A comparison of uniform titles and preferred titles


A comparison of uniform titles (AACR2) and preferred titles (RDA) for musical works

Initial title element (AACR2)/preferred title (RDA): Language (6.14.2.5.1) | Singular vs plural (6.14.2.5.2)
Statement of medium of performance: Medium | Number of elements | Implied numbering | Standard chamber combinations | vocal | Song and choral accompaniment | Adding medium of performance to resolve conflicts
Further additions: Selections | Language of text | Librettos | Arrangements | Selections/arrangements/language

Initial title element (AACR2)/preferred title (RDA) (6.14.2.5 [3] and LC-PCC PS for 6.14.2.5)

Language (6.14.2.5.1 [3])
In AACR2, when the initial title element was a type of composition, all foreign language forms of the name of that type were translated into the accepted English form when it had cognates in English, French, German, and Italian.
In RDA, when the preferred title is a type of composition, the English form is used whenever the name of the type in another language is a cognate. Those forms of the name that are not cognates are used in the original language.

AACR2: Movimenti, ‡m instrumental ensemble
RDA: Movements, ‡m organ, piano, recorders (2), flutes (2), clarinets (2), saxophone, violin, guitar, percussion, viola

The change in medium of performance follows 6.15.1.5

AACR2: Pezzi, ‡m piano, ‡n op. 24
RDA: Pieces, ‡m piano, ‡n op. 24
AACR2: P'esy, ‡m piano, ‡n op. 110
RDA: Pieces, ‡m piano, ‡n op. 110

In AACR2, when the preferred title is in English; the title of the part remains in Russian.

AACR2: Music, ‡m violoncello
RDA: Hudba, ‡m cello

In AACR2, the word "music" had cognates in English, French, German, and Italian. Therefore, all foreign forms of the word were translated into English.
In RDA, because the word "hudba" is not a cognate of "music," so the Czech form is used.

Trio sonatas
In AACR2 (25.29C1), the uniform title Trio sonata(s) was used for 17th- and 18th-century works for two treble instruments and continuo. This instruction was not carried over into RDA.
In RDA use:

Trio(s) for 17th- and 18th-century works for two treble instruments and continuo with the title "Trio" (or cognates of it)
Sonata(s) for 17th- and 18th-century works for two treble instruments and continuo with the "Sonata" (or cognates of it)
Trio sonata(s) for 17th- and 18th-century works for two treble instruments and continuo with the title "Trio sonata" (or cognates)

Singular vs plural (6.14.2.5.2 [4])
In AACR2, it was unclear whether a title would be given in singular or plural form when a composer wrote two works of the same type.
RDA makes explicit that the title of a type of composition should be recorded in the plural if the composer wrote more than one work of that type.

Statement of medium of performance (6.15.1.5 [5])

Medium
In AACR2, the medium was given according to the list in 25.30B4.
RDA LC-PCC PS 6.28.1.9.1: use LCMPT [6] terms in the authorized access point, adjusting the form to plural if needed.

Number of elements
In AACR2, the number of elements that could be named in the statement of medium of performance was limited to three, except when the initial title element was "trio(s)", "quartet(s)", or "quintet(s)."
In RDA, more than three elements are allowed.

