RDA Update 2016 – Summary Details

Introduction

ALA/37 - Eliminating “Laws, etc.” as a conventional collective title (RDA 6.19.2.5.1, 6.19.3.6, etc.)

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MusicWG/16 - Finnish Music Group proposed revisions for recording preferred titles of parts of musical works identified by both a number and a title (6.14.2.7.1.3)
Introduction

The following document summarizes changes to RDA agreed at the November 2015 meeting of the Joint Steering Committee on RDA. They appear in RDA as part of the April 2016 Update. Changes are listed in JSC proposal number order, accompanied by the proposal title and a caption reflecting the processing stream or streams which are likely to be effected. Impact level reflects the estimated effect of change on day to day application of RDA. Importance level reflects the estimated effect of change on RDA structure. Where instructions have been added or amended, their text is underlined. Where instructions have been left unchanged this is noted in square brackets. Where instructions have been deleted this is noted in square brackets and/or represented by struck through text.

ALA/37 - Eliminating “Laws, etc.” as a conventional collective title (RDA 6.19.2.5.1, 6.19.3.6, etc.)

Monographs / Serials

Impact: Low

Importance: Medium

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).

[examples unchanged]

6.2.2.10.3 Other Compilations of Two or More Works

[instruction unchanged except for last paragraph in Exceptions as shown below]

For compilations of laws, etc., apply instead the instructions at 6.19.2.5.1 and 6.19.2.6.

6.19.2.5.1 Compilations of Laws, Etc.

[former text of instruction deleted and entirely replaced]

For a compilation of laws, etc., record (in this order of preference):

a) the official short title or citation title of the compilation
b) an unofficial short title or citation title used in legal literature
c) the official title of the compilation
d) any other designation by which the compilation is known.
EXAMPLE

U.S. Code

British Subjects Acts, 1708 to 1722
Official short title includes dates

Code Civil

Põhiseadus

Code of ordinances of the city of York, Pennsylvania

Legislation on insanity

Resource described: Legislation on insanity: a collection of all the lunacy laws of the states and territories of the United States to the year 1883, inclusive: also the law of England on insanity, legislation in Canada on private houses, and important portions of the lunacy laws of Germany, France, etc. / [edited by] George L. Harrison, LL.D, late president of the Board of Public Charities of Pennsylvania

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6.19.3.3 General Guidelines on Recording Variant Titles for Legal Works

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

Apply the specific instructions at 6.19.3.4–6.19.3.5. Also apply instructions in preceding sections of this chapter, as applicable.

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6.19.3.6 Conventional Collective Titles

[This instruction has been deleted as a revision of RDA. For further information, see 6JSC/ALA/37/Sec final.]

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6.29.1.2 Laws Governing One Jurisdiction

[instruction unchanged except for example box below]

EXAMPLE

Canada. Canada Corporations Act

Catawba Indian Nation. Constitution and By-laws of the Catawba Indian Tribe of South Carolina

Austria. Arbeitszeitgesetz

Richmond (Va.). Building code of the city of Richmond, Virginia

California. Labor Code

United States. Constitution of the United States
Madrid (Spain : Region). Legislación de la Comunidad de Madrid

Kosovo (Republic). Kushtetuta e Republikës së Kosovës

Colima (Mexico : State). Constitución Política del Estado Libre y Soberano de Colima

Alaska. Constitution of the State of Alaska

Canada. Constitution Act, 1982

Australia. Laws, etc.

Italy. Raccolta ufficiale degli atti normativi della Repubblica italiana

United States. Civil Rights Act of 1964

Los Angeles County (Calif.). Charter of the County of Los Angeles

6.29.1.4 Administrative Regulations, Etc., That Are Laws

[1st paragraph unchanged]

EXAMPLE

Great Britain. Escape and Rescue from Mines Regulations 1995

New Brunswick. Regulations of New Brunswick

[2nd paragraph unchanged]

EXAMPLE

New Brunswick. New Brunswick Acts and Regulations

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 6.14.2.7.1).

c) etc. in the title Laws, etc. (see 6.19.2.5).

B.7 Latin Alphabet Abbreviations

[content unchanged except for footnote 2 as shown below]

2 Use only in the term Protocols, etc.
Recorded Identifiers for Manifestations

Make a note giving details relating to identifiers for the manifestation (see 2.17.14) if considered important for identification or access.

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Note on Identifier for the Manifestation

Scope

A note on identifier for the manifestation is a note providing information on identifiers for the manifestation not recorded as part of the identifier for the manifestation element.

Sources of Information

Take information for notes on identifiers for the manifestation from any source.

Details Relating to Identifiers for the Manifestation

Make notes on details relating to identifiers for the manifestation not recorded as part of the identifier for the manifestation element (see 2.15.1.4) if considered important for identification or access.

Example

Each sheet has a different ISBN

ISSN verified on ISSN portal, viewed May 21, 2014

Publisher's number and ISMN from label on back cover

ISBN for set is incorrect in volume 1; volume 2 contains the correct ISBN

Glossary:

note on identifier for the manifestation: A note providing information on identifiers for the manifestation not recorded as part of the identifier for the manifestation element.
ALA/39 - Expand the scope of RDA 2.17.5, *Note on Numbering of Serials*, and 2.17.11, *Note on Series Statement*

Monographs / Serials

Impact: Medium

Importance: Medium

2.12.1.6.1 Multipart Monographs and Serials

Make a note (see 2.17.11.6.1) if:

- a series statement is added, deleted, or changed on a subsequent issue or part of a multipart monograph or serial
- this change cannot be stated clearly in the series statement
- the change is considered important for identification or access.

2.12.1.6.2 Integrating Resources

Change the series statement to reflect the current iteration of an integrating resource if a series statement is added, deleted, or changed on a subsequent iteration.

Make a note if the change is considered important for identification or access (see 2.17.11.6.2).

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2.17.5.1 Scope

A **note on numbering of serials** is a note providing information on:

- the numbering of the first and/or last issue or part
- complex or irregular numbering (including numbering errors)
- the period covered by a volume, issue, part, etc.
- other information relating to numbering of serials.

