

To: Joint Steering Committee for Development of RDA
From: Judith A. Kuhagen, Secretary, JSC
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

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/6/rev/Sec final and 6JSC/MusicWG/8/rev/Sec final.

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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 title for a part of a musical work when this word precedes a number used to identify that part (see 6.14.2.7.1)
- c) *etc.* in the title *Laws, etc.* (see 6.19.2.5).

EXAMPLE

[1st-6th examples unchanged; two examples added]

1889, etc.

Abbreviation appears in the title

Nr. 32, Sheherazade

Title for a part of a musical work

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6.14.2.6 Duets

[content of the instruction deleted but instruction number retained to avoid renumbering that would be caused by removal of the instruction; explanation below will replace the content of 6.14.2.6]

This instruction has been deleted as a revision to RDA. For further information, see 6JSC/MusicWG/7/rev/Sec final.

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6.14.2.7.1 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 6.14.2.7.1.1–6.14.2.7.1.5, 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 work as a whole is recorded.

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

[1st paragraph unchanged]

EXAMPLE

Come scoglio

Preferred title for a part of Wolfgang Amadeus Mozart's Così fan tutte. **Each aria has a number as well as a title**

[2nd paragraph unchanged]

EXAMPLE

N. 8

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

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6.14.2.7.1.5 Part of a Larger Part

[1st paragraph unchanged]

EXAMPLE

Cantiones sacrae. O vos omnes

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

but

Pifa

not Part 1. Pifa

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

[2nd-3rd paragraphs unchanged]

EXAMPLE

Atto 3o. Preludio

Preferred title for a part of Giuseppe Verdi's La traviata

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6.28.2.2 One Part

[1st paragraph unchanged]

EXAMPLE

[1st-5th examples unchanged]

Vivaldi, Antonio, 1678–1741. L'estro armonico. N. 8

[7th-10th examples unchanged]

Verdi, Giuseppe, 1813–1901. La traviata. Atto 3o. Preludio

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B.3 Titles of Works

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 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).