

**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

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## 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 17<sup>th</sup> and 18<sup>th</sup> 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.

Marked-up version

### 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~~

Zolotoĭ 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 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 obbligati, 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 frölichen 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 unsers 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*

Streich*quartet*

*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*  
*Célebre 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**

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**

**6.14.2.5 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)

**~~6.14.2.5.1~~ 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 obbligati, 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:~~ **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

~~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

Clean version

### 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 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

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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 obbligati, 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 violon, 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

#### 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

### **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 obbligati, 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.

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### **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.

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### **~~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.

**~~6.14.2.7.1~~ 6.14.2.5.1 One Part**

Record the preferred title for a part of a musical work by applying the instruction at 6.14.2.4.1. Apply the additional instructions at ~~6.14.2.7.1.1–6.14.2.7.1.5~~ 6.14.2.5.1.1–6.14.2.5.1.5, as applicable.

**~~6.14.2.7.1.1~~ 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**

**~~6.14.2.7.2~~ 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**

~~6.14.2.8.6~~ 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 at ~~6.14.2.4–6.14.2.7~~ 6.14.2.5.

**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