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2.17.5.6 Other Information Relating to Numbering of Serials

Make notes on other details relating to numbering of serials, if considered important for identification or access.

**EXAMPLE**

Numbering of last issue from publisher’s website, viewed 6 December 2005
Scope

A note on series statement is a note providing information on:

- complex series statements
- incorrect numbering within series
- or
  - changes in series statements
- or
  - other information relating to a series statement.

Other Information Relating to a Series Statement

Make notes on other details relating to a series statement, if considered important for identification or access.

EXAMPLE

Series statement from dust jacket

Series number appears on title page as a roman numeral

Parallel title proper of series transliterated from Korean

Change in Series Statements

Make notes on changes in series statements as appropriate to the mode of issuance of the resource:

- multipart monographs and serials (see 2.17.11.6.1)
- integrating resources (see 2.17.11.6.2).

Multipart Monographs and Serials

[former instruction 2.17.11.5.1 unchanged]

Integrating Resources

[former instruction 2.17.11.5.2 unchanged]
Glossary:

note on edition statement  
A note providing information on the source of an edition statement, on edition statements relating to issues, parts, etc., on changes in edition statements, or on other information relating to an edition statement.

note on numbering of serials  
A note providing information on the numbering of the first and/or last issue or part, on complex or irregular numbering (including numbering errors), or on the period covered by a volume, issue, part, etc., or on other information relating to numbering of serials.

note on series statement  
A note providing information on complex series statements, on incorrect numbering within series, or changes in series statements, or on other information relating to a series statement.

note on title  
A note providing information on the source from which a title was taken, the date the title was viewed, variations in titles, inaccuracies, deletions, etc., or on other information relating to a title.

ALA/42 - Clarify Sources of Information for Statement of Responsibility Relating to Title Proper (RDA 2.4.2.2, etc.)

Monographs / Serials / Music / Maps

Impact: Low

Importance: Low

2.4.2.2 Sources of Information

Take each statement of responsibility relating to title proper from one of the following sources (in order of preference):

a) the same source as the title proper (see 2.3.2.2)
b) another source within the resource itself (see 2.2.2)
c) one of the other sources of information specified at 2.2.4.

Follow this order of preference even if a subsequent source of information contains a fuller statement of responsibility identifying the same person, family, or corporate body performing the same role.

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2.4.2.3 Recording Statements of Responsibility Relating to Title Proper

Record statements of responsibility relating to title proper by applying the basic instructions at 2.4.1.
EXAMPLE

[14 existing examples unchanged; additional example added at end of example box]

[performed by] Gloria Gaynor
compilation produced by Bill Levenson and Tim Rogers
mastered for compact disc by Dennis M. Drake
Disc label reads: Gloria Gaynor. Liner notes read: compilation produced by Bill Levenson and Tim Rogers and mastered for compact disc by Dennis M. Drake

If not all statements of responsibility appearing on the source or sources of information are being recorded, give preference to those identifying creators of the intellectual or artistic content. In case of doubt, record the first statement.

Make a note on persons, families, or corporate bodies not recorded in the statement of responsibility, if considered important for identification, access, or selection (see 2.17.3).

Make a note on variant forms of names (see 2.17.3.4), or other information relating to a statement of responsibility (see 2.17.3.5), if considered important for identification, access, or selection.

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2.17.3.4 Variant Forms of Names

[1st paragraph unchanged]

EXAMPLE

[two existing examples unchanged; two additional examples added at end of example box]

Miikka Tallavaara’s name is spelled “Tallaavaara” on title page
Statement of responsibility: edited by Felix Riede, Miikka Tallavaara

Transcribed by Milan Munclinger
Statement of responsibility: (Munclinger)

= = = = =

2.17.3.5 Other Information Relating to a Statement of Responsibility

Make notes on other details information relating to a statement of responsibility, including information not recorded in the statement of responsibility element, if considered important for identification, access, or selection. Include a word or short phrase if necessary to clarify the role of a person, family, or corporate body named in the note.

EXAMPLE

[ten existing examples unchanged; additional example added at end of example box]

Statement of responsibility for translator appears in colophon
ALA/44 - 3.9.1.3 Changes to Production Method Terms

Monographs / Serials / Music / Maps

Impact: Medium

Importance: Medium

3.9.1.3 Recording Production Methods

Record the production method if considered important for identification or selection. Use one or more appropriate terms from the following list:

blueline process
blueprint process
burning
collotype
daguerreotype process
engraving
etching
inscribing
lithography
photocopying
photoengraving
photogravure process
printing
stamping
white print process
woodcut making

[remainder of instruction unchanged except for last example box below]

EXAMPLE

chromolithography
Production method for a print

= = = = =

Glossary:

blueline process A production method consisting of prints made on light-sensitized surfaces that produce blue images on neutral backgrounds, a contact printing process based on diazonium salt and azo dye chemical reactions that renders all opaque tones or colours as blue on a neutral background.

For white images on blue backgrounds,
blueprint process
white print process

blueprint process A production method consisting of a photographic process using iron salts and producing an image in Prussian blue. Blueprints are reproductive prints of architectural plans, maps, mechanical drawings, and other technical drawings, characterized by having white images on blue backgrounds, contact printing process.
using iron salt chemical reactions that renders all opaque tones or colours as white on a blue background. For blue images on white backgrounds, *blueline process* ▼
*white print process* ▼

**burning**
A production method consisting of the application of heat to mark the surface of a material.

**collotype**
A production method consisting of a type of photolithography in which the printing plate is prepared using a bichromate process. Unhardened gelatin areas hold water and thus resist greasy ink; hardened areas accept ink and hold it in the characteristic wormlike pattern of cracks. *contact printing process using a dichromate chemical reaction that hardens gelatin on exposure to ultraviolet light to produce a positive master that is subsequently used in a lithographic process.*

**daguerreotype process**
A production method consisting of exposure in a camera of a silver-coated copper plate that is subsequently developed, a photographic process using a silver-coated copper plate that is exposed in a camera and subsequently developed, usually using mercury vapour, and fixed with salt to create a positive image.

