

To: RDA Steering Committee

From: Judith A. Kuhagen, Secretary, RSC

Subject: Revisions to 6JSC/MusicWG/12, Additions to Access Points Representing
Compilations of Musical Works (6.28.1.11)

The text below reflects the decisions made by the Joint Steering Committee during its November 2015 meeting and via email after the meeting. The revision of examples in 6.28.4.1 is from the 6JSC/MusicWG/13/rev proposal and discussion.

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6.15.1.3 Recording Medium of Performance

[unchanged except for reference in 2nd paragraph as shown below]

Record medium of performance as a separate element, as part of an access point, or as both. For instructions on recording medium of performance as part of the authorized access point, see 6.28.1.9–6.28.1.10.

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6.27.1.9 Additional Elements in Authorized Access Points Representing Works

[unchanged except for reference in last paragraph as shown below]

For instructions on including additional elements in access points representing special types of works, see:

musical works (6.28.1.9–6.28.1.10)
legal works (6.29.1.29–6.29.1.31).

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6.28.1.1 General Guidelines on Constructing Authorized Access Points Representing Musical Works

[unchanged except for reference in 5th paragraph as shown below]

Include additional elements in the authorized access point by applying the instructions at 6.28.1.9–6.28.1.10, as applicable.

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6.28.1.9 Additional Elements in Authorized Access Points Representing Musical Works with Titles That Are Not Distinctive

[1st paragraph unchanged]

EXAMPLE

Enesco, Georges, 1881–1955. Sonatas, violin, piano, no. 2, op. 6, F minor
Donizetti, Gaetano, 1797–1848. Adagio e allegro, piano, In. 653, G major

For a compilation of musical works, record the conventional collective title *Selections* following the additional elements, as applicable.

EXAMPLE

Bentzon, Niels Viggo, 1919–2000. Sonatas, piano. Selections

If medium of performance, numeric designation of a musical work, and key are not sufficient or are not available to distinguish the access point from one that is the same or similar but represents a different work or represents a person, family, corporate body, or place, apply the instructions at 6.28.1.9.4.

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6.28.1.9.4 Additional Elements in Authorized Access Points When Medium of Performance, Etc. Insufficient, or Not Available

If:

the titles are not distinctive

and

the medium of performance, numeric designation of a musical work, and key are not sufficient, or are not available, to distinguish between them

then:

include one or more of the following elements, as appropriate:

- a) date of work (see 6.4)
- b) place of origin of the work (see 6.5)
- c) other distinguishing characteristic of the work (see 6.6).

[examples unchanged]

For a compilation of musical works, record the additional elements following the conventional collective title *Selections*, as applicable.

EXAMPLE

Haydn, Joseph, 1732–1809. Symphonies. Selections (London symphonies)
A compilation of symphonies no. 93–104; other distinguishing characteristic of the work included to differentiate

Haydn, Joseph, 1732–1809. Symphonies. Selections (Paris symphonies)
**A compilation of symphonies no. 82–87; other distinguishing
characteristic of the work included to differentiate**

Williams, John, 1932– . Motion picture music. Selections (Harry Potter films)

Williams, John, 1932– . Motion picture music. Selections (Indiana Jones films)

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6.28.1.11 Additional Elements in Authorized Access Points Representing Compilations of Musical Works

[This instruction has been deleted as a revision to RDA. For further
information, see 6JSC/MusicWG/12/rev/Sec final.]

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6.28.2.4 Two or More Unnumbered Parts Designated by the Same General Term

[unchanged except for reference in 1st paragraph as shown below]

If:

a part of a musical work is designated by the same general term as other
parts

and

the part is unnumbered

then:

include in the authorized access point representing the part one or more
of the identifying elements covered in the instructions at 6.28.1.9–
6.28.1.10. Include as many as are necessary to distinguish the part.

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6.28.4.1 General Guidelines on Constructing Variant Access Points Representing Musical Works

[1st & 2nd paragraphs and their example boxes unchanged]

Include additional elements in the variant access point, if considered
important for identification. Apply the instructions at 6.28.1.9–6.28.1.10, as
applicable.

EXAMPLE

[1st-5th examples unchanged]

Chopin, Frédéric, 1810–1849. Rondos, piano, op. 5, F major

Authorized access point for the work: Chopin, Frédéric, 1810–1849.
Rondo à la mazur. **Variant title for this work is identical to the preferred title for other works by Chopin**

[4th paragraph unchanged]

Construct additional variant access points if considered important for access.

EXAMPLE

Liszt, Franz, 1811–1886. Concertos, piano, orchestra, S. 124, E \flat major
Authorized access point for the work: Liszt, Franz, 1811–1886. Concertos, piano, orchestra, no. 1, E \flat major. **Work has different numeric designations associated with it**

[2nd-4th examples unchanged]

[last paragraph unchanged]

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6.28.4.3 Variant Access Point Representing a Part of a Musical Work

[unchanged except for reference in 3rd paragraph as shown below]

Include additional elements in the variant access point, if considered important for identification. Apply the instructions at 6.28.1.9–6.28.1.10, as applicable.

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6.28.4.4 Variant Access Point Representing a Compilation of Musical Works

[unchanged except for reference in 2nd paragraph as shown below]

Include additional elements in the variant access point, if considered important for identification. Apply the instructions at 6.28.1.9–6.28.1.10, as applicable.

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6.28.4.5 Variant Access Point Representing a Musical Expression

[unchanged except for reference in 3rd paragraph as shown below]

Include additional elements in the variant access point, if considered important for identification. Apply the instructions at 6.28.1.9–6.28.1.10, as applicable.