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.

<table>
<thead>
<tr>
<th>AACR2:</th>
<th>RDA:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movimenti, ‡m instrumental ensemble</td>
<td>Movements, ‡m organ, piano, recorders (2), flutes (2), clarinets (2), saxophone, violin, guitar, percussion, viola</td>
</tr>
</tbody>
</table>

The change in medium of performance follows 6.15.1.5

<table>
<thead>
<tr>
<th>AACR2:</th>
<th>RDA:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pezzi, ‡m piano, ‡n op. 24</td>
<td>Pieces, ‡m piano, ‡n op. 24</td>
</tr>
<tr>
<td>P’esy, ‡m piano, ‡n op. 110</td>
<td>Pieces, ‡m piano, ‡n op. 110</td>
</tr>
</tbody>
</table>

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

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 trios.

In RDA, more than three elements are allowed.

<table>
<thead>
<tr>
<th>AACR2:</th>
<th>RDA:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fantasies, ‡m recorder, strings</td>
<td></td>
</tr>
</tbody>
</table>

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 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 title. RDA makes explicit that the title of a type of composition should be recorded in the plural if the composer wrote more than one.

Statement of medium of performance (6.15.1.5 [5])

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

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

**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), viola, cello, 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:** Movement, ‡m harpsichord, piano, winds

**RDA:** Movement, ‡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:** Movements, ‡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), bassoons (2)

**AACR2:** Music, ‡m instrumental ensemble

**RDA:** Music, ‡m organ, crumhorns (4), shawms (4), cornett, trombones (3), percussion, lute, theorbo, viole de gambe

**AACR2:** Inventions, ‡m instrumental ensemble

**RDA:** Inventions, ‡m celesta, harpsichord, piano, piccolo, flute, oboe, clarinets (3), English horn, saxophones (2)

**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:** Evangeliemotetten, ‡m mixed voices, instrumental ensemble

**RDA:** Evangeliemotetten, ‡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.

**AACR2:**
- Duets, ‡m violins
- Quartets, ‡m violins, violas (2)
- Quintets, ‡m trumpets, horn, trombone, tuba
- Sextets, ‡m violins, violas, cellos

**RDA:**
- Duets, ‡m violins (2)
- Quartets, ‡m violins (2), violas (2)
- Quintets, ‡m trumpets (2), horn, trombone, tuba
- Sextets, ‡m violins (2), violas (2), cellos (2)

**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 this table:

<table>
<thead>
<tr>
<th>Standard chamber combinations</th>
<th>Initial title element/preferred title was Trio(s), Quartet(s), or Quintet(s), these terms were used for the medium of performance</th>
<th>Initial title element/preferred title was not Trio(s), Quartet(s), or Quintet(s), these terms were used for the medium of performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>violin, viola, cello</td>
<td>strings</td>
<td>strings</td>
</tr>
<tr>
<td>2 violins, viola, cello</td>
<td>strings</td>
<td>strings</td>
</tr>
<tr>
<td>flute, oboe, clarinet, bassoon</td>
<td>woodwinds</td>
<td>woodwinds</td>
</tr>
<tr>
<td>flute, oboe, clarinet, horn, bassoon</td>
<td>winds</td>
<td>winds</td>
</tr>
<tr>
<td>piano, violin, cello</td>
<td>piano, strings</td>
<td>piano, strings</td>
</tr>
<tr>
<td>piano, violin, viola, cello</td>
<td>piano, strings</td>
<td>piano, strings</td>
</tr>
<tr>
<td>piano, 2 violins, viola, cello</td>
<td>piano, strings</td>
<td>piano, strings</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.

**AACR2:**
- Trios, ‡m piano, strings
- Sonatas, ‡m piano trio
- Trios, ‡m strings
- Prelude, adagio and fugue, ‡m string trio
- Prelude, adagio and fugue, ‡m violin, viola, cello
- Quartets, ‡m strings
- Quartets, ‡m violins (2), viola, cello
- Variations, ‡m string quartet
- Variations, ‡m violins (2), viola, cello
- Pezzi, ‡m string quartet
- Pieces, ‡m violins (2), viola, cello

The initial title element *Pezzi* was also changed to the preferred title *Pieces* as per **6.14.2.5.1**.