**engraving**
A production method consisting of creating marks on the surface of a hard material, such as metal or glass, by incising with a sharp tool. In printing, the intaglio process in which the design is incised into a printing plate, usually a flat copper plate, with the aid of a graver or burin that is held in the palm of the hand and pushed against the copper to cut lines comprising V-shaped grooves. The plate is then inked up, wiped so that ink is retained in the grooves and then forced out under the pressure of the printing process to create lines on the paper. The technique was first developed in the early 15th century in Germany; the incision of marks on the surface of a hard material using a sharp tool. Includes the preparation of a printing plate for an intaglio process. *etching* ▼
*inscribing* ▼

**etching**
A production method consisting of an intaglio process in which the design is worked into an acid-resistant substance coating the metal printing plate; the plate is then exposed to acid, which etches the plate where the metal is exposed, to create lines and dark areas. For designs incised directly into a copper plate using a burin or graver, *engraving* ▼
*inscribing* ▼

**inscribing**
A production method consisting of a process that fixes signs and symbols onto a base material by cutting into the surface. *engraving* ▼
*etching* ▼
lithography  A production method consisting of a planographic printing process in which a stone or plate is prepared using a water-repelling substance making parts of the plate receptive to ink.

photocopying  A production method consisting of a macroform photoreproduction process using radiant energy in contact with or projected on opaque material, produced directly on opaque material by radiant energy through contact or projection.

photoengraving  A production method consisting of a photomechanical process to prepare for the preparation of chemically etched printing plates.

photogravure process  A production method consisting of an intaglio method process in which the metal printing plate is prepared using a bichromate dichromate process to leave a gelatin resist coating of varying thickness. The plate that is etched to form cells of varying depth able to hold different amounts of ink.

printing  A production method consisting of a process that transfers a pictorial or textual image from a master carrier to the surface of another resource, often using a plate, block, stone, or screen coated with a transferable material. Includes the production of photographic prints and paper copies of stored computer data. woodcut making▼

stamping  A production method consisting of the application of pressure to make an impression on the surface of a material.

white print process  A production method consisting of copies made by light-sensitive processes, often the diazo process, usually of line drawings, in which black or coloured lines appear on a white background. a contact printing process based on a light sensitive process that renders all opaque tones or colours as black or a colour on a white background. blueline process▼ blueprint process▼

woodcut making  A production method consisting of a relief process in which a design is cut into and printed from the surface of a wood block. printing▼

BL/25 - 2.15.1.4 Optional Addition

Monographs / Serials / Music / Maps

Impact: Low

Importance: Low

2.15.1.1  Scope

[instruction unchanged except for the addition of the paragraph below as the last paragraph]
For instructions on recording an identifier of a related manifestation, see 27.1.

BL/26 - 2.7 Production Statement: changing method of recording

Monographs / Serials / Music / Maps

Impact: Medium

Importance: Medium

2.7.1.4 Recording Production Statements

Record a production statement or statements for a resource that is in an unpublished form (e.g., a manuscript, a painting, a sculpture, a locally made recording).

Transcribe places of production and producers' names as they appear on the source of information (see 1.7).

Record dates of production as they appear on the source of information. Apply the general guidelines on transcription for words that are not numbers (see 1.7). Apply the general guidelines on numbers expressed as numerals or as words (see 1.8).

**Non-self-describing manifestations.** Supply places of production, producers' names, and dates of production.

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Glossary:

**non-self-describing manifestation**  
A manifestation that does not contain identifying information

**self-describing manifestation**  
A manifestation that contains identifying information

BL/27 - Appendix I Relationships for works issued over time

Monographs / Serials / Music / Maps

Impact: Low

Importance: Low

I.2.2 Relationship Designators for Other Persons, Families, or Corporate Bodies Associated with a Work

[content unchanged except for addition of two designators below]
editorial director A person, family, or corporate body having legal and/or intellectual responsibility (other than creation) for the content of a serial, integrating resource, or multipart monographic work. For revisions, content clarifications, etc., in an expression of a work, see editor at 1.3.1.

founder of work A person, family, or corporate body responsible for establishing a serial, integrating resource, or multipart monographic work.

CCC/16 - Transcription of punctuation and symbols (1.7.3, 1.7.5)

Monographs / Serials / Music / Maps

Impact: Medium
Importance: Medium

1.7.3 Punctuation

[1st paragraph and its example box unchanged]

Alternative

If transcribing punctuation as it appears on the source significantly hinders clarity, either omit or modify the punctuation, as necessary.

EXAMPLE

Daemonologie

Title appears on separate line connected by a hyphen on the source of information: Daemonolo-gie

Boston, Mass.

Place of publication appears on the source of information as: Boston [Mass.]

Make a note to indicate that punctuation has been omitted or modified (see 2.17), if considered important for identification.

Exceptions

[Exception paragraphs and example boxes unchanged]

[remainder of instruction unchanged]

= = = = =

1.7.5 Symbols

[1st existing paragraph, its example box, and 2nd existing paragraph unchanged]

Alternative

If transcribing a symbol reproducible by the facilities available significantly hinders clarity, omit the symbol or replace it by another symbol or sign of punctuation, as necessary.
EXAMPLE

A history of French-speaking countries

**Title appears on the source of information as:** A history of French-speaking countries

Make a note to indicate that the symbol has been omitted or replaced by another symbol or sign of punctuation (see 2.17), if considered important for identification.

Ignore typographical devices that are used as separators, etc.

**CCC/17 - Recording the Fuller Form of Name (9.5.1.1)**

Authority Control

Impact: Low

Importance: Low

**9.5.1.1 Scope**

A **fuller form of name** is a name or names associated with a person that includes:

a) the fuller form of a part of any name represented only by an initial or, abbreviation, or shortened or otherwise modified variant in the form chosen as the preferred name

and/or

b) a part of the name not included in the form chosen as the preferred name.

