

## A comparison of uniform titles and preferred titles

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

### 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

**AACR2:** **P'esy**, ‡m piano, ‡n op. 12. ‡p **IUmoristicheskoe skertso**

**RDA:** **Pieces**, ‡m piano, ‡n op. 12. ‡p **IUmoristicheskoe skertso**

Note that the preferred title is in English; the title of the part remains in Russian.

**AACR2:** **Music**, ‡m violoncello

In AACR2, the word "music" had cognates in English, French, German, and Italian. Therefore, all foreign

**RDA:** **Hudba**, ‡m cello

In RDA, because the word "hudba" is not a cognate of "music," so the Czech form is used.

The change in medium of performance from "violoncello(s)" to "cello(s)" was implemented with RDA.

#### 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 title "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 of it)

#### 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 for vocal.

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**

## A comparison of uniform titles and preferred titles

Published on Yale University Library (<https://web.library.yale.edu>)

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

### Implied numbering

In **AACR2**, when two or more of a particular instrument or voice was required, the appropriated Arabic number in parentheses was used.  
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.

## A comparison of uniform titles and preferred titles

Published on Yale University Library (<https://web.library.yale.edu>)

<b> AACR2:</b>	Duets, ‡m <b>violins</b>
<b> RDA:</b>	Duets, ‡m <b>violins (2)</b>
<b> AACR2:</b>	Quartets, ‡m <b>violins, violas</b>
<b> RDA:</b>	Quartets, ‡m <b>violins (2), violas (2)</b>
<b> AACR2:</b>	Quintets, ‡m <b>trumpets, horn, trombone, tuba</b>
<b> RDA:</b>	Quintets, ‡m <b>trumpets (2), horn, trombone, tuba</b>
<b> AACR2:</b>	Sextets, ‡m <b>violins, violas, cellos</b>
<b> RDA:</b>	Sextets, ‡m <b>violins (2), violas (2), cellos (2)</b>

### 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 following categories:

**Former** practice: works for three to five instruments considered to be standard combinations followed the treatment outlined in the following table.

Standard chamber combinations	Initial title element/preferred title was <i>Trio(s), Quartet(s), Quintet(s)</i> and the medium of performance
violin, viola, cello	strings
2 violins, viola, cello	strings
flute, oboe, clarinet, bassoon	woodwinds
flute, oboe, clarinet, horn, bassoon	winds
piano, violin, cello	piano, strings
piano, violin, viola, cello	piano, strings
piano, 2 violins, viola, cello	piano, strings

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.

<b> AACR2:</b>	Trios, ‡m <b>piano, strings</b>
<b> RDA:</b>	Trios, ‡m <b>piano, violin, cello</b>
<b> AACR2:</b>	Sonatas, ‡m <b>piano trio</b>
<b> RDA:</b>	Sonatas, ‡m <b>piano, violin, cello</b>
<b> AACR2:</b>	Trios, ‡m <b>strings</b>
<b> RDA:</b>	Trios, ‡m <b>violin, viola, cello</b>
<b> AACR2:</b>	Prelude, adagio and fugue, ‡m <b>string trio</b>
<b> RDA:</b>	Prelude, adagio and fugue, ‡m <b>violin, viola, cello</b>
<b> AACR2:</b>	Quartets, ‡m <b>strings</b>
<b> RDA:</b>	Quartets, ‡m <b>violins (2), viola, cello</b>
<b> AACR2:</b>	Variations, ‡m <b>string quartet</b>
<b> RDA:</b>	Variations, ‡m <b>violins (2), viola, cello</b>
<b> AACR2:</b>	Pezzi, ‡m <b>string quartet</b>
<b> RDA:</b>	Pieces, ‡m <b>violins (2), viola, cello</b>

The initial title element *Pezzi* was also changed to the preferred title *Pieces* as per [6.14.2.5.1](#).

<b> AACR2:</b>	Pieces, ‡m <b>woodwind quartet</b>
<b> RDA:</b>	Pieces, ‡m <b>flute, oboe, clarinet, bassoon</b>
<b> AACR2:</b>	Quintets, ‡m <b>piano, strings</b>
<b> RDA:</b>	Quintets, ‡m <b>piano, violins (2), viola, cello</b>
<b> AACR2:</b>	Pastorale, ‡m <b>wind quintet</b>
<b> RDA:</b>	Pastorale, ‡m <b>flute, oboe, clarinet, bassoon, horn</b>
<b> AACR2:</b>	Quintets, ‡m <b>winds</b>
<b> RDA:</b>	Quintets, ‡m <b>flute, oboe, clarinet, horn, bassoon</b>

### Vocal medium of performance

#### Solo voice(s)

<b> AACR2:</b>	‡m <b>voice</b>
<b> RDA:</b>	‡m <b>singer</b> use "singer" when no type or range of voice or age or gender of the performer is specified
<b> AACR2:</b>	‡m <b>high voice</b>
<b> RDA:</b>	‡m <b>high voice</b> use when range, but not type of voice or age or gender of the performer is specified
	‡m <b>female voice</b> use when gender (but not age) of the performer, but not range or type of voice, is specified

## A comparison of uniform titles and preferred titles

Published on Yale University Library (<https://web.library.yale.edu>)

### ‡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 works when the uniform titles were 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)

Petite suite ‡n (1890)

**RDA:** Petite suite ‡n (1889)

Petite suite ‡n (1890)

The AACR2 and RDA practices are the same in this example.

