Recording title proper (RDA 2.3.2)

[Music Cataloging at Yale](#) **[1] ?** [RDA](#) **[2]**

Note: this page was created with music cataloging in mind.

see [Recording titles](#) [3] (RDA 2.3) for basic instructions on recording titles
For specific information on recording categories of titles that most commonly apply to notated and performed music, see [parallel title proper](#) [4] (2.3.3) **|** [other title information](#) [5] (2.3.4) and [parallel other title information](#) [5] (2.3.5) **|** [variant title](#) [6] (2.3.6)

[Sources of information](#) ((2.3.2.2) **|** [Facsimiles and reproductions](#) (2.3.2.3) **|** [Title in more than one language or script](#) (2.3.2.4) **|** [Title in more than one form](#) (2.3.2.5) **|** [Collective title and titles of individual contents](#) (2.3.2.6) **|** [Recording the title proper](#) (2.3.2.7) **|** [Other elements recorded as part of the title proper](#) (2.3.2.8) **|** [Resource lacking a collective title](#) (2.3.2.9) **|** [Resource with no title](#) (2.3.2.10) **|** [Recording devised titles](#) (2.3.2.11)

(2.3.2) Title proper

The title proper is the chief name of a resource (i.e., the title normally used when citing the resource)

- The title proper **includes**:
    - ° [an](#) alternative title:
        - the second part of a title proper that consists of two parts (each of which has the form of an independent title), joined by a word such as "or" or its equivalent in another language
- The title proper **excludes:**
    - ° any parallel titles proper ([2.3.3](#) [4])
    - ° other title information ([2.3.4](#) [5])
    - ° parallel other title information ([2.3.5](#) [5])
- A file name or data set name is not considered a title proper unless it is the only title appearing in the resource.

(2.3.2.2) Sources of information for title proper

Take the title proper from the preferred source of information for the identification of the resource:
Scores: [2.2.2.2](#) [7]
Sound recordings: [2.2.2.4](#) [8]
If there is no title provided within the resource itself, take the title proper from one of the sources specified under [2.2.4](#) [9]
Make a note on the source of the title proper, if required, applying the instructions given under 2.20.2.3: [(2.20.2.3)](#)

Make a note on the source from which the title proper is taken if it is a source other than the title page, title sheet, or title card (or image thereof) of a

	resource consisting of multiple pages, leaves, sheets, or cards (or images thereof)

(2.3.2.3) Facsimiles and reproductions

The title of the facsimile or reproduction is **different** from the title of the original manifestation:	Record the title of the facsimile or reproduction as the title proper
The title of the facsimile or reproduction appears on the same source of information as the title of the original manifestation:	Record the title of the original as **either**: ° as a parallel title proper, if it is in a language or script different from the title of the facsimile (2.3.3 [4]) **or** ° as other title information (2.3.4 [5]) **or** ° as the title of a related manifestation (27.1)
The title of the original manifestation appears elsewhere in the resource:	Record it as the title of a related manifestation (27.1)

(2.3.2.4) Title in more than one language or script

When the source of information for title proper bears a title in more than one language or script, choose as the title proper the one in the language or script of the main written, spoken, or sung content of the resource.

If this criterion is not applicable, choose the title proper on the basis of the sequence, layout, or typography of the titles on the source of information

(2.3.2.5) Title in more than one form

When the source of information for title proper:
° bears a title in more than one form (e.g., such as one in acronym form and one in spelled out form, or two titles, both spelled out, that are very different)
and
° both or all of the titles are in the same language and script
choose the title proper on the basis of the sequence, layout, or typography of the titles on the source of information.
    » If the sequence, layout, and typography do not provide the basis for a clear choice, choose the most comprehensive title.

If the other title or titles are considered to be important for identification or access, record them either as:
    ° other title information (2.3.4 [5])
or
    ° variant titles (2.3.6 [6])

(2.3.2.6) Collective title and titles of individual contents

The resource has a source of information for the title proper bearing both a collective title and the titles of individual contents within the resource:	Record the collective title as the title proper ° Optional addition: Record the titles of the individual contents as titles of related works (25.1)
The resource has a source of information for the title proper bearing both the title of the content being described and a collective title for the larger resource:	Record the title of the content being described as the title proper Record the collective title for the larger resource as a series title (2.12.2) ° **Optional addition**: Record the collective title for the larger resource as a series title (2.12.2) **LC-PCC PS**: LC practice for Optional addition (2nd): Do not record the collective title for the larger work as an authorized access point for the series for LC's original cataloging.