=Glossary=

**fuller form of name**

A name or names associated with a person that includes the fuller form of a part of any name represented only by an initial or, abbreviation, or shortened or otherwise modified variant in the form chosen as the preferred name and/or a part of the name not included in the form chosen as the preferred name.

**CCC/18 - Recording numbering for a series (2.12.9.3)**

Monographs / Serials / Music / Maps

Impact: Low

Importance: Low

**2.12.9.3 Recording Numbering within Series**

[1st paragraph replaced by three paragraphs below]
Record the numbering of the resource within the series.

Record numbers expressed as numerals or as words by applying the general guidelines at 1.8.

Transcribe other words, characters, or groups of words and/or characters as they appear on the source of information by applying the general guidelines at 1.7.

[remainder of instruction unchanged except for last paragraph below]

If the numbering that appears on the source of information is known to be incorrect, record it as it appears. Make a note giving the correct numbering (see 2.17.11.4).

[example unchanged]

LC/32 - Revision to instructions for devised titles in RDA 2.3.2.11

Monographs / Serials / Music / Maps

Impact: Medium

Importance: Medium

2.3.2.11 Recording Devised Titles

If:

the resource itself has no title (see 2.3.2.10)

and

a title cannot be found in any of the other sources of information specified at 2.2.4

then:

devise a brief title that indicates includes one or more of the following:

a) an indication of the nature of the resource (e.g., map, literary manuscript, diary, advertisement)

b) an indication of its subject (e.g., names of persons, corporate bodies, objects, activities, events, geographical area and dates)

c) a combination of the two, as appropriate the opening words of a text, etc.

d) a phrase that characterizes the resource

e) a title based on a related resource.

Use the language and script appropriate to the content of the resource being described, except where instructed to use specific terminology (see 2.3.2.11.1–2.3.2.11.4).

EXAMPLE

Anarchist bombing, Union Square, New York City, March 1908

Pleasure boat on the Murray River, Mildura, Victoria
Dance-poster-collection

Posters of World War I

Portrait of General Emiliano Zapata and his staff, Puebla, Mexico

Typescript draft of chapters 3–20 of Natchez pilgrimage

Sydney Bicycle Club badge

Letters from Don Banks to Suzanne Gleeson

Ich bin gern allein

Opening words of an unpublished poem

**Alternative**

Devise a title in a language and script preferred by the agency preparing the description.

**EXAMPLE**

Bookmark with Chinese proverb

If the language and script appropriate to the content of the resource is not obvious or not applicable, record the title in a language and script preferred by the agency preparing the description.

**EXAMPLE**

Portrait of General Emiliano Zapata and his staff, Puebla, Mexico

_Title devised for a painting_

I need a dollar

_Devised title proper for an untitled choreography by Christopher Dean that was used as the short program of figure skater Patrick Chan in multiple figure skating competitions; Chan skated the program to the song_ I need a dollar

Anarchist bombing, Union Square, New York City, March 1908

_Title devised for a photograph_

Dance poster collection

_Title devised for a collection of posters with some text in various languages, none of which is obviously predominant_

[last two paragraphs unchanged]
a work adapted or revised by the original creator or creators

or

a work adapted or revised by persons, families, or corporate bodies
who are not the original creator or creators.

If the work is presented simply as an expression of the previously existing
work, use the authorized access point representing the previously existing
work. If it is considered important to identify the particular expression,
construct an authorized access point representing the expression as
instructed at 6.27.3.

EXAMPLE

Carroll, Bradley W. Introduction to modern astrophysics
Authorized access point representing the first edition of a work by
Bradley W. Carroll and Dale A. Ostlie

Carroll, Bradley W. Introduction to modern astrophysics
Authorized access point representing the second edition of the
work by the same authors

Handbook of crisis and emergency management
Resource described: Crisis and emergency management : theory and
published under the title: Handbook of crisis and emergency
management

If an adaptation or revision of an existing work substantially changes the
nature and content of that work, treat the adaptation or revision as a new
work.

One creator. If one person, family, or corporate body is responsible for
the new work, construct the authorized access point representing the new
work by applying the instructions at 6.27.1.2.

EXAMPLE

New Work by the Original Creator

Varley, John, 1947 August 9– . Millennium
A novel adapted from the short story Air raid by Varley

Chekhov, Anton Pavlovich, 1860–1904. Diadìa Vanta
A play adapted from the play Leshii by Chekhov. Chekhov removed
over half the characters in Leshii and substantially changed the plot
Solo, Hope, 1981– . Hope Solo
An adaptation for children of the autobiography Solo

Hugo, Victor, 1802–1885. La Esmeralda
A libretto adapted from the novel Notre-Dame de Paris by Hugo

EXAMPLE

New Work by a Different Creator

Gray, Patsey. J.R.R. Tolkien’s The hobbit
A dramatization by Gray of Tolkien’s novel

Sartain, John, 1808–1897. Artist’s dream
An engraving by Sartain based on an original painting by George H.
Comegys
James, W. Martin. Historical dictionary of Angola
A revision by James based on Susan H. Broadhead’s work with the same title

Konrad, der Pfaffe, active 12th century. Das Rolandslied
An adaptation of the anonymous work La chanson de Roland

Chevat, Richie. The omnivore’s dilemma
An adaptation for children of the work The omnivore’s dilemma by Michael Pollan

**More than one creator.** If more than one person, family, or corporate body is responsible for the new work, construct the authorized access point representing the new work by applying the instructions at 6.27.1.3.

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**EXAMPLE**

Abrams, Anthony. Dead man on campus
Resource described: Dead man on campus / a novelization by Tony Abrams and Adam Broder. An adaptation of the motion picture Dead man on campus

Stern, Stephen L. Beowulf
Resource described: Beowulf : the graphic novel / writer, Stephen L. Stern ; artist, Christopher Steininger. A graphic novel adaptation of the anonymous epic poem Beowulf

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**Creator unknown or uncertain.** If the person, family, or corporate body responsible for creating the new work is unknown or uncertain, construct the authorized access point representing the new work by applying the instructions at 6.27.1.8.