**AACR2:** Petite suite, ‡n op. 169

Petite suite, ‡n op. 189

**RDA:** Petite suite, ‡n op. 192

Petite suite, ‡n op. 198

Petite suite, ‡m guitar, ‡n op. 169

Petite suite, ‡m guitar, ‡n op. 189

Petite suite, ‡m guitar, ‡n op. 192

Petite suite, ‡m guitar, ‡n op. 198

The AACR2 and RDA practices differ in this example.

**AACR2:** Concert studies, ‡n op. 14, no. 1

Concert study, ‡n op. 48, no. 2

**RDA:** Concert studies, ‡m piano, ‡n op. 14, no. 1

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 singular title is preferred.

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:

Damian Iseminger, MOUG-L, 10/8/2014:

"Since Selections is considered a work element in RDA, it should be with the work subfields.

## A comparison of uniform titles and preferred titles

Published on Yale University Library (<https://web.library.yale.edu>)

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.

<b>AACR2:</b>	Médée. ‡I Italian. ‡k Selections
<b>RDA:</b>	Médée. ‡k Selections. ‡I Italian
<b>AACR2:</b>	Who wants a wife. ‡s Vocal score. ‡k Selections
<b>RDA:</b>	Who wants a wife. ‡k Selections. ‡s Vocal score
<b>AACR2:</b>	Ring des Nibelungen. ‡I Danish. ‡k Selections
<b>RDA:</b>	Ring des Nibelungen. ‡k Selections. ‡I Danish
<b>AACR2:</b>	Literary works. ‡I German. ‡k Selections
<b>RDA:</b>	Literary works. ‡k Selections. ‡I German

### Language of text

<b>AACR2:</b>	Ich armer Mensch, ich Südenknecht. ‡s Vocal score. ‡I English & German In AACR2, two languages could be named, with the original language given second.
<b>RDA:</b>	Ich armer Mensch, ich Südenknecht. ‡s Vocal score [no language indicated because it is German, the original language] Ich armer Mensch, ich Südenknecht. ‡s Vocal score. ‡I English In RDA, separate authorized access points are created for each language expression (definition of <a href="#">expressions</a> )
<b>AACR2:</b>	Barnlige sange. ‡I Polyglot In AACR2, <i>Polyglot</i> was used for three or more languages.
<b>RDA:</b>	Barnlige sange. ‡I Norwegian Barnlige sange. ‡I German Barnlige sange. ‡I English In RDA, separate authorized access points are created for each language expression (definition of <a href="#">expressions</a> )

### Librettos

<b>AACR2:</b>	Auber, D. F. E. ‡q (Daniel François Esprit), ‡d 1782-1871. ‡t Fra Diavolo. ‡I Libretto
<b>RDA:</b>	Scribe, Eugène, ‡d 1791-1861. ‡t Fra Diavolo

See a list of authority records established in RDA for [librettos](#) [9]

### Arrangements

<b>AACR2:</b>	Aria, ‡m organ; ‡o arr.
<b>RDA:</b>	Aria, ‡m organ; ‡o arranged

### Selections/arrangements/language

<b>AACR2:</b>	English. ‡k Selections
<b>RDA:</b>	Selections. ‡I English
<b>AACR2:</b>	English. ‡k Selections; ‡o arr.
<b>RDA:</b>	Selections; ‡o arranged. ‡I English
<b>AACR2:</b>	Vocal score. ‡I English. ‡k Selections
<b>RDA:</b>	Selections. ‡s Vocal score. ‡I English

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

### 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/preftitles#6.14.2.5>
- [4] <http://web.library.yale.edu/cataloging/music/preftitles#singularplural>
- [5] <http://web.library.yale.edu/cataloging/music/medium#6.15.1.5>
- [6] <https://web.library.yale.edu/cataloging/music/LCMPT>
- [7] <http://web.library.yale.edu/cataloging/music/frbr-wemi-music#work>

## **A comparison of uniform titles and preferred titles**

Published on Yale University Library (<https://web.library.yale.edu>)

---

[8] <http://web.library.yale.edu/cataloging/music/frbr-wemi-music#expression>

[9] <https://docs.google.com/document/d/1Mgk0q1K6usWQOy50MSoHTYzgqpc6zsrKcYPXodlaNC0/edit?usp=sharing>