

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 proposal revises *RDA* 6.14.2.8 so that the conventional collective titles given in closed lists in *RDA* 6.14.2.8.3-6.14.2.8.6 are moved to example blocks with text added to these instructions to use standard lists of terms, if available, to generate conventional collective titles for compilations of the same broad or specific medium of performance or for compilations of one type of composition. The glossary definitions supporting the former texts have been deleted. To lessen confusion, the definition in the glossary for *Type of Composition* has been re-worked so that it is clear that a type of composition may be a form or a genre, or a generic term. Instances in *RDA* where the term *type of composition* is intended, but is only given as *type*, have been expanded to the full term.

Background

As part of its tasks for 2014, the JSC Music Working Group was asked to “review instructions and terms from *RDA* 6.14.2.8.3-6.14.2.8.5 ... in the *RDA* Glossary and consider options for improving the presentation of terms in *RDA* 6.14.2.8.4-6.14.2.8.5 and avoiding the need for Glossary entries [by] proposing better-formed definitions of the terms as exemplars of construction patterns; referenc[ing] one or more external vocabularies; [and] revert[ing] to use of examples.”

Prior to the July 2013 *RDA Toolkit* update, terms for conventional collective titles for music in *RDA* 6.14.2.8.3-6.14.2.8.5 were given as examples, with some terms defined within the examples themselves. In the discussion about 6JSC/CCC/7, the LC response noted that treating the terms for conventional collective titles for music as examples did not align with the presentation of conventional collective titles as a closed list in *RDA* 6.2.2.10.2 and recommended that the terms be removed from the examples and made part of the instruction. The LC response also pointed out the problematic nature of defining terms appearing in examples and recommended that these definitions appear in the Glossary. 6JSC/CCC/7/Sec final and 6JSC/Sec/8 incorporated these suggestions.

Since then, the desirability of having closed lists of conventional collective titles for music has been called into question and it has been suggested that a better approach would be to reference external vocabularies for certain kinds of music conventional collective titles and/or to provide a formulaic method for creating music conventional collective titles. If this method were followed, the terms currently at *RDA* 6.14.2.8.3-6.14.2.8.5 would be removed from those instructions and from the Glossary and re-evaluated for use as examples.

Discussion

The music community currently has a number of vocabularies available to it that could be of assistance in creating music conventional collective titles. These sources include: *Library of Congress Subject Headings*, available in MARC at <http://authorities.loc.gov> and in various RDF serializations at <http://id.loc.gov>; the recently released *Library of Congress Medium of Performance Thesaurus*, currently available through *ClassWeb* at <https://classificationweb.net/>; medium of performance codes and terms for UNIMARC field 146, available at <http://www.iaml.info/en/activities/cataloguing/unimarc/medium>; and *Types of Composition for Use in Authorized Access Points for Music: A Manual for Use with RDA* at <http://www.library.yale.edu/cataloging/music/typesrda.htm>, among others. The *Library of Congress Genre/Form Thesaurus* is expected to add terms for music in the near future. Because of this, the JMWG felt that the approach suggested by the JSC to reference external vocabularies had merit.

The other suggestion to provide a formulaic method for constructing music conventional collective titles has proved to be more problematic, especially when it comes to providing a method that can be applied internationally in languages other than English for conventional collective titles of one specific medium of performance. At first glance, this appears fairly straight-forward: the term or terms for the medium is given, followed by the word *music*. However this approach is not particularly well suited to French, which precedes the medium of performance by *Musique pour*. German alternates between *musik* appended to a single medium term and *Musik für* occurring before more than one medium term or a medium term indicating more than one instrument. The English pattern is also not consistent. For a compilation of works for piano 4 hands, the term *Piano music* is used, followed by the number of hands. For more than one piano, but no other instruments, *Piano music* is used, followed by the plural form of *piano* and the number of instruments in parenthesis.

The JMWG has found it difficult to propose a method that is sufficiently international in scope while also preserving the English-language cataloging community's method of devising these kinds of conventional collective titles. If the desire of the JSC is to have a standard method for constructing collective titles for a specific medium, applicable internationally, the JMWG would recommend the method used in *AACRI*: the term *Works* (or another appropriate term), followed by a term or terms for the medium. These terms would come from a standard vocabulary for medium of performance terms. The disadvantage of this method, at least from the perspective of catalogers used to the conventions of *AACR2R* (and by extension *RDA*), is that it is a complete change in practice. Another disadvantage of that method is that the titles it produces are not in natural language.

If, on the other hand, the desire of the JSC is to have the terms currently at *RDA* 6.14.2.8.4 as examples rather than terms needing definitions in the Glossary while also minimizing potential disruptions to the English-language cataloging community, the JMWG would recommend that text to the instructions for conventional collective titles for medium be revised so that it instructs catalogers to construct a conventional collective title generally descriptive of the medium. By purposely being vague, it would be up to individual agencies to decide exactly how the titles would be constructed. Text could also be included in such an instruction to use standard lists, if available, when determining what terms to use for the medium within such a conventional collective title.

