point representing a part or parts of a musical work, see 6.28.2.~~

6.14.2.7.1 ~~One-Part~~ Complete Works

[See MusicWG/8/rev for Music Compilation Instructions]

~~Record the preferred title for a part of a musical work by applying the instructions at 6.14.2.4. Apply the additional instructions at 6.14.2.7.1.1–6.14.2.7.1.5, as applicable.~~

6.14.2.7.1.1 ~~Part Identified Only by a Number~~

~~If each of the parts is identified only by a number, record the number of the part.~~

EXAMPLE

Nr. 5

Preferred title for a part of Johannes Brahms's Ungarische Tänze

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

~~If each of the parts is identified only by a title or other verbal designation, record the title or other verbal designation of the part.~~

EXAMPLE

~~Celeste Aida~~

~~Preferred title for a part of Giuseppe Verdi's Aida~~

~~Seasons of love~~

~~Preferred title for a part of Jonathan Larson's Rent~~

~~Andante cantabile con moto~~

~~Preferred title for a part of Ludwig van Beethoven's Symphony, no. 1,  
op. 21, in C major~~

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

*#:*

~~each of the parts is identified by a number~~

*and*

~~each of the parts is identified by its own title or a verbal designation~~

*then:*

~~record the title or other verbal designation of the part.~~

EXAMPLE

~~Come scoglio~~

~~Preferred title for a part of Wolfgang Amadeus Mozart's Così fan tutte.~~

~~Each aria has a number (e.g., No. 14 for Come scoglio) as well as a title~~

*#:*

~~each of the parts is identified by a number~~

*and*

~~the parts are identified by the same title or other verbal designation~~

*then:*

~~record the number of the part.~~

EXAMPLE

~~N. 8~~

~~Preferred title for a part of Antonio Vivaldi's Estro armonico. Each part has the title Concerto as well as a number~~

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

*if:*

each of the parts is identified by a number

*and*

some of the parts are also identified by a title or other verbal designation

*then:*

record the number of the part followed by a comma and the title or other designation if there is one.

EXAMPLE

Nr. 30

~~Preferred title for a part of Robert Schumann's Album für die Jugend~~

Nr. 2, Soldatenmarsch

~~Preferred title for a part of Robert Schumann's Album für die Jugend~~

#### 6.14.2.7.1.5 Part of a Larger Part

*if:*

the part is part of a larger part of a musical work

*and*

the larger part has a distinctive title

*then:*

record that distinctive title of the larger part followed by the title and/or designation of the smaller part. Omit the designation of the larger part if it is not distinctive.

However, if an indistinctive designation of the larger part is required to identify the smaller part, record the designation of the larger part preceding the title and/or designation of the smaller part.

Separate the title and/or designation of the larger part from the title and/or designation of the smaller part by a full stop.

EXAMPLE

Gantiones sacrae. O vos omnes

~~Preferred title for a part of Hieronymus Praetorius's Opus musicum~~

Pifa

**not** Part 1. Pifa

~~Preferred title for a part of George Frideric Handel's Messiah~~

Atto 3o. Preludio

~~Preferred title for a part of Giuseppe Verdi's Traviata~~

#### 6.14.2.7.2 Two or More Parts Complete Works for One Broad or Specific Medium



**[See MusicWG/8/rev for Music Compilation Instructions]**

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](#).

~~Nr. 5~~

~~Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 6 of the same work~~

~~Nr. 6~~

~~Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 5 of the same work~~

~~Largo al factotum~~

~~Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part Una voce poco fa~~

~~Una voce poco fa~~

~~Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part Largo al factotum~~

~~No. 2~~

~~Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 4 of the same work~~

~~No. 4~~

~~Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 2 of the same work~~

If a composer assembles a group of excerpts from a larger work and calls the group *suite*, record that word as the designation for the part.