(2.3.2.7) Recording the title proper

Record the title proper applying the basic instructions on recording titles given under 2.3.1
LC-PCC PS: LC practice/PCC practice: Generally set the 2nd indicator [10] position (nonfiling characters) of the field 245 to disregard initial articles [11] for sorting and filing purposes.

However, retain an initial article when:
- ° it appears as part of a personal, family, geographic, or corporate name and is retained in such a name
- ° the context or cataloger's judgment require its retention

Examples:
2010562278
    245 00 Great French composers for folk harp
2010562759
    245 10 Five songs on poems of García Lorca
2012564321
    245 10 Five "Negro Melodies"
2012560066
    245 14 The four seasons of Lake Superior
2012564391
    245 10 2 excerpts from Lost objects
2012562030
    245 12 A kidsummer night's dream
2012562175
    245 14 The distance (this)
2013560105
    245 10 ...de la mas sabrosa y agradable vida...
2010562749
    245 10 Be just!
2013560337
    245 10 8 --> [infinity]
    500 __ In title, "[infinity]" appears as the infinity symbol.
OCLC #754708091
    245 13 An English suite
OCLC #773593807
    245 14 The greater good, or, The passion of Boule de Suif

(2.3.2.8) Other elements recorded as part of the title proper

(2.3.2.8.1) Type of composition, medium of performance, key, etc.
If a music title consists only of the name or names of one or more types of composition [12], or the name or names of one or more types of composition and one or more of the following:
- ° medium of performance [13]
- ° numeric designation [14]
- ° date of composition [15]
- ° key [16]

Treat all the elements together (in the order in which they appear on the source of information) as the title proper.
Examples:
2012564376
    245 10 Quartet for Piano and Strings (1996)
2013560266
    245 10 Trio for horn, violin, and piano (June 2010)
2012415718
    245 10 II. Streich-Quartett G-Dur
2012564451
    245 10 String quartet #5 (2001)
2010563380
    245 10 Trio no. 2, opus 85, for piano, violin and violoncello
2013560339
    245 10 Simfonietta for nineteen instruments
2010451701
    245 10 Andante (1883) for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons and 2 horns

2011567307
    245 10 Fünf deutsche Lieder mit Begleitung der Guitarre oder des Fortepiano, op. 25
2011567300
    245 10 Fünf Gesaenge mit Begleitung der Guittare und ein Canon zu drey Stimmen, Opus 13
2012563878
    245 10 Sinfonia a 4 strumenti (HH.27 n. 8), in re magg. per archi e basso continuo
        Note: the abbreviation "magg." appears as such on the resource

If one or more statements of medium of performance, key, date of composition, and/or number are found on the source of information, treat those elements as other title information (2.3.4 [5])

Example:
2011560183
    245 10 Sonate für Klarinette (in A) und Klavier = ‡b for clarinet (in A) and piano

In case of doubt, treat statements of medium of performance, key, date of composition, and number as part of the title proper.

Best practices for music cataloging *[17]*:
° Consult the alphabetical list at Types of Composition for Use in Authorized Access Points for Music [12] to determine whether the title in question meets the condition of the rule.
    ° Do not consider such titles as "Double concert," "Triplekonzert," etc. to be names of types of composition.

Example:
2013560320
    245 10 Triple concerto : ‡b for horn, trumpet, tuba, and orchestra

° When a composer uses a word that is normally the name of a type of composition as the title of a work which is definitely not a work of the type designated by the word, do not consider the title to be the name of a type of composition.

° A title consisting of two words, each of which alone would be the name of a type of composition, may in combination produce a distinctive title.
    ° Generally treat such a compound title as a distinctive title.

(2.3.2.9) Resource lacking a collective title
When a resource lacks a collective title, record the titles proper of the parts as they appear on the source of information for the resource as a whole.
Examples:
2010562280
    245 10 Quatre câpres ; ‡b et Douze huîtres : pour batterie et piano
2013560509
    245 10 Moderato ; ‡b Maestoso : for organ
OCLC #75954169
    245 10 Gretchen am Spinnrade = ‡b Margaret at the spinning wheel ; Ungeduld = Impatience (Die schöne Müllerin)

If the sources of information identifying the individual parts are being treated as a collective source of information for the resource as a whole (2.1.2), record the titles proper of the parts in the order in which they appear in the resource.

Alternative: Devise a collective title, 2.3.2.11: Record the titles of individual parts as the titles proper of related manifestations (27.1), if considered to be important.
LC-PCC PS: *LC practice/PCC practice for Alternative*: Generally, do not apply.
Best practices for music cataloging *[17]*: Follow