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**EXAMPLE**

Guerre comique
Adaptation of the anonymous work Battle of the frogs and mice

For additional instructions on authorized access points representing adaptations of musical works, see 6.28.1.5–6.28.1.6.

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**6.27.1.6 Commentary, Annotations, Illustrative Content, Etc., Added to a Previously Existing Work**

[instruction unchanged except for 3rd paragraph below]

If the work is presented simply as an expression of the previously existing work, treat it as an expression of that work use the authorized access point representing the previously existing work. If it is considered important to identify the particular expression, construct an authorized access point representing the expression as instructed at 6.27.3.
LC/34 - Location of a conference, etc.

Monographs / Serials / Music / Maps / Authority Control

Impact: Medium

Importance: Medium

0.6.7  Section 3: Recording Attributes of Person, Family, and Corporate Body

[instruction unchanged except for item below in list following 1st paragraph]

Associated institution (for conferences, etc., if the institution’s name provides better identification than the local place name or names or if the local place name or names is are unknown or cannot be readily determined)

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6.27.1.2  Works Created by One Person, Family, or Corporate Body

[instruction unchanged except for replacement of 16th example as shown below]


= = = = =

11.3.2.1  Scope

A location of conference, etc., is a local place or places in which a conference, congress, meeting, exhibition, fair, festival, etc., was held.

= = = = =

11.3.2.3  Recording Location of Conference, Etc.

Record the name of the local place in which the conference, etc., was held by applying the basic instructions at 11.3.1.

EXAMPLE

Selangor, Malaysia

Preferred name for the conference recorded as: Agricultural Waste Management Conference

Moscow, Russia

Preferred name for the conference recorded as: Mezhdunarodnī simpozium “Global’noe rasselenie gominid”
Orlando, Fla.
**Preferred name for the exposition recorded as:** Polyurethanes Expo

Salzburg, Austria
**Preferred name for the event recorded as:** Salzburger Festspiele

Orange County, Calif.
**Preferred name for the conference recorded as:** UbiComp. **Place recorded for the 2006 conference**

If the conference, etc., was held in more than one place, record the names of each of the places in which it was held.

**EXAMPLE**

Sydney, N.S.W.
Canberra, A.C.T.
Adelaide, S.A.
Brisbane, Qld.
**Preferred name for the event recorded as:** Olympic Games. **Places recorded for the 2000 Olympic Games**

Paris, France
Lyon, France
Marseille, France
Toulouse, France
Bordeaux, Aquitaine, France
Nantes, France
**Preferred name for the event recorded as:** Tour de France. **Places recorded for the 1903 Tour de France**

Columbia Falls, Me.
**Preferred name for the conference recorded as:** Clambake Conference on the Nature and Source of Human Error

Moscow, Russia
**Preferred name for the conference recorded as:** Mezhdunarodnyi simpozium “Global’noe rasselenie gominid”

Vancouver, B.C.
**Preferred name for the event recorded as:** Olympic Winter Games

Orlando, Fla.
**Preferred name for the exposition recorded as:** Polyurethanes Expo
Salzburg, Austria
**Preferred name for the event recorded as:** Salzburger Festspiele
Malling, England
Dundee, Scotland
**Preferred name for the conference recorded as:** Symposium on Breeding and Machine Harvesting of Rubus and Ribes

Tehran, Iran
Iṣfahān, Iran
Shirāz, Iran
**Preferred name for the conference recorded as:** International Congress of Iranian Art and Archaeology

**Alternative**

If the conference, etc., was held in more than one place, record:
a) the name of the place or places primarily associated with the conference, etc. (e.g., a host city)

or

b) the name of the larger place or places in which the conference, etc., was held.

EXAMPLE

Trento, Italy
Preferred name for the conference recorded as: Council of Trent.
Sessions of the conference were held in Trento, Italy, and Bologna, Italy

Sydney, N.S.W.
Preferred name for the event recorded as: Olympic Games. Sydney was the host city for the 27th Olympic Games. Other places were also used for parts of the event

Switzerland
Preferred name for the exhibition recorded as: Schweizerische Landesausstellung. Location recorded for the 2002 exhibition, which was held in multiple places in Switzerland

France
Italy
Switzerland
Preferred name for the event recorded as: Giro d'Italia. Location recorded for the 1998 Giro d'Italia, which had 22 stages in various local places in France, Italy, and Switzerland

Exceptions

Record the name of an associated institution (see 11.5) instead of the local place name as the location if:

- the name of the associated institution provides better identification
  or
- the place name or names are not known
  or
- the place name or names cannot be readily determined.

If there are multiple associated institutions associated with the conference, etc., record the names of each of the associated institutions.

Alternative

Record the name or names of the associated institution primarily associated with the conference, etc. (e.g., a host institution).

Record Online as the location for a conference, etc., that was held online.

For a conference, etc., in which a place name or names has been recorded, an associated institution (see 11.5) may also be recorded.
11.5 Associated Institution

CORE ELEMENT

Associated institution is a core element for conferences, etc., if the institution’s name provides better identification than the local place name or names or if the local place name or names is are unknown or cannot be readily determined. Associated institution is a core element for other corporate bodies if the institution’s name provides better identification than the local place name or names or if the local place name or names is are unknown or cannot be readily determined, and it is needed to distinguish the corporate body from another corporate body with the same name.


[1st-2nd paragraphs unchanged]

EXAMPLE

Weltkongress für Matriarchatsforschung (1st : 2003 : Luxembourg)

Neshoba County Fair (2015 : Neshoba County, Miss.)
Number of fair not readily ascertainable

Governor’s Conference on Aging (Fla.) (3rd : 1992 : Tallahassee, Fla.)

Mezhdunarodnyi simpozium “Global’noe rasselenie gominid” (1993 : Moscow, Russia)
No applicable number


Federal-Provincial Conference of First Ministers (1978 November 27–29 : Ottawa, Ont.)
No applicable number; specific dates included to distinguish between another conference with the same name held in the same year

Gapapaiwa Writers' Workshop (1st : 1993)
Location of workshop not readily ascertainable

Olympic Winter Games (21st : 2010 : Vancouver, B.C.)