**EXAMPLE**

~~Suite, no. 2~~

~~Preferred title for a part of Edvard Grieg's Peer Gynt~~

***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.

[6.14.2.7.3 Complete Works of One Type of Composition for One Specific Medium or Various Media](#)

[See MusicWG/8/rev for Music Compilation Instructions]

#### 6.14.2.7.4 Incomplete Compilations

[See MusicWG/8/rev for Music Compilation Instructions]

### COMPILATIONS OF MUSICAL WORKS

#### 6.14.2.8 Compilations of Musical Works

##### 6.14.2.8.1 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, as applicable.

##### 6.14.2.8.2 Complete Works

Record the conventional collective title *Works* for a compilation that consists of, or purports to be, the complete musical works of a composer. Consider complete works to include all works that are complete at the time of publication.

##### 6.14.2.8.3 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.

##### 6.14.2.8.4 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.~~

#### ~~6.14.2.8.5 Complete Works of One Type for One Specific Medium or Various Media~~

~~For a compilation that consists of, or purports to be, all the composer's works of one type, record one of the following conventional collective titles:~~

~~Concertos  
Motion picture music  
Musicals  
Operas  
Polonaises  
Quartets  
Sonatas  
Songs~~

~~If none of these terms is appropriate, record an appropriate specific collective title.~~

#### ~~6.14.2.8.6 Incomplete Compilations~~

~~*if:*~~

~~a compilation corresponds to one of the categories at 6.14.2.8.2–6.14.2.8.5~~

~~*and*~~

~~the compilation is incomplete~~

~~*then:*~~

~~identify each of the works in the compilation separately by applying the instructions at 6.14.2.4–6.14.2.7.~~

#### 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, 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~~

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### B.3 Titles of Works

For titles of works, use only the following abbreviations:

a) those that are integral parts of the title

b) the abbreviation for *Number* (or its equivalent in another language) (see B.7–B.10) in the preferred title for a part of a musical work when this word precedes a number used to identify that part

b) c) *etc.* in the title *Laws, etc.* (see 6.19.2.5).

## Clean version

### 6.2.1.9 Abbreviations

Use only the following abbreviations in titles of works:

- a) those that are integral parts of the title
- b) the abbreviation for *Number* (or its equivalent in another language) in the preferred title for a part of a musical work when this word precedes a number used to identify that part (see 6.14.2.6.1)
- c) *etc.* in the title *Laws, etc.* (see 6.19.2.5).

#### EXAMPLE

Letter to Joseph Hume, Esq., M.P.

Memoirs of Mrs. Abigail Bailey

Speech in the High Court of Parliament in Scotland spoken Novemb. 4, 1641

Konzert über ein Thema von Joh. Seb. Bach

Cimento dell'armonia e dell'inventione. N. 4

Tech. bull.

Lund studies in geography. Ser. B, Human geography

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## PARTS OF MUSICAL WORKS

### 6.14.2.6 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 6.14.2.6.1–6.14.2.6.2, as applicable.

For instructions on constructing the authorized access point representing a part or parts of a musical work, see 6.28.2.

#### 6.14.2.6.1 One Part

Record the preferred title for a part of a musical work by applying the instructions at 6.14.2.4 and 6.14.2.5.1. Apply the additional instructions at 6.14.2.6.1.1–6.14.2.6.1.5, as applicable.

Record a number used to identify the part as a numeral. If the number of the part has no general term associated with it, precede the number with the abbreviation for *Number* or its equivalent in another language (see Appendix B (B.3)). Record the abbreviation in the language in which the preferred title of the whole work is recorded.

#### 6.14.2.6.1.1 Part Identified Only by a Number

If each of the parts is identified only by a number, record the number of the part.

##### EXAMPLE

Nr. 5

**Preferred title for a part of Johannes Brahms's Ungarische Tänze**

#### 6.14.2.6.1.2 Part Identified Only by a Title or Other Verbal Designation

If each of the parts is identified only by a title or other verbal designation, record the title or other verbal designation of the part.

##### EXAMPLE

Celeste Aïda

**Preferred title for a part of Giuseppe Verdi's Aïda**

Seasons of love

**Preferred title for a part of Jonathan Larson's Rent**

Andante cantabile con moto

**Preferred title for a part of Ludwig van Beethoven's Symphony, no. 1, op. 21, in C major**

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

*If:*

each of the parts is identified by a number

*and*

each of the parts is identified by its own title or a verbal designation

*then:*

record the title or other verbal designation of the part.

