

To: Joint Steering Committee for Development of RDA

From: RDA Music Joint Working Group

Subject: Revision of 6JSC/Music/2

Introduction

The responses to 6JSC/Music/2 prompted the RDA Music Joint Working Group to revise its original proposal. We agree to add notes to the examples as LC suggests, but contrary to BL, we don't think that an instruction is needed for what to do if there is no cognate form in the language preferred by the cataloguing agency.

We believe that this situation is already addressed in 6.14.2.3 and 6.14.2.4, which prescribe that the preferred title be recorded in the original language and in the form under which it presents itself after 6.14.2.4 has been applied. The point of 6.14.2.5 is to introduce two additional steps for preferred titles that consist solely of the name of one type of composition and meet either condition of the instruction. We think that it would be redundant to include wording to address titles that do not satisfy the conditions of 6.14.2.5.

We recognize however that the wording of the first sentence could be improved to clarify the logical connection between 6.14.2.5 and the two previous instructions. We also think that additional revisions would be desirable in order to 1) clearly separate the two sub-instructions to show that they are meant to be applied independently of each other; 2) give the two conditions for the "cognate" sub-instruction as a numbered list, in accordance with the editor's guide; and 3) add wording to the sub-instruction about recording the name of the type of composition in the plural to address a gap that was identified in AACR2 and still exists in RDA. Catalogers sometimes encounter situations where a composer wrote two or more works of a specific type but only one has a non-distinctive title and others have distinctive titles consisting of the name of the type plus other words. For example, in the case of the "Violin concerto" by Ernest Bloch, it is not clear if the preferred title "Concerto" should be in the plural or not, since Bloch wrote a work called "Concerto symphonique" but no other works with "Concerto" as the preferred title. The revision we propose would clarify that the plural is not appropriate in such a case.

The new layout adopted required introducing new examples or revising existing ones in order to illustrate only one sub-instruction at a time (each of the current examples illustrate both), which we believe improves the clarity of the text. (The examples in plural for sub-instruction a) are not incorrect in that regard because the titles are already in the plural in the resources described, so these titles would not be subject to sub-instruction b.)

Proposed revision**6.14.2.5 Preferred Title Consisting Solely of the Name of One Type of Composition**

Record the name of the type of composition as the preferred title if the application of 6.14.2.3–6.14.2.4 results in a preferred title consisting solely of the name of one type of composition. Record the accepted form of that name in a language preferred by the agency creating the data. Record the name in the plural unless the composer wrote only one work of the type.

If the application of 6.14.2.3–6.14.2.4 results in a preferred title consisting solely of the name of one type of composition, apply the following instructions, as applicable.

a) Record the accepted form of the name of the type of composition in a language preferred by the agency creating the data if:

i) the name has a cognate form in that language

or

ii) the same name is used in that language.

EXAMPLE

Quintets

Resource described: Quintetto VI in sol maggiore

Ballades

Resource described: Vier Balladen

Sonatas

Resource described: Sonate a violino, violone, e cembalo

Quartet

Resource described: Quatuor pour 2 hautbois et 2 bassons. **English language form recorded by an English-language agency in Canada because it is a cognate to the French title**

Concerti grossi

Resource described: Six concerti grossi for 2 violins, viola, and violoncello soli with strings and harpsichord. **The same name for the type of composition is used in Italian and English**

Divertimenti

Resource described: Divertimento Nr. 1.

Pieces

Resource described: Deux pièces pour hautbois et piano, op. 35.

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. German language form recorded by an agency in Australia because there is no English cognate

For works intended for concert performance called *étude*, *fantasia*, or *sinfonia concertante* or their cognates, record the form of the name in the original language.

EXAMPLE

Études

Resource described: Studies

b) Record the accepted form of the name of the type of composition in the plural if the composer wrote more than one work of that type with the same title.

EXAMPLE

Quintets

Resource described: Quintetto VI in sol maggiore

Ballades

Resource described: Ballade for solo piano

Sonatas

Resource described: Sonata a viola da gamba e basso

Divertimenti

Resource described: Divertimento for bass trombone and piano

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