Ultimately, the JMWG decided on the latter approach. Rather than spend too much time and energy in creating radically different instructions for a subset of conventional collective titles, the JMWG would rather have the status quo maintained, to some extent, for these kinds of conventional collective titles while still providing flexibility for agencies in creating these kinds of conventional collective titles. It was also felt that any substantial changes should wait until the JSC has finished its review of the general instructions for conventional collective titles.

Recommendations

The JMWG proposes the following for music conventional collective titles:

1. Removing all listed terms from *RDA* 6.14.2.8.3-6.14.2.8.5 and from the Glossary.

For conventional collective titles for a broad or specific medium of performance and for types of compositions, this appeared to be the best course of action. Conventional collective titles for a medium of performance can practically be anything and it is not possible for *RDA* to be exhaustive in its treatment of them. For types of compositions, resources outside of *RDA* exist that provide lists and definitions of terms. Medium terms used in conventional collective titles for broad and specific medium exist in several resources.

2. Merging *RDA* 6.14.2.8.3 and 6.14.2.8.4 into a single instruction for one broad or specific medium.

With all terms removed from the instructions, the JMWG, when evaluating *RDA* 6.14.2.8.3 and 6.14.2.8.4, felt there was no compelling reason to have separate instructions for a broad medium of performance and for a specific medium of performance, especially since the line between the two is blurry at best.

3. Revising and adding language to the newly merged instruction to construct a conventional collective title generally descriptive of the medium, using terms for the media as found in standard lists, if available.

Because of the difficulties in devising a method of pattern construction for conventional collective titles for one specific medium as discussed above, the JMWG has instead opted for language that says to record a conventional collective title generally descriptive of the medium, but to use a standard list as the source for the medium of performance terms within that conventional collective title, if available. In other words, the conventional collective title may be recorded in any form, but the media terms used within those titles will, for the most part, be consistent.

4. Revising and adding language to the instruction for conventional collective titles of one type of composition to use the name of the type of composition as found in standard lists, if available, as the conventional collective title.
5. Adding examples for conventional collective titles for one broad or specific medium and for one type of composition.

For the most part, the terms formerly appearing in lists in *RDA* 6.14.2.8.3-6.14.2.8.5 have made their way into examples, but there are still some notable changes. *Chamber music*, rather than appearing as an example for a broad or specific medium, has been moved to the instruction for types of compositions (an entry for *Chamber music* was recently added to the document *Types of Composition for Use in Authorized Access Points for Music: A Manual for Use with RDA*). The terms *Brass music* and *Keyboard music* have been changed to *Brass ensemble music* and *Keyboard instrument music* because the terms “brass ensemble” and “keyboard instrument” are used in the *Library of Congress Medium of Performance Thesaurus* to identify music that is for an indeterminate type of brass ensemble or keyboard instrument. *String quartet music* has been deleted to reduce potential confusion within the text of *RDA*, because the term “string quartet” has been removed from the instructions in *RDA* 6.15. This has been replaced with an example that names each of the instruments.

6. Re-doing the definition for *Type of Composition* in the Glossary so that it is clear that it refers to terms that may be indicative of the form or genre, or may be generic terms.

It was not clear if the current definition for *Type of Composition* in the Glossary was limited to a term used by a composer in the title of a work or if it also could cover conventional collective titles (e.g. *Operas*) that would probably not be used as the title of a work. The definition has been re-worked so that it can cover both situations.

7. Replacing the word *type* in *RDA* instructions with *type of composition*, where that meaning is intended, to decrease ambiguity.

Note on Instruction Numbering

The proposal is being provided in two versions. The first version assumes that no other changes are being made to *RDA* 6.14. The second version assumes that the changes to instruction numbering in *RDA* 6.14 in 6JSC/MusicWG/6 and 6JSC/MusicWG/7 have been accepted by the JSC.

Version 1 (assumes no changes to current *RDA* 6.14.2.3-6.14.2.7)

Marked-up version

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 6.14.2.8.5, as applicable.

6.14.2.8.2 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. 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~~ **6.14.2.8.3 Complete Works for One Broad or Specific Medium**

~~Record one of the following conventional collective titles a conventional collective title generally descriptive of the original medium as the preferred title for a compilation of works that consists of,~~

or purports to be, all the composer's works for one broad or specific medium if the works are not of various types a single type of composition. Select terms for media of performance from a standard list, if available.

~~Brass music~~

~~Orchestra music~~

~~Piano music~~

~~Piano music, 4 hands~~

~~Piano music, pianos (2)~~

~~String quartet music~~

~~Violin, piano music~~

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

If the works are of a single type of composition, apply the instructions at ~~6.14.2.8.5~~ 6.14.2.8.4

~~6.14.2.8.5~~ 6.14.2.8.4 Complete Works of One Type of Composition for One Specific Medium or Various Media

For a compilation of works that consists of, or purports to be, all the composer's works of one type of composition, record ~~one of the following conventional collective titles~~ the name of the type of composition as the conventional collective title. Select terms for types of compositions from a standard list, if available.

