To: Joint Steering Committee for Development of RDA

From: Damian Iseminger, Chair, JSC Music Working Group

Subject: Revision proposal for conventional collective titles in RDA 6.14.2.8 and Glossary definitions for conventional collective titles and the term Type of Composition

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/7. For a description of the changes in 6JSC/MusicWG/6 and 6JSC/MusicWG/7, please see 6JSC/MusicWG/6/rev and 6JSC/MusicWG/7/rev respectively. Reference changes elsewhere in RDA are in 6JSC/MusicWG/6/rev.

Description of Changes

- 6.14.2.7 Caption: Changed according to proposed text in MusicWG/6/LC response, based on the caption originally with RDA 6.14.2.8.
- 6.14.2.7: Paragraph 1 uses text as it appeared in RDA 6.14.2.8.1. It was eliminated in the discussion about 6JSC/MusicWG/6, based on a proposal in MusicWG/6/LC response.
- 6.14.2.7: Paragraph 2 uses text proposed in MusicWG/6/LC response, with modifications to the simple list because of the instructions for broad and specific medium being combined in MusicWG/8.
- 6.14.2.7.1: Instruction uses text from RDA 6.14.2.8.2 with modifications to the final sentence as proposed in MusicWG/8/CCC response. It replaces the former instruction for one part.
- 6.14.2.7.2: Instruction for two or more parts (now in 6.14.2.6.2) replaced with instruction for compilations of one broad or specific medium. Text used based on modifications proposed to RDA 6.14.2.8.3 and 6.14.2.8.4 in MusicWG/8 and modified according to MusicWG/8/ALA response.
- 6.14.2.7.3: New instruction for compilations of one type of composition (formerly at RDA 6.14.2.8.5), using text proposed in MusicWG/8 and modified in MusicWG/8/ALA response, with some other changes based on JSC discussion.
- 6.14.2.7.4: New instruction for incomplete compilations, using the text as it currently appears in RDA 6.14.2.8.6, with modifications to references.
- 6.14.2.8 and sub-instructions: deleted.
- 6.28.1.11: Paragraph 1 modified so that “type” now reads as “type of composition”.
- Glossary: definitions removed as proposed in MusicWG/8.
- Glossary: Types of composition definition modified as proposed in MusicWG/8 with further modifications based on responses.
6.14.2.7 Recording the Preferred Title for a Part or Parts Compilation of a Musical Works of One Composer

If a compilation of musical works is commonly identified 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.

EXAMPLES TO BE PROVIDED

For other compilations, record the preferred title for a compilation of musical works by applying these instructions, as applicable:

- complete works (see 6.14.2.7.1)
- complete works for one broad or specific medium (see 6.14.2.7.2)
- complete works for one type for one specific medium or various media (see 6.14.2.7.3)
- incomplete compilations (see 6.14.2.7.4).

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

Record the conventional collective title Works as the preferred title for a compilation that consists of, or purports to be, the complete musical works of a composer. Treat compilations that are complete at the time of publication as complete works.

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

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 *Cosi 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

6.14.2.7.1.4 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**

*Cantiones sacrae*. *O vos omnes*
Preferred title for a part of Hieronymus Praetorius’s *Opus musicum*

*Pīfa*

*not* Part 1. *Pīfa*
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

If:
- a compilation of works that consists of, or purports to be, all of a composer’s works for one broad or specific medium
  - and
  - the works are not of a single type of composition
then:
record a conventional collective title generally descriptive of the original medium as the preferred title. Select terms for the medium of performance from a standard list, if available.

EXAMPLE

Brass ensemble music
Choral music
Instrumental music
Keyboard instrument music
Orchestra music
Piano music
Piano music, 4 hands
Piano music, pianos (2)
Violin, piano music
Violins (2), viola, cello music
Vocal music

If the works are of a single type of composition, apply the instructions at 6.14.2.7.3.

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 poccova

Una voce poccova
Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a
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

If a compilation of works consists of, or purports to be, all the composer’s works of one type of composition, record as the preferred title a conventional collective title using the name of the type. Select terms for the type of composition from a standard list, if available.

**EXAMPLE**

_Chamber music_

_Concertos_

_Motion picture music_

_Musicals_

_Operas_

_Polonaises_

_Quartets_
Sacred music
Sonatas
Songs

6.14.2.7.4 Incomplete Compilations

If:
   a compilation corresponds to one of the categories at 6.14.2.7.2–6.14.2.7.3
and
   the compilation is incomplete
then:
   identify each of the works in the compilation separately by applying the instructions at 6.14.2.4–6.14.2.6.