**RDA:**
- Trios, ‡m piano, violin, cello
- Sonatas, ‡m piano violin, cello
- Trios, ‡m violin, viola, cello
- Prelude, adagio and fugue, ‡m violin, viola, cello
- Quartets, ‡m strings
- Quartets, ‡m violins (2), viola, cello
- Variations, ‡m violin, viola, cello
- Variations, ‡m violins (2), viola, cello
- Pezzi, ‡m string quartet
- Pieces, ‡m violins (2), viola, cello

**Vocal medium of performance**

**Solo voice(s)**

**AACR2:**
- ‡m voice
- ‡m high voice

**RDA:**
- ‡m singer
  - use "singer" when no type or range of voice or age or gender of the performer is specified
- ‡m high voice
  - 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 voice, 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 different works by the same composer, except when the works were all for the same medium of performance and medium of performance 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)
Petite suite ‡n (1890)
The AACR2 and RDA practices are the same in this example.

RDA:
Petite suite ‡n (1889)
Petite suite ‡n (1890)
The AACR2 and RDA practices differ 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
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. 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

<table>
<thead>
<tr>
<th>Selections</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Selections&quot; is a work [7] element and should always follow the work title.</td>
</tr>
<tr>
<td><strong>AACR2:</strong> Médée. ‡l Italian. ‡k Selections</td>
</tr>
<tr>
<td><strong>RDA:</strong> Médée. ‡k Selections. ‡l Italian</td>
</tr>
<tr>
<td><strong>AACR2:</strong> Who wants a wife. ‡s Vocal score. ‡k Selections</td>
</tr>
<tr>
<td><strong>RDA:</strong> Who wants a wife. ‡k Selections. ‡s Vocal score</td>
</tr>
<tr>
<td><strong>AACR2:</strong> Ring des Nibelungen. ‡l Danish. ‡k Selections</td>
</tr>
<tr>
<td><strong>RDA:</strong> Ring des Nibelungen. ‡k Selections. ‡l Danish</td>
</tr>
<tr>
<td><strong>AACR2:</strong> Literary works. ‡l German. ‡k Selections</td>
</tr>
<tr>
<td><strong>RDA:</strong> Literary works. ‡k Selections. ‡l German</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language of text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AACR2:</strong> Ich armer Mensch, ich Sündenknecht. ‡s Vocal score. ‡l English &amp; German</td>
</tr>
<tr>
<td>In AACR2, two languages could be named, with the original language given second.</td>
</tr>
<tr>
<td><strong>RDA:</strong> Ich armer Mensch, ich Sündenknecht. ‡s Vocal score [no language indicated because it is German, the original language given second].</td>
</tr>
<tr>
<td>In RDA, separate authorized access points are created for each language expression (definition of expression [8]).</td>
</tr>
<tr>
<td><strong>AACR2:</strong> Barnlige sange. ‡l Polyglot</td>
</tr>
<tr>
<td>In AACR2, Polyglot was used for three or more languages.</td>
</tr>
<tr>
<td><strong>RDA:</strong> Barnlige sange. ‡l Norwegian</td>
</tr>
<tr>
<td>Barnlige sange. ‡l German</td>
</tr>
<tr>
<td>Barnlige sange. ‡l English</td>
</tr>
<tr>
<td>In RDA, separate authorized access points are created for each language expression (definition of expression [8]).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Librettos</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AACR2:</strong> Auber, D. F. E. ‡q (Daniel François Esprit), ‡d 1782-1871. ‡t Fra Diavolo. ‡l Libretto</td>
</tr>
<tr>
<td><strong>RDA:</strong> Scribe, Eugène, ‡d 1791-1861. ‡t Fra Diavolo</td>
</tr>
<tr>
<td>See a list of authority records established in RDA for librettos [9].</td>
</tr>
</tbody>
</table>

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

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

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
[5] http://web.library.yale.edu/cataloging/music/medium#6.15.1.5
A comparison of uniform titles and preferred titles
Published on Yale University Library (https://web.library.yale.edu)

https://docs.google.com/document/d/1Mgk0q1K6usWQQy50MSoHTYzgqpc6zsrKcYPXodLaNC0/edit?usp=sharing