##### EXAMPLE

Come scoglio

**Preferred title for a part of Wolfgang Amadeus Mozart's Così fan tutte. Each aria has a number (e.g., No. 14 for Come scoglio) as well as a title**

*If:*

each of the parts is identified by a number

*and*

the parts are identified by the same title or other verbal designation

*then:*

record the number of the part.

EXAMPLE

N. 8

**Preferred title for a part of Antonio Vivaldi's Estro armonico. Each part has the title Concerto as well as a number**

#### 6.14.2.6.1.4 Each Part Identified by a Number and Some Parts also Identified by a Title or Other Verbal Designation

*If:*

each of the parts is identified by a number

*and*

some of the parts are also identified by a title or other verbal designation

*then:*

record the number of the part followed by a comma and the title or other designation if there is one.

EXAMPLE

Nr. 30

**Preferred title for a part of Robert Schumann's Album für die Jugend**

Nr. 2, Soldatenmarsch

**Preferred title for a part of Robert Schumann's Album für die Jugend**

#### 6.14.2.6.1.5 Part of a Larger Part

*If:*

the part is part of a larger part of a musical work

*and*

the larger part has a distinctive title

*then:*

record that distinctive title of the larger part followed by the title and/or designation of the smaller part. Omit the designation of the larger part if it is not distinctive.

However, if an indistinctive designation of the larger part is required to identify the smaller part, record the designation of the larger part preceding the title and/or designation of the smaller part.

Separate the title and/or designation of the larger part from the title and/or designation of the smaller part by a full stop.

EXAMPLE

Cantiones sacrae. O vos omnes

Preferred title for a part of Hieronymus Praetorius's *Opus musicum*

Pifa

**not** Part 1. Pifa

Preferred title for a part of George Frideric Handel's *Messiah*

Atto 3o. Preludio

Preferred title for a part of Giuseppe Verdi's *Traviata*

#### 6.14.2.6.2 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 6.14.2.6.1.

#### EXAMPLE

Nr. 5

Preferred title for a part of Johannes Brahms's *Ungarische Tänze* in a compilation also including Nr. 6 of the same work

Nr. 6

Preferred title for a part of Johannes Brahms's *Ungarische Tänze* in a compilation also including Nr. 5 of the same work

Largo al factotum

Preferred title for a part of Gioacchino Rossini's *Il barbiere di Siviglia* in a compilation also including the part *Una voce poco fa*

Una voce poco fa

Preferred title for a part of Gioacchino Rossini's *Il barbiere di Siviglia* in a compilation also including the part *Largo al factotum*

No. 2

Preferred title for a part of Franz Schubert's *Impromptus, piano, D. 899* in a compilation also including No. 4 of the same work

No. 4

Preferred title for a part of Franz Schubert's *Impromptus, piano, D. 899* in a compilation also including No. 2 of the same work

If a composer assembles a group of excerpts from a larger work and calls the group *suite*, record that word as the designation for the part.

#### EXAMPLE

Suite, no. 2

Preferred title for a part of Edvard Grieg's *Peer Gynt*



**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.

COMPILATIONS OF MUSICAL WORKS**6.14.2.7 Recording the Preferred Title for a Compilation of Musical Works of One Composer**

**[See MusicWG/8/rev for Music Compilation Instructions]**

**6.14.2.7.1 Complete Works**

**[See MusicWG/8/rev for Music Compilation Instructions]**

**6.14.2.7.2 Complete Works for One Broad or Specific Medium**

**[See MusicWG/8/rev for Music Compilation Instructions]**

**6.14.2.7.3 Complete Works of One Type of Composition for One Specific Medium or Various Media**

**[See MusicWG/8/rev for Music Compilation Instructions]**

**6.14.2.7.4 Incomplete Compilations**

**[See MusicWG/8/rev for Music Compilation Instructions]**

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**B.3 Titles of Works**

For titles of works, use only the following abbreviations:

- a) those that are integral parts of the title
- b) the abbreviation for *Number* (or its equivalent in another language) (see **B.7–B. 10**) in the preferred title for a part of a musical work when this word precedes a number used to identify that part
- c) *etc.* in the title *Laws, etc.* (see **6.19.2.5**).