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 6.14.2.7.1–6.14.2.7.3, 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

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

6.28.1.11 Additions to Access Points Representing Compilations of Musical Works

For a compilation containing works of one type of composition, add the medium of performance to the access point, unless the medium is the same as the one implied by the title or unless the works are for various media.
Glossary

**Brass music** Conventional collective title for a compilation of all brass music of a composer.

**Chamber music** Conventional collective title for a compilation of all chamber music of a composer.

**Choral music** Conventional collective title for a compilation of all choral music of a composer, including compilations of various types of works originally for one choral medium, with or without accompaniment.

**Concertos** Conventional collective title for a compilation of all concertos of a composer.

**Instrumental music** Conventional collective title for a compilation of all instrumental music of a composer.

**Keyboard music** Conventional collective title for a compilation of all keyboard music of a composer.

**Motion picture music** Conventional collective title for a compilation of all motion picture music of a composer.

**Musicals** Conventional collective title for a compilation of all musicals of a composer.

**Operas** Conventional collective title for a compilation of all operas of a composer.

**Orchestra music** Conventional collective title for a compilation of all orchestra music of a composer.
**Piano music** Conventional collective title for a compilation of all piano music of a composer.

**Piano music, 4 hands** Conventional collective title for a compilation of all four-hand piano music of a composer.

**Piano music, pianos (2)** Conventional collective title for a compilation of all two-piano music of a composer.

[...]

**Polonaises** Conventional collective title for a compilation of all polonaises of a composer.

[...]

**Quartets** Conventional collective title for a compilation of all quartets of a composer.

[...]

**Sonatas** Conventional collective title for a compilation of all sonatas of a composer.

**Songs** Conventional collective title for a compilation of all songs of a composer.

[...]

**String quartet music** Conventional collective title for a compilation of all string quartet music of a composer.

[...]

**Type of composition** A form, a genre (e.g. capriccio, chamber music, concerto, Magnificat, motion picture music, nocturne, opera, sacred music, suite, trio sonata) or a generic term used frequently by different composers (e.g. capriccio, concerto, intermezzo, Magnificat, mass, composition, movement, muziek, nocturne, requiem, piece, Stück, symphony, suite, Te Deum, trio sonata).

[...]

**Violin, piano music** Conventional collective title for a compilation of all violin and piano music of a composer.

**Vocal music** Conventional collective title for a compilation of all vocal music of a composer, including compilations of various types of works originally for one solo voice or one combination of solo voices, with or without accompaniment.
6.14.2.7 Recording the Preferred Title for a Compilation of Musical Works of One Composer

If a compilation of musical works is commonly identified 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.

EXAMPLES TO BE PROVIDED

For other compilations, record the preferred title for a compilation of musical works by applying these instructions, as applicable:

- complete works (see 6.14.2.7.1)
- complete works for one broad or specific medium (see 6.14.2.7.2)
- complete works for one type for one specific medium or various media (see 6.14.2.7.3)
- incomplete compilations (see 6.14.2.7.4).

6.14.2.7.1 Complete Works

Record the conventional collective title Works as the preferred title for a compilation that consists of, or purports to be, the complete musical works of a composer. Treat compilations that are complete at the time of publication as complete works.

6.14.2.7.2 Complete Works for One Broad or Specific Medium

If:
- a compilation of works that consists of, or purports to be, all of a composer’s works for one broad or specific medium
- the works are not of a single type of composition

then:
- record a conventional collective title generally descriptive of the original medium as the preferred title. Select terms for the medium of performance from a standard list, if available.

EXAMPLE

- Brass ensemble music
- Choral music
- Instrumental music
- Keyboard instrument music
- Orchestra music
Piano music
Piano music, 4 hands
Piano music, pianos (2)
Violin, piano music
Violins (2), viola, cello music
Vocal music

If the works are of a single type of composition, apply the instructions at 6.14.2.7.3.

6.14.2.7.3 Complete Works of One Type of Composition for One Specific Medium or Various Media
If a compilation of works consists of, or purports to be, all the composer’s works of one type of composition, record as the preferred title a conventional collective title using the name of the type. Select terms for the type of composition from a standard list, if available.

EXAMPLE
Chamber music
Concertos
Motion picture music
Musicals
Operas
Polonaises
Quartets
Sacred music
Sonatas
Songs

6.14.2.7.4 Incomplete Compilations

If:
a compilation corresponds to one of the categories at 6.14.2.7.2–6.14.2.7.3
and
the compilation is incomplete

then:
identify each of the works in the compilation separately by applying the instructions at 6.14.2.4–6.14.2.6.

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 6.14.2.7.1–6.14.2.7.3, 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

6.28.1.11 Additions to Access Points Representing Compilations of Musical Works

For a compilation containing works of one type of composition, add the medium of performance to the access point, unless the medium is the same as the one implied by the title or unless the works are for various media.

[...]

Glossary

Type of composition  A form or genre (e.g. capriccio, chamber music, concerto, Magnificat, motion picture music, nocturne, opera, sacred music, suite, trio sonata) or a generic term used frequently by different composers (e.g. composition, movement, muziek, piece).