AACR2: Fantasies, ‡m recorder, strings
RDA: Fantasies, ‡m recorder, violins (2), viola, cello
AACR2: Partita, ‡m brasses
RDA: Partita, ‡m trumpets (2), horn, trombone, tuba
AACR2: Movimenti, ‡m woodwinds, horn
RDA: Movements, ‡m flute, oboes (2), clarinets (2), horn, bassoons (2)
   The initial title element Movimenti was also changed to the preferred title Movements as per 6.14.2.5.1
AACR2: Pieces, ‡m winds, violin, violoncello
RDA: Pieces, ‡m flutes (2), horn, trumpet, violin, cello
AACR2: Toccatas, ‡m woodwinds, strings
RDA: Toccatas, ‡m flute, oboe, clarinet, violins (2), violin, double bass
AACR2: Sextets, ‡m piano, strings
RDA: Sextets, ‡m piano, violins (2), viola, cello, double bass
   The number of violins is indicated: implied numbering has been removed from RDA
AACR2: Sextets, ‡m woodwinds, horn, strings
RDA: Sextets, ‡m oboe, horn, bassoon, violin, viola, cello
AACR2: Octet, ‡m woodwinds, horns (2)
RDA: Octet, ‡m oboes (2), clarinet, bassett horn, horns (2), bassoons (2)
   Each instrument can now be named.
   The number of each instrument is also indicated; implied numbering has been removed from RDA
AACR2: Larghettos, ‡m woodwinds, horns (2)
RDA: Larghettos, ‡m flutes (2), bassett horn, horns (2), bassoon
   The number of each instrument is also indicated; implied numbering has been removed from RDA
AACR2: Sonatina, ‡m winds, percussion
RDA: Sonatina, ‡m flutes (2), oboes (2), clarinet, bassoons (2), horn, trumpets (2), trombones (3), timpani, xylophone
AACR2: Movimenti, ‡m harpsichord, piano, winds
RDA: Movimenti, ‡m harpsichord, piano, flutes (3), clarinets (2), bassoon, horns (2), trumpet
AACR2: Concertinos, ‡m instrumental ensemble, string orchestra
RDA: Concertinos, ‡m piano, saxophones (4), pedal harp, percussion, string orchestra
AACR2: Pieces, ‡m instrumental ensemble
RDA: Pieces, ‡m piano, clarinet, horn, trumpet, pedal harp, chimes, violin, viola, cello
AACR2: Pieces, ‡m instrumental ensemble
RDA: Pieces, ‡m organ, trumpets (4), horns (4), trombones (4), baritone, tuba, timpani, percussion, pedal harp
AACR2: Nonet, ‡m winds, percussion, strings, ‡n op. 40
RDA: Nonet, ‡m flute, clarinet, bassoon, horn, percussion, trumpet, trombone, violin, double bass, ‡n op. 40
AACR2: Impromptus, ‡m instrumental ensemble
RDA: Impromptus, ‡m piano, flute, clarinet, percussion, violin, cello, ‡n no. 1, op. 133
AACR2: Movimenti, ‡m instrumental ensemble
RDA: Movimenti, ‡m organ, piano, recorders (2), flutes (2), clarinets (2), saxophone, violin, guitar, percussion
   The initial title element Movimenti was also changed to the preferred title Movements as per 6.14.2.5.1.
AACR2: Octet, ‡m instrumental ensemble
RDA: Octet, ‡m flute, clarinets (2), percussion, violin, viola, cello
   The number of clarinets is indicated: implied numbering has been removed from RDA
AACR2: Introduzione, corale et marcia, ‡m instrumental ensemble
RDA: Introduzione, corale et marcia, ‡m piano, piccolo, flutes (2), oboes (2), English horn, clarinets (3), bassoon
AACR2: Music, ‡m instrumental ensemble
RDA: Music, ‡m organ, crumhorns (4), shawms (4), cornett, trombones (3), percussion, lute, theorbo, viole da braccio
AACR2: Inventions, ‡m instrumental ensemble
RDA: Inventions, ‡m celesta, harpsichord, piano, piccolo, flute, oboe, clarinets (3), English horn, saxophone
AACR2: Song cycle, ‡m mezzo-soprano, instrumental ensemble
RDA: Song cycle, ‡m mezzo-soprano, piano, flute, clarinet, cello
AACR2: Prelude, adagio and chorale, ‡m unison voices, brasses
RDA: Prelude, adagio and chorale, ‡m unison voices, trumpets (2), horn, trombone, tuba
AACR2: Canti trilogy, ‡m mixed solo voices, instrumental ensemble
RDA: Canti trilogy, ‡m soprano, tenor, bass, piano, flute, clarinet, trumpet, trombone, percussion, violin, viola
AACR2: Evangelienmotetten, ‡m mixed voices, instrumental ensemble
RDA: Evangelienmotetten, ‡m mixed voices, flute, pedal harp, double bass, timpani, gong, tam-tam
   This is a distinctive title that requires the medium of performance to resolve a conflict.
   Note that three individual percussion instruments are named, rather than using the term percussion.

