

Authorized access point representing a part or parts of a musical work (RDA 6.28.2)

[Music Cataloging at Yale](#) [1] ? [Preferred titles](#) [2]

See also [Access points representing musical works](#) [3] (RDA 6.28.1.1-6.28.1.8)

[Additions to access points representing musical works](#) [4] (RDA 6.28.1.9-6.28.1.11)

[Access points representing musical expressions](#) [5] (RDA 6.28.3)

[\(6.28.2.2\) One part](#)

Construct the authorized access point representing a part of a musical work by combining (in this order):

- the authorized access point representing the work as a whole ([6.28.1.1-6.28.1.8](#) [3] and [6.28.1.9-6.28.1.11](#) [4])
- the [the preferred title for the part](#) [6] (6.14.2.7)

[\(6.28.2.3\) Two or more parts](#)

When identifying two or more parts of a musical work, construct authorized access points for each of the parts.

Apply the instructions at [6.14.2.7.1](#) [7].

Alternative:

When identifying two or more parts of a musical work, identify the parts collectively.

Construct the authorized access point representing the parts by combining (in this order):

- the authorized access point representing the work as a whole ([6.28.1](#) [3] and [6.14.2.7.2 alternative](#) [8])
- the term *Selections* following the preferred title for the whole work.

that are **consecutively numbered**

Construct the authorized access point representing a part of a musical work by combining (in this order):

- the authorized access point representing the work as a whole ([6.28.1.1-6.28.1.8](#) [3] and [6.28.1.9-6.28.1.11](#) [4])
- the [the preferred title for the parts](#) [9] (6.14.2.7)

that are **unnumbered** or are **non-consecutively numbered** parts of a work

Construct authorized access points for each of the parts

Alternative: When identifying two or more parts that are unnumbered or non-consecutively numbered, identify the parts collectively. Construct the authorized access point representing the parts by combining (in this order):

- the authorized access point representing the work as a whole ([6.28.1.1-6.28.1.8](#) [3] and [6.28.1.9-6.28.1.11](#) [4])
- the term *Selections* following the preferred title for the whole work.

LLC-PCC PS: LC practice for Alternative: Add *Selections* to the authorized access point representing the work as a whole.

Best practices for music cataloging [10]: Follow Alternative only if giving separate access points for the individual parts is not feasible.

[\(6.28.2.4\) Two or more unnumbered parts designated by the same general term](#)

If a part of a musical work is designated by the same general term as other parts **and** the part is unnumbered:

Add to the access point representing the part one or more of the identifying elements covered in the instructions at [6.28.1.9-6.28.1.11](#) [4]

- Add as many as are necessary to distinguish the part.
 - » If such additions are not appropriate, determine the number of the part in the set and add it

Source URL: <https://web.library.yale.edu/cataloging/music/accpointspart>

Links

[1] <http://web.library.yale.edu/cataloging/music> [2] <http://web.library.yale.edu/cataloging/music/preferred-titles> [3] <http://web.library.yale.edu/cataloging/music/accpointsworks> [4] <http://web.library.yale.edu/cataloging/music/accpointsadd> [5]

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<http://web.library.yale.edu/cataloging/music/accpointsexp> [6]

<http://web.library.yale.edu/cataloging/music/preftitles#onepart> [7]

<http://web.library.yale.edu/cataloging/music/preftitles#6.14.2.7> [8]

<http://web.library.yale.edu/cataloging/music/preftitles#6.14.2.7.2> [9]

<http://web.library.yale.edu/cataloging/music/preftitles#twoartscons> [10] http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2015/RDA_Best_Practices_for_Music_Cataloging_v1.1-150217.pdf