

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

**From:** Judith A. Kuhagen, Secretary, JSC

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

The text below reflects the decisions made by the Joint Steering Committee during its November 2014 meeting and via email after the meeting. For other changes in RDA 6.14.2, see the two related documents: 6JSC/MusicWG/7/rev/Sec final and 6JSC/MusicWG/8/rev/Sec final.

This document was revised to correct a typographical error in an example in 6.14.2.5.2.1.

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#### **6.14.2.2 Sources of Information**

Determine the preferred title for a musical work from resources embodying the work or from reference sources. Apply the instructions at 6.14.2.3 when choosing the source of information.

#### **6.14.2.3 Choosing the Preferred Title for a Musical Work**

Choose the preferred title for a musical work by applying these instructions, as applicable:

- musical works created after 1500 (see 6.14.2.3.1)
- musical works created before 1501 (see 6.14.2.3.2).

After the title has been chosen, use that title as the basis for recording the preferred title (see 6.14.2.4).

##### **6.14.2.3.1 Musical Works Created after 1500**

For musical works created after 1500, choose as the preferred title the title or form of title in the original language by which the work is commonly identified either through use in resources embodying the work or in reference sources.

EXAMPLE

Die Meistersinger von Nürnberg  
**Basis for the preferred title of a work by Richard Wagner originally written in German. Later published under titles:** The mastersingers of Nuremberg; Les maîtres-chanteurs de Nuremberg; **and others**

9 to 5

**Basis for the preferred title of a work by Dolly Parton also published under title:** Nine to five

New Orleans bump

**Basis for the preferred title of a work by Jelly Roll Morton also published under title:** Monrovia

This land is your land

**Basis for the preferred title of a work by Woody Guthrie also given titles** God blessed America **and** This land **by composer. Most commonly known by later title used in publications and reference sources:** This land is your land

Pour que tu m'aimes encore

**Basis for the preferred title of a work by Jean-Jacques Goldman originally written in French. Later published under English title:** If that's what it takes

Konzert E-Dur

**Basis for the preferred title of a work by Johann Sebastian Bach from form found in reference sources**

Cod'ine

**Basis for the preferred title of a work by Buffy Sainte-Marie. Later performed by other musicians under title:** Codeine

Missa brevis

**Basis for the preferred title of a work by Wolfgang Amadeus Mozart. Later published under titles** Piccolomini-Messe; Spaur-Messe; Spaurmesse; **and others**

*If:*

there is no title or form of title in the language originally used by the composer established as the one by which the work is commonly identified

*or*

the language of the title originally used by the composer cannot be established

*or*

in case of doubt

*then:*

choose the composer's original title or the title proper of the original edition (see 2.3.2), in that order of preference, as the preferred title.

EXAMPLE

Kammersymphonie

**Basis for the preferred title of a work by Arnold Schoenberg as found on holograph**

Piano sonata in G minor

**Basis for the preferred title of a work by Miriam Hyde that has only one expression and one manifestation. The manifestation was published under the title:** Piano sonata in G minor

If the title or form of title chosen is found in a script that differs from a preferred script of the agency creating the data, apply the instructions at 6.2.2.7.

*If:*

the composer's original title and the title proper of the original edition are not available

*or*

the work has no title

*then:*

apply the instructions at 6.2.2.6.

#### **6.14.2.3.2 Musical Works Created before 1501**

For musical works created before 1501, choose as the preferred title the title or form of title in the original language by which the work is commonly identified in reference sources. If the evidence of reference sources is inconclusive, choose (in this order of preference) the title most frequently found in:

- a) modern editions
- b) early editions
- c) manuscript copies.

EXAMPLE

Messe de Nostre Dame

**Basis for the preferred title of a work by Guillaume de Machaut**

Ecco la primavera

**Basis for the preferred title of a work by Francesco Landini**

Augoustou monarchēsantos

**Basis for the preferred title of a work by Kassianē**

If the title or form of title chosen is found in a script that differs from a preferred script of the agency creating the data, apply the instructions at 6.2.2.7.

If a title in the original language is not available in modern reference sources or in resources embodying the work because the work is untitled or such a title cannot be found, apply the instructions at 6.2.2.6.

#### **6.14.2.4 Recording the Preferred Title for a Musical Work**

This instruction applies to individual works and to compilations of works.

Record the title chosen as the preferred title for a musical work by applying the basic instructions at 6.2.1.

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

##### EXAMPLE

Les deux journées

**Preferred title for work by Luigi Cherubini found in reference**

**sources as:** Les deux journées ou Le porteur d'eau

When recording the preferred title for a musical work, apply these additional instructions, as applicable:

individual musical works (see 6.14.2.5)

part or parts of a musical work (see 6.14.2.7)

compilations of musical works by one composer (see 6.14.2.8)

compilations of musical works by different composers (see 6.2.2.11).

#### **6.14.2.5 Recording the Preferred Title for an Individual Musical Work**

Record the preferred title of an individual musical work by applying the instructions at 6.14.2.4.