Implied numbering
In **AACR2**, when two or more of a particular instrument or voice was required, the appropriated Arabic number in parentheses after the name of that instrument or voice unless the number is implicit in the initial title element.

In **RDA**, always add the number of parts in the authorized access point when there is more than one part for a particular instrument or voice.

<table>
<thead>
<tr>
<th>Instrument(s)</th>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>violins</td>
<td>Duets, ‡m</td>
<td>Duets, ‡m violins (2)</td>
</tr>
<tr>
<td>violins, violas</td>
<td>Quartets, ‡m</td>
<td>Quartets, ‡m violins (2), violas (2)</td>
</tr>
<tr>
<td>trumpets, horn, trombone, tuba</td>
<td>Quintets, ‡m</td>
<td>Quintets, ‡m trumpets (2), horn, trombone, tuba</td>
</tr>
<tr>
<td>violins, violas, cellos</td>
<td>Sextets, ‡m</td>
<td>Sextets, ‡m violins (2), violas (2), cellos (2)</td>
</tr>
</tbody>
</table>

### Standard chamber combinations

In **AACR2** and **RDA** until April 2014, the following practice was applied to works for three to five instruments that fall into one of the standard combinations:

- Former practice: works for three to five instruments considered to be standard combinations followed the treatment outlined in the table below:
- Initial title element/preferred title was **Trio(s)**, **Quartet(s)**, or **Quintet(s)**, these terms were used for the medium of performance
- Initial title element/preferred title was not **Trio(s)**, **Quartet(s)**, or **Quintet(s)**, these terms were used for the medium of performance

<table>
<thead>
<tr>
<th>Standard chamber combinations</th>
<th>String combinations</th>
<th>Woodwind combinations</th>
<th>Wind combinations</th>
<th>Piano combinations</th>
</tr>
</thead>
<tbody>
<tr>
<td>violin, viola, cello</td>
<td>strings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 violins, viola, cello</td>
<td>strings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>flute, oboe, clarinet, bassoon</td>
<td>woodwinds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>flute, oboe, clarinet, horn, bassoon</td>
<td>winds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>piano, violin, cello</td>
<td>piano, strings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>piano, violin, viola, cello</td>
<td>piano, strings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>piano, 2 violins, viola, cello</td>
<td>piano, strings</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The April 2014 **RDA** update eliminated this practice.

### Current practice: Name each instrument.

**Note**: LCSH still uses the names of standard chamber combinations followed by the word "music"; e.g., Piano trio music, String quartet music.

<table>
<thead>
<tr>
<th>Instrument(s)</th>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>piano, strings</td>
<td>Trios, ‡m</td>
<td>Trios, ‡m piano, strings</td>
</tr>
<tr>
<td>violin trio</td>
<td>Sonatas, ‡m</td>
<td>Sonatas, ‡m piano, violin, cello</td>
</tr>
<tr>
<td>‡m strings</td>
<td>Trios, ‡m</td>
<td>Trios, ‡m strings</td>
</tr>
<tr>
<td>violin, viola, cello</td>
<td>Prelude, adagio and fugue, ‡m string trio</td>
<td>Prelude, adagio and fugue, ‡m violin, viola, cello</td>
</tr>
<tr>
<td>‡m string quartet</td>
<td>Quartets, ‡m</td>
<td>Quartets, ‡m violins (2), viola, cello</td>
</tr>
<tr>
<td>‡m string quartet</td>
<td>Variations, ‡m</td>
<td>Variations, ‡m violins (2), viola, cello</td>
</tr>
<tr>
<td>‡m string quartet</td>
<td>Pezzi, ‡m</td>
<td>Pezzi, ‡m string quartet</td>
</tr>
<tr>
<td>‡m woodwind quartet</td>
<td>Pieces, ‡m</td>
<td>Pieces, ‡m woodwind quartet</td>
</tr>
<tr>
<td>‡m flute, oboe, clarinet, bassoon</td>
<td>Pieces, ‡m</td>
<td>Pieces, ‡m flute, oboe, clarinet, bassoon</td>
</tr>
<tr>
<td>‡m piano, strings</td>
<td>Quintets, ‡m</td>
<td>Quintets, ‡m piano, strings</td>
</tr>
<tr>
<td>‡m piano, violins (2), viola, cello</td>
<td>Quintets, ‡m</td>
<td>Quintets, ‡m piano, violins (2), viola, cello</td>
</tr>
<tr>
<td>‡m wind quintet</td>
<td>Pastorale, ‡m</td>
<td>Pastorale, ‡m flute, oboe, clarinet, bassoon, horn</td>
</tr>
<tr>
<td>‡m winds</td>
<td>Quintets, ‡m</td>
<td>Quintets, ‡m winds</td>
</tr>
<tr>
<td>‡m flute, oboe, clarinet, horn, bassoon</td>
<td>RDA:</td>
<td>Quintets, ‡m flute, oboe, clarinet, horn, bassoon</td>
</tr>
</tbody>
</table>