Concertos

Motion picture music

Musicals

Operas

Polonaises

Quartets

Sonatas

Songs

EXAMPLE

Chamber music

Concertos

Motion picture music

Musicals

Operas

Polonaises

Quartets

Sacred music

Sonatas

Songs

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

~~6.14.2.8.6~~ 6.14.2.8.5 Incomplete Compilations

If:

a compilation corresponds to one of the categories at ~~6.14.2.8.2–6.14.2.8.5~~ 6.14.2.8.2–6.14.2.8.4

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~~ 6.14.2.8.2–6.14.2.8.4, 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

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.

[remainder of text unchanged]

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 or genre (e.g. capriccio, chamber music, concerto, intermezzo, Magnificat, Mass, motion picture music, nocturne, opera, Requiem, sacred music, symphony, suite, Te Deum, 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.~~

Clean version

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 6.14.2.8.2–6.14.2.8.5, as applicable.

6.14.2.8.2 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. 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 or Specific Medium

Record a conventional collective title generally descriptive of the original medium for a compilation of works that consists of, or purports to be, all the composer's works for one broad or specific medium if the works are not of a single type of composition. Select terms for media 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 6.14.2.8.4.

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

For a compilation of works that consists of, or purports to be, all the composer's works of one type of composition, record the name of the type of composition as the conventional collective title. Select terms for types of compositions from a standard list, if available.

EXAMPLE

Chamber music

Concertos

Motion picture music

Musicals

Operas

Polonaises

Quartets

Sacred music

Sonatas

Songs

6.14.2.8.5 Incomplete Compilations

If:

a compilation corresponds to one of the categories at 6.14.2.8.2-6.14.2.8.4

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 6.14.2.8.2–6.14.2.8.4, 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.

[remainder of text unchanged]

Glossary

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

Version 2 (assumes changes to *RDA* 6.14.2.3-6.14.2.7 in 6JSC/MusicWG/6 and 6JSC/MusicWG/7 have been accepted)

Marked-up version

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~~ 6.14.2.6.2-6.14.2.6.5, as applicable.

6.14.2.8.2 6.14.2.6.2 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. 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 6.14.2.6.3 Complete Works for One Broad or Specific Medium

Record one of the following ~~conventional collective titles~~ a conventional collective title generally descriptive of the original medium as the preferred title for a compilation of works that consists of, or purports to be, all the composer's works for one broad or specific medium if the works are not of various types a single type of composition. Select terms for media of performance from a standard list, if available.

~~Brass music~~

~~Orchestra music~~

~~Piano music~~

~~Piano music, 4 hands~~

~~Piano music, pianos (2)~~

~~String quartet music~~

~~Violin, piano music~~

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

If the works are of a single type of composition, apply the instructions at ~~6.14.2.8.5~~ 6.14.2.6.4.

~~6.14.2.8.5~~ 6.14.2.6.4 Complete Works of One Type of Composition for One Specific Medium or Various Media

For a compilation of works that consists of, or purports to be, all the composer's works of one type of composition, record ~~one of the following conventional collective titles~~ the name of the type of composition as the conventional collective title. Select terms for types of compositions from a standard list, if available.

Concertos

Motion picture music

Musicals

Operas

Polonaises

Quartets

Sonatas

Songs

EXAMPLE

Chamber music

Concertos

Motion picture music

Musicals

Operas

Polonaises

Quartets

Sacred music

Sonatas

Songs

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

~~6.14.2.8.6~~ **6.14.2.6.5 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-
6.14.2.6.4

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~~ 6.14.2.6.2-6.14.2.6.4, 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.

[remainder of text unchanged]

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 or genre (e.g. capriccio, chamber music, concerto, intermezzo, Magnificat, Mass, motion picture music, nocturne, opera, Requiem, sacred music, symphony, suite, Te Deum, 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.~~

6.2.2.10.2 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

Clean version

6.14.2.6 Compilations of Musical Works

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 6.14.2.6.2-6.14.2.6.5, as applicable.

6.14.2.6.2 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. Consider complete works to include all works that are complete at the time of publication.

6.14.2.6.3 Complete Works for One Broad or Specific Medium

Record a conventional collective title generally descriptive of the original medium for a compilation of works that consists of, or purports to be, all the composer's works for one broad or specific medium if the works are not of a single type of composition. Select terms for media 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 6.14.2.6.4.

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

For a compilation of works that consists of, or purports to be, all the composer's works of one type of composition, record the name of the type of composition as the conventional collective title. Select terms for types of compositions from a standard list, if available.

EXAMPLE

Chamber music

Concertos

Motion picture music

Musicals

Operas

Polonaises

Quartets

Sacred music

Sonatas

Songs

6.14.2.6.5 Incomplete Compilations

If:
a compilation corresponds to one of the categories at 6.14.2.6.2-6.14.2.6.4
and

the compilation is incomplete

then:

identify each of the works in the compilation separately by applying the instructions at 6.14.2.4–6.14.2.5.

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 6.14.2.6.2-6.14.2.6.4, 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.

[remainder of text unchanged]

Glossary

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

6.2.2.10.2 Complete Works in a Single Form

[...]

Do not apply to compilations of musical works (see 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 6.14.2.6.

For compilations of laws, etc., apply instead the instructions at 6.19.2.5.1