Auckland Art Fair (2009 : Auckland, N.Z.)
Number of fair not readily ascertainable

Polyurethanes Expo (1999 : Orlando, Fla.)
No applicable number

EuroSSC (2006 : Enschede, Netherlands)
No applicable number

Deutsche Antarktische Expedition (1911 – 1912)
No applicable number or local place
Archbold Expedition to New Guinea (7th : 1964)
No applicable local place

If a conference was held in two or more places, include each of the place names.

**EXAMPLE**

Symposium on Breeding and Machine Harvesting of Rubus and Ribes (1976 : East Malling, England; Dundee, Scotland)
No applicable number

International Congress of Iranian Art and Archaeology (5th : 1968 : Tehran, Iran; Isfahān, Iran; Shīrāz, Iran)

Danish-Swedish Analysis Seminar (1995 : Copenhagen, Denmark; Lund, Sweden; Paris, France)
No applicable number

**Alternative**

If the conference, etc., was held in more than one place, include as the location of the conference, etc.:

a) the name of the place or places primarily associated with the conference, etc. (e.g., a host city)

or

b) the name of the larger place or places in which the conference, etc. was held.

**EXAMPLE**

Olympic Winter Games (21st : 2010 : Vancouver, B.C.)
Host city included as location of the conference, etc.

Tour de France (1904 : France)
Larger place included as location of the conference, etc.; no applicable number

Peking to Paris Motor Challenge (5th : 2013 : Beijing, China; Paris, France)
Places primarily associated with the event included as location of the conference, etc.

World Cup (Cricket) (8th : 2003 : South Africa; Zimbabwe; Kenya)
Larger places used as location of the conference, etc.

**Exceptions**

Include Record the name of the associated institution as the local place name location if:

- the name of an associated institution (see 11.5) provides better identification than the local place name

or

- the local place name or names are not known or cannot be readily determined.

or

- the place name or names cannot be readily determined.
EXAMPLE

International Conference on Georgian Psalmody (2nd : 1997 : Colchester Institute)

Marine Awareness Workshop for Beqa Lagoon (1996 : Pacific Harbour International Hotel)
No applicable number

Balatoni Kisqrafikai Biennále (10th : 1989 : Tihanyi Múzeum)

Society for the Study of Economic Inequality. Meeting (1st : 2005 : Universitat de les Illes Balears)

No applicable number

International Conference "Linguistics by the End of the XXth Century—Achievements and Perspectives" (1995 : Moskovskii gosudarstvennyi universitet im. M.V. Lomonosova)
No applicable number

Seminário a Situação Económica de Moçambique e os Possíveis Cenários para o seu Desenvolvimento (1994 : Universidade Eduardo Mondlane. Faculdade de Economia)
No applicable number

U.S. Open (Golf tournament) (1989 : Oak Hill Country Club)
Number of tournament not readily ascertainable

If there are multiple associated institutions associated with the conference, etc., include each of the names of the associated institutions.

EXAMPLE

Conference on the Appalachian Frontier (1985 : James Madison University; Mary Baldwin College)
No applicable number

Adolescent Medicine Symposium (1984–1985 : Yale University. School of Medicine; St. Joseph Hospital; Dartmouth Medical School; Maine Medical Center; University of Massachusetts Medical Center/Worcester)
No applicable number

Alternative

Include the name of the associated institution or institutions primarily associated with the conference, etc. (e.g., a host institution).

If the conference, etc., was held online, record Online as the location.

EXAMPLE

Electronic Conference on Land Use and Land Cover Change in Europe (1997 : Online)
No applicable number
If the sessions of a conference, etc., were held in two or more locations, include each of the place names.

**EXAMPLE**

Symposium on Breeding and Machine Harvesting of Rubus and Ribes (1976: East Malling, England; Dundee, Scotland)
*No-applicable number*

Conference on the Appalachian Frontier (1985: James Madison University; Mary Baldwin College)
*No-applicable number*

International Congress of Iranian Art and Archaeology (5th: 1968: Tehran, Iran; Isfahān, Iran; Shirāz, Iran)
*No-applicable number*

Danish-Swedish Analysis Seminar (1995: Copenhagen, Denmark; Lund, Sweden; Paris, France)
*No-applicable number*

Adolescent Medicine Symposium (1984–1985: Yale University School of Medicine; St. Joseph Hospital; Dartmouth Medical School; Maine Medical Center; University of Massachusetts Medical Center/Worcester)
*No-applicable number*

**11.13.2.1 General Guidelines on Constructing Variant Access Points to Represent Corporate Bodies**

[instruction unchanged except for replacement of 1st example in the last example box as shown below]

Corps of Discovery (1804-1806)

Corps of Discovery Expedition (1804-1806)

Lewis & Clark Expedition (1804-1806)

Meriwether Lewis and William Clark Expedition (1804-1806)

*Form recorded as authorized access point:* Lewis and Clark Expedition (1804-1806)

Symposium on Egyptian Royal Ideology (5th: 2007: Cambridge, England)

*Form recorded as authorized access point:* Symposium zur Ägyptischen Königsideologie (5th: 2007: Cambridge, England)

**19.2.1.3 Recording Creators**

[instruction unchanged except for these actions in 9th example box (Works Representing the Collective Activity of a Conference ...): replacement of 6th example with example below; deletion of 7th example (Antarctic Walk Environmental Research Expedition (1991–1993))]


*Authorized access point representing the creator for:* I documenti del Concilio vaticano secondo
Glossary:

**location of conference, etc.** A local place or places in which a conference, congress, meeting, exhibition, fair, festival, etc., was held.

MusicWG/10 - Instruction language for Part of a Larger Part (6.14.2.7.1.5)

Music

Impact: Low

Importance: Low

**6.14.2.7.1.5 Part of a Larger Part**

*[former text of instruction deleted and entirely replaced]*

If the part is a component of a larger part of a musical work, record the preferred title of the larger part followed by the preferred title of the smaller part (see 6.14.2.7.1). Separate the preferred title of the larger part from the preferred title 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

Atto 3o. Preludio  
**Preferred title for a part of Giuseppe Verdi’s** La traviata

but

**Pifa**  
**not** Part 1. Pifa  
**Preferred title for a part of George Frideric Handel’s** Messiah

**Exception**

**If:**

- the preferred title of the larger part is not distinctive  
- and  
- the preferred title of the larger part is not required to identify the smaller part

**then:**

- omit the preferred title of the larger part from the preferred title of the smaller part.