### Vocal medium of performance

#### Solo voice(s)

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡m voice</td>
<td>‡m singer</td>
</tr>
</tbody>
</table>

- use "singer" when no type or range of voice or age or gender of the performer is specified

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡m high voice</td>
<td>‡m high voice</td>
</tr>
</tbody>
</table>

- use when range, but not type of voice or age or gender of the performer is specified
‡m female voice
use when gender (but not age) of the performer, but not range or type of voice, is specified

‡m child’s voice
use when the age (but not gender) of the performer, but not range or type of voice is specified

‡m soprano voice
used when the type of voice is specified; note that the word “voice” is included

AACR2: ‡m soprano, tenor
RDA: ‡m soprano voice, tenor voice
    note that the word “voice” is included

AACR2: ‡m voices
RDA: ‡m soprano voice, tenor voice
‡m soprano voices (2)
    note that the word “voice(s)” is included

AACR2: ‡m mixed solo voices
RDA: ‡m singers (4)

Choruses
AACR2: ‡m mixed voices, ‡m women’s voices, ‡m men’s voices, ‡m children’s voices, ‡m unison voices
RDA: ‡m mixed chorus, ‡m women’s chorus, ‡m men’s chorus, ‡m children’s chorus, ‡m unison chorus
    although it is not stated in RDA and it is not official LC policy, some preferred titles in the authority file include
‡m equal voices was used in AACR2 and is still used in RDA for a chorus in which all the voices parts are for

Song and choral accompaniment
AACR2: Songs, ‡m guitar acc.
RDA: Songs, ‡m guitar accompaniment
AACR2: Songs, ‡m oboe, horn, strings acc.
RDA: Songs, ‡m oboe, horn, violins (2), viola, cello accompaniment
AACR2: Songs, ‡m instrumental ensemble accompaniment
RDA: Songs, ‡m piano, flute, violin, cello accompaniment
AACR2: Cantata, ‡m soprano, instrumental ensemble
RDA: Cantata, ‡m soprano voice, piano, flute, clarinet, violin, cello, glockenspiel
AACR2: Rhapsodies, ‡m soprano, tenor, instrumental ensemble
RDA: Rhapsodies, ‡m soprano voice, tenor voice, flute, clarinet, violins (2), viola, cello, double bass
AACR2: Vocalise, unacc.
RDA: Vocalise, unaccompanied

Adding medium of performance to resolve conflicts
In AACR2 (25.31B1), statements of medium of performance were added to identical distinctive uniform titles for two or more compositions when it was insufficient to resolve the conflict. Some other element was added to render the uniform titles unique.

Some catalogers are interpreting RDA as saying medium of performance is included even when the works are all for the same medium.

AACR2: Petite suite ‡n (1889)
RDA: Petite suite ‡n (1890)
    The AACR2 and RDA practices are the same in this example.

AACR2: Petite suite, ‡n op. 169
RDA: Petite suite, ‡n op. 189
AACR2: Petite suite, ‡n op. 189
RDA: Petite suite, ‡n op. 192
AACR2: Petite suite, ‡n op. 198
RDA: Petite suite, ‡m guitar, ‡n op. 198
    The AACR2 and RDA practices differ in this example.