##### EXAMPLE

I want to hold your hand

**Preferred title for a song by John Lennon and Paul McCartney**

Dodi li

**Preferred title for a Jewish folk song**

O weh des Scheidens

**Preferred title for an individual work by Clara Schumann**

Aux Natchitoches

**Preferred title for a Cajun folk song**

Apply these additional instructions, as applicable:

omissions (see 6.14.2.5.1)  
preferred title consisting solely of the name of one type of composition  
(see 6.14.2.5.2).

### **Exception**

*If:*

the preferred title is distinctive

*and*

it 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 6.14.2.5.2, as applicable.

#### EXAMPLE

Sinfonia

**Basis for the preferred title of an individual work by Ludwig van Beethoven:** Sinfonia eroica. **Also cited in lists of the composer's symphonies as no. 3. English language and plural form recorded as preferred title:** Symphonies

### **6.14.2.5.1 Omissions**

When recording the preferred title chosen according to 6.14.2.3, omit the following:

- 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.

Do not use a mark of omission (...) to indicate such an omission.

#### EXAMPLE

Blues

**Preferred title before omissions:** Blues für Trompete (B oder C) und Klavier. **Statement of medium of performance omitted**

Konzert

**Preferred title before omissions:** Konzert E-Dur. **Key omitted**

Valses venezolanos

**Preferred title before omissions:** 4 valsas venezolanos. **Number omitted**

Nocturne

**Preferred title before omissions:** Troisième nocturne. **Number omitted**

Pieces with interlude

**Preferred title before omissions:** Two pieces with interlude for soprano, flute/piccolo/bass flute and piano. **Number and statement of medium of performance omitted**

Präludien und Fugen

**Preferred title before omissions:** Sechs Präludien und Fugen für Organ. **Number and statement of medium of performance omitted**

Quartett

**Preferred title before omissions:** Streichquartett 1995. **Statement of medium of performance in compound word and date of composition omitted**

Divertimento

**Preferred title before omissions:** Divertimento for flute, oboe and clarinet (opus 37). **Statement of medium of performance and opus number omitted**

Concerti grossi

**Preferred title before omissions:** Concerti grossi con due violini, viola e violoncello di concertino obbligati, e due altri violini e basso di concerto grosso. **Statement of medium of performance omitted**

***but***

Violinschule

**Medium of performance in a compound word recorded because the word does not include a type of composition**

The seventh trumpet

**Number recorded because it is an integral part of the title**

9 to 5

**Numbers recorded because they are an integral part of the title**

The crucial offensive (19–11–1942, 7:30 AM)

**Date recorded because it is not a date of composition**

#### 6.14.2.5.2 Preferred Title Consisting Solely of the Name of One Type of Composition

If the application of 6.14.2.5.1 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 6.14.2.5.2.1)  
singular or plural form (see 6.14.2.5.2.2).

##### 6.14.2.5.2.1 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.

##### EXAMPLE

Quartet

**Preferred title before omissions:** Quatuor pour 2 hautbois et 2 bassons. **Title after omissions:** Quatuor. **English language form recorded by an English-language agency in Canada because it is a cognate to the French title**

Concerti grossi

**Preferred title before omissions:** Concerti grossi con due violini, viola e violoncello di concertino obbligati, e due altri violini e basso di concerto grosso. **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. **Title after omissions:** Pièces. **English language form recorded by an agency in the United States because it is a cognate to the French title**

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

Stücke

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

### **6.14.2.5.2.2 Singular or Plural Form**

Record the accepted form of the name of the type of composition (see 6.14.2.5.2.1) 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. **Title after omissions in the language of the agency creating the data:** Serenade. **The composer wrote only one serenade**

Quartets

**Preferred title before omissions:** String quartet in A minor. **Title after omissions in the language of the agency creating the data:** Quartet. **The composer wrote multiple quartets**

Concertos

**Preferred title before omissions:** Konzert E-Dur. **Title after omissions in the language of the agency creating the data:** Concerto. **The composer wrote multiple concertos**

Sonatas

**Preferred title before omissions:** Sonata a viola da gamba e basso. **Title after omissions in the language of the agency creating the data:** Sonata. **The composer wrote multiple sonatas**

Divertimenti

**Preferred title before omissions:** Divertimento for bass trombone and piano. **Title after omissions in the language of the agency creating the data:** Divertimento. **The composer wrote multiple divertimenti**

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### **6.16.1.3.2 Opus Number**



*[1<sup>st</sup> paragraph & its example box unchanged; 2<sup>nd</sup>-3<sup>rd</sup> paragraphs unchanged; examples for 3<sup>rd</sup> paragraph replaced by those given below]*

EXAMPLE

op. 6 (Roger)

**Preferred title for work by Robert Valentine:** Sonatas; **medium of performance:** recorder, continuo. **Published originally by Roger as op. 6; later published as op. 5**

op. 6 (Walsh)

**Preferred title for work by Robert Valentine:** Sonatas; **medium of performance:** recorders (2). **Published originally by Walsh as op. 6; Walsh used a different opus number from Roger**