

A comparison of uniform titles and preferred titles

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

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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 and instrumental ensemble. In RDA, more than three elements are allowed.

AACR2: Fantasies, ‡m **recorder, strings**

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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 <i>Movimenti</i> was also changed to the preferred title <i>Movements</i> 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, basset 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:	Larghetto, ‡m woodwinds, horns (2)
RDA:	Larghetto, ‡m flutes (2), basset 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, ‡n no. 1, op. 133
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 <i>Movimenti</i> was also changed to the preferred title <i>Movements</i> 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 gamba
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 <i>percussion</i> .

Implied numbering

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

In RDA, always add the number of parts in the authorized access point when there is more than one part for a particular instru

AACR2: Duets, ‡m **violins**

RDA: Duets, ‡m **violins (2)**

AACR2: Quartets, ‡m **violins, violas**

RDA: Quartets, ‡m **violins (2), violas (2)**

AACR2: Quintets, ‡m **trumpets, horn, trombone, tuba**

RDA: Quintets, ‡m **trumpets (2), horn, trombone, tuba**

AACR2: Sextets, ‡m **violins, violas, cellos**

RDA: 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

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

Standard chamber combinations

Initial title element/preferred title was *Trio(s)*, *Quartet(s)*

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

AACR2: Trios, ‡m **piano, strings**

RDA: Trios, ‡m **piano, violin, cello**

AACR2: Sonatas, ‡m **piano trio**

RDA: Sonatas, ‡m **piano, violin, cello**

AACR2: Trios, ‡m **strings**

RDA: Trios, ‡m **violin, viola, cello**

AACR2: Prelude, adagio and fugue, ‡m **string trio**

RDA: Prelude, adagio and fugue, ‡m **violin, viola, cello**

AACR2: Quartets, ‡m **strings**

RDA: Quartets, ‡m **violins (2), viola, cello**

AACR2: Variations, ‡m **string quartet**

RDA: Variations, ‡m **violins (2), viola, cello**

AACR2: Pezzi, ‡m **string quartet**

RDA: 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](#).

AACR2: Pieces, ‡m **woodwind quartet**

RDA: Pieces, ‡m **flute, oboe, clarinet, bassoon**

AACR2: Quintets, ‡m **piano, strings**

RDA: Quintets, ‡m **piano, violins (2), viola, cello**

AACR2: Pastorale, ‡m **wind quintet**

RDA: Pastorale, ‡m **flute, oboe, clarinet, bassoon, horn**

AACR2: Quintets, ‡m **winds**

RDA: Quintets, ‡m **flute, oboe, clarinet, horn, bassoon**

Vocal medium of performance

Solo voice(s)

AACR2: ‡m **voice**

RDA: ‡m **singer**

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

AACR2: ‡m **high voice**

RDA: ‡m **high voice**

use when range, but not type of voice or age or gender of the performer is specified

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‡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 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:

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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.

AACR2: Médée. †I Italian. †k Selections

RDA: Médée. †k Selections. †I Italian

AACR2: Who wants a wife. †s Vocal score. †k Selections

RDA: Who wants a wife. †k Selections. †s Vocal score

AACR2: Ring des Nibelungen. †I Danish. †k Selections

RDA: Ring des Nibelungen. †k Selections. †I Danish

AACR2: Literary works. †I German. †k Selections

RDA: Literary works. †k Selections. †I German

Language of text

AACR2: Ich armer Mensch, ich Südenknecht. †s Vocal score. †I English & German

In AACR2, two languages could be named, with the original language given second.

RDA: 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 [expression](#))

AACR2: Barnlige sange. †I Polyglot

In AACR2, *Polyglot* was used for three or more languages.

RDA: 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 [expression](#))

Librettos

AACR2: Auber, D. F. E. †q (Daniel François Esprit), †d 1782-1871. †t Fra Diavolo. †I Libretto

RDA: Scribe, Eugène, †d 1791-1861. †t Fra Diavolo

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

Arrangements

AACR2: Aria, †m organ; †o arr.

RDA: Aria, †m organ; †o arranged

Selections/arrangements/language

AACR2: English. †k Selections

RDA: Selections. †I English

AACR2: English. †k Selections; †o arr.

RDA: Selections; †o arranged. †I English

AACR2: Vocal score. †I English. †k Selections

RDA: Selections. †s Vocal score. †I English

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