AACR2: Concert studies, ‡n op. 14, no. 1
RDA: Concert studies, ‡m piano, ‡n op. 14, no. 1
AACR2: Concert study, ‡n op. 48, no. 2
RDA: Concert study, ‡m piano, ‡n op. 48, no. 2, ‡r E?
    In both AACR2 and RDA, when the only difference between two distinctive titles is that one is singular and the other is plural, the added element is medium of performance.
    Note that medium of performance as well as key was added to the second title

Further additions
The order of further subfields in an authorized access point has changed from AACR2 to RDA:
A comparison of uniform titles and preferred titles
Published on Yale University Library (https://web.library.yale.edu)

Damian Iseminger, MOUG-L, 10/8/2014:
"Since Selections is considered a work element in RDA, it should be with the work subfields. For the remaining additions, RDA prescribes no order, but several of us have advocated for using AACR2 order. Thus:
° Sketches,
° Arrangement,
° Vocal score(s),
° Chorus score(s),
° Language."

In other words
° Work subfields: t, m, n, r, k
° Expression subfields: o, s, l

Selections
"Selections" is a work [7] element and should always follow the work title.

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Médée. ‡l Italian. ‡k Selections</td>
<td></td>
</tr>
<tr>
<td>Who wants a wife. ‡s Vocal score. ‡k Selections</td>
<td></td>
</tr>
<tr>
<td>Ring des Nibelungen. ‡l Danish. ‡k Selections</td>
<td></td>
</tr>
<tr>
<td>Literary works. ‡l German. ‡k Selections</td>
<td></td>
</tr>
<tr>
<td>Ich armer Mensch, ich Sündenknecht. ‡s Vocal score. ‡l English &amp; German</td>
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</tr>
<tr>
<td>Barnlige sange. ‡l Polyglot</td>
<td></td>
</tr>
<tr>
<td>Auber, D. F. E. ‡q (Daniel François Esprit), ‡d 1782-1871. ‡t Fra Diavolo. ‡l Libretto</td>
<td></td>
</tr>
<tr>
<td>Scribe, Eugène, ‡d 1791-1861. ‡t Fra Diavolo</td>
<td></td>
</tr>
</tbody>
</table>

Language of text

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ich armer Mensch, ich Sündenknecht. ‡s Vocal score. ‡l English</td>
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</tr>
<tr>
<td>Ich armer Mensch, ich Sündenknecht. ‡s Vocal score [no language indicated because it is German, the original language]</td>
<td></td>
</tr>
<tr>
<td>Ich armer Mensch, ich Sündenknecht. ‡s Vocal score. ‡l English</td>
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<tr>
<td>Barnlige sange. ‡l Norwegian</td>
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<tr>
<td>Barnlige sange. ‡l German</td>
<td></td>
</tr>
<tr>
<td>Barnlige sange. ‡l English</td>
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</table>

Librettos

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
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</thead>
<tbody>
<tr>
<td>Auber, D. F. E. ‡q (Daniel François Esprit), ‡d 1782-1871. ‡t Fra Diavolo. ‡l Libretto</td>
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</tr>
<tr>
<td>Scribe, Eugène, ‡d 1791-1861. ‡t Fra Diavolo</td>
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</tbody>
</table>

Arrangements

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aria, ‡m organ; ‡o arr.</td>
<td></td>
</tr>
<tr>
<td>Aria, ‡m organ; ‡o arranged</td>
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</tbody>
</table>

Selections/arrangements/language

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>English. ‡k Selections</td>
<td></td>
</tr>
<tr>
<td>Selections. ‡l English</td>
<td></td>
</tr>
<tr>
<td>English. ‡k Selections; ‡o arr.</td>
<td></td>
</tr>
<tr>
<td>Selections; ‡o arranged. ‡l English</td>
<td></td>
</tr>
<tr>
<td>Vocal score. ‡l English. ‡k Selections</td>
<td></td>
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<tr>
<td>Selections. ‡s Vocal score. ‡l English</td>
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</tbody>
</table>

Source URL: https://web.library.yale.edu/cataloging/music/comparison-of-uniform-titles-and-preferred-titles

Links