**EXAMPLE**

**Pifa**  
**not** Part 1. Pifa  
**Preferred title for a part of George Frideric Handel’s** Messiah
MusicWG/11 - Instructions for additions to access points representing musical works with distinctive titles (6.28.1.10 and 6.28.1.10.1)

Music

Impact: High

Importance: High

6.28.1.10 Additional Elements in Authorized Access Points Representing Musical Works with Distinctive Titles

[former text of instruction deleted and entirely replaced]

Include additional elements in authorized access points if needed to distinguish the access point for a musical work:

from one that is the same or similar but represents a different work or from one that represents a person, family, corporate body, or place.

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

a) medium of performance (see 6.28.1.9.1)
b) numeric designation of a musical work (see 6.16)
c) key (see 6.17)
d) form of work (see 6.3)
e) date of work (see 6.4)
f) place of origin of the work (see 6.5)
g) other distinguishing characteristic of the work (see 6.6).

EXAMPLE

Debussy, Claude, 1862–1918. Images, orchestra

Debussy, Claude, 1862–1918. Images, piano

not Debussy, Claude, 1862–1918. Images (Piano work)

Granados, Enrique, 1867–1916. Goyescas (Opera)

Granados, Enrique, 1867–1916. Goyescas (Piano work)

not Granados, Enrique, 1867–1916. Goyescas, piano

Bach, Johann Sebastian, 1685–1750. Christ lag in Todesbanden, BWV 4

Bach, Johann Sebastian, 1685–1750. Christ lag in Todesbanden, BWV 695

Bach, Johann Sebastian, 1685–1750. Christ lag in Todesbanden, BWV 718

Cash, Johnny. Man in black (Song)

To distinguish the authorized access point for the musical work from the authorized access point for the autobiography of the same title
Amazing grace (Hymn)
To distinguish the authorized access point for the musical work
from the authorized access point for a motion picture of the
same title

6.28.1.10.1 Additional Elements to Resolve Conflict

[This instruction has been deleted as a revision of RDA. For further
information, see 6JSC/MusicWG/11/rev/Sec final.]

MusicWG/12 - Additions to Access Points Representing Compilations of Musical
Works (6.28.1.11)

Music

Impact: Medium

Importance: Medium

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.

= = = = =

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).

= = = = =

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.

= = = = =
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


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.

= = = = =

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 (in this order of preference), as appropriate:

a) the year of completion of composition date of work (see 6.4)

b) the year of original publication place of origin of the work (see 6.5)

c) any other identifying element, such as place of composition (see 6.5), or the name of the first publisher 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)

6.28.11 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.]

6.28.24 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.

6.28.41 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]

Schubert, Franz, 1797–1828. Forelle (Quintet)

Authorized access point for the work: Schubert, Franz, 1797–1828. Quintets, piano, violin, viola, violoncello, double bass, D–667. A major. Variant title for this work is identical to the preferred title for a song-by-Schubert

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**

Schubert, Franz, 1797–1828. Quintets, piano, violin, viola, violoncello, double bass, op. 114, A major  
*Authorized access point for the work:* Schubert, Franz, 1797–1828. Quintets, piano, violin, viola, violoncello, double bass, D. 667, A major.  
*Work has two different numeric designations; designation not used in the authorized access point used in a variant access point*

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

[2nd-4th examples unchanged]

[last paragraph unchanged]

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.

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.

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.
Music/13 - Revisions to 6JSC/MusicWG/13, Numeric Designation of a Musical Work (6.16)

Music

Impact: Medium

Importance: Medium

6.16.1.1 Scope

[1st paragraph unchanged]

A numeric designation of a musical work is a serial number, opus number, or thematic index number assigned to a musical work by a composer, publisher, or a musicologist may include a numeral, a letter, a word, any other character, or the combination of these. A numeric designation includes a caption (e.g., no., op., BWV).

6.16.1.3 Recording Numeric Designations of Musical Works

Record as many of the following numeric designations of a musical work as can readily be ascertained:

- serial number (see 6.16.1.3.1)
- opus number (see 6.16.1.3.2)
- thematic index number (see 6.16.1.3.3)

Use abbreviations as instructed in appendix B (B.5.4). Use inclusive numbering for an aggregate work that is identified by consecutive serial numbers or thematic index numbers in music reference sources and/or thematic indexes.

Record numeric designation of a musical work as a separate elements, as a parts of an access points, or as both. For instructions on recording a numeric designation of a musical work as part of the authorized access point, see 6.28.1.9–6.28.1.10.

6.16.1.3.1 Serial Number

[former text of instruction deleted and entirely replaced]

Record the serial number or numbers of a musical work. Record the number as a cardinal numeral.

Record the caption in a language preferred by the agency creating the data if there is a satisfactory equivalent in that language.

Alternative

Record the caption in the language in which it appears on the sources from which it is taken.
EXAMPLE

libro 3  
**Resource described:** Ricercari da cantare : a quattro voci : libro terzo / di Claudio Merulo

Use abbreviations as instructed in appendix B (B.5.4). If a serial number has no caption associated with it, precede the number with the abbreviation for number.

EXAMPLE

no. 2  
**Resource described:** String quartet no. 2 / Eleanor Cory

no. 6  
**Resource described:** Symphony number six : "The oceanic" / Stephen W. Beatty

bk. 1  
**Resource described:** Il primo libro de ricercari da cantare : a quattro voci / di Claudio Merulo da Correggio

bk. 3  
**Resource described:** Ricercari da cantare : a quattro voci : libro terzo / di Claudio Merulo

no. 1–6  
**Resource described:** Racconti / Jørgen Bentzon. **Serial numbers found in reference sources**

If sources for a consecutively numbered series of works use different captions, select one caption and use it for all the works in the series.

EXAMPLE

bk. 1  
**Resource described:** The first set of songs : in four parts / composed by John Dowland ; scored from the first edition, printed in the year 1597, and preceded by a life of the composer by W. Chappell

bk. 2  
**Resource described:** Second book of songs (1600) / John Dowland ; edited by Edmund H. Fellows ; revised by Thurston Dart

1o libro  
**Resource described:** Il primo libro de ricercari da cantare : a quattro voci / di Claudio Merulo da Correggio

3o libro  
**Resource described:** Ricercari da cantare : a quattro voci : libro terzo / di Claudio Merulo

6.16.1.3.2 **Opus Number**

Record the opus number or numbers, if any, and the number within the opus, if any. Record the number as a cardinal numeral and precede it with the abbreviation *op*. Record the number within the opus, if any, by applying the instructions at 6.16.1.3.1.
EXAMPLE

op. 114
Resource described: Quintett in A für Klavier, Violine, Viola, Violoncello und Kontrabass D 667 (op. post. 114) = Forellen-Quintett = Quintet in A major for piano, violin, viola, violoncello, and double bass = the trout quintet / Franz Schubert ; herausgegeben von Arnold Feil. Preferred title: Quintets; medium of performance: piano, violin, viola, violoncello, double bass

op. 2, no. 1
Resource described: Piano sonata no. 1 in F minor, op. 2, no. 1 / Beethoven. Preferred title: Sonatas; medium of performance: piano; serial number: no. 1

op. 2, no. 2
Resource described: Piano sonata no. 2 in A major, op. 2, no. 2 / Beethoven. Preferred title: Sonatas; medium of performance: piano; serial number: no. 2

op. 11
Resource described: Bluebeard’s castle, op. 11 : opera in one act / Béla Bartók

op. 27, no. 1
Resource described: Piano sonata no. 13 in E flat major, opus 27 no. 1 / Beethoven.

op. 27, no. 2
Resource described: Sonata no. 14 in C-sharp minor, opus 27, no. 2, for the piano / Beethoven

If:
there is a conflict in opus numbering among works of the same title and medium of performance
or
the overall opus numbering of a composer’s works is confused and conflicting
then:
add to the opus number the name of the publisher originally using the number chosen. Add the publisher’s name in parentheses.

[last example box unchanged]

= = = = =

6.16.1.3.3 Thematic Index Number

In the case of certain composers, record the number or numbers assigned to a work as found in a thematic index for the composer. If the thematic index number has no caption associated with it, precede the number by:

the initial letter or letters of the musicologist’s name (e.g., K. 453°)
or
a generally accepted abbreviation (e.g., BWV 232²).

EXAMPLE

D. 667
Resource described: Quintett in A für Klavier, Violine, Viola, Violoncello und Kontrabass D 667 (op. post. 114) : Forellenu Quintett = Quintet in A major for piano, violin, viola, violoncello, and double bass : the trout quintet / Franz Schubert ; herausgegeben von Arnold Feil. Preferred title: Quintets; medium of performance: piano, violin, viola, violoncello, double bass

E. 159
Resource described: Concertino for cello and piano, E.159 (1971) / S.C. Eckhardt-Gramatté

H. III, 37–42
Resource described: 6 string quartets, opus 33, Hoboken III, 37–42 = 6 Streichquartette / Joseph Haydn ; edited by Simon Rowland-Jones ; editorial consultant, David Ledbetter

BWV 1046–1051
Resource described: Die Brandenburgischen Konzert / Johann Sebastian Bach

[footnotes unchanged]

6.28.3 Authorized Access Point Representing an Expression of a Musical Work

[instruction unchanged except for replacement of 3rd example in example box as shown below]

Beethoven, Ludwig van, 1770–1827. Quartets, violins, viola, cello, no. 1–6, op. 18 (Sketches)

Bernstein, Leonard, 1918–1990. Songfest. To what you said (Sketches)

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]

Schubert, Franz, 1797–1828. Forelle (Quintet) Authorized access point for the work: Schubert, Franz, 1797–1828. Quintets, piano, violin, viola, violoncello, double bass, D. 667, A major. Variant title for this work is identical to the preferred title for a song-by-Schubert

Antiche arie e danze per liuto, no. 1–3. **Variant title for this work is identical to a variant title for a piano work by Respighi**

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

[2nd-4th examples unchanged]

[last paragraph unchanged]

**MusicWG/15 - Finnish Music Group proposed revisions for recording preferred titles of musical works**

Music

Impact: Medium

Importance: Medium

6.14.2.5.2.1 Choice of Language

[instruction unchanged except for addition of Alternative at the end of the instruction]

**Alternative**

Record the name of the type of composition in a language preferred by the agency creating the data.

**EXAMPLE**

**Pieces**  
*Preferred title before omissions:* Drei Klavierstücke. *Title after omissions:* Stücke

**Miniatures**  
*Preferred title before omissions:* Kilenc miniatűr. *Title after omissions:* Miniatűr
6.14.2.5.2.2 Singular or Plural Form

[instruction unchanged except for addition of Alternative at the end of the instruction]

Alternative

Choose either the singular or the plural form of the name of the type of composition and use it consistently.

EXAMPLE

Sonata
Preferred title before omissions: Sonata a viola da gamba e basso. Title after omissions in the language of the agency creating the data: Sonata. The composer wrote multiple sonatas

MusicWG/16 - Finnish Music Group proposed revisions for recording preferred titles of parts of musical works identified by both a number and a title (6.14.2.7.1.3)

Music

Impact: Medium

Importance: Medium

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

[instruction unchanged except for the addition of an Alternative after the 1st example box]

Alternative

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
  and
  the number of the part is considered important for identification
then:
  record the number of the part followed by a comma and the title or other verbal designation of the part.

EXAMPLE

No. 14, 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

Nr. 5, Eusebius
Preferred title for a part of Robert Schumann’s Carnaval. Each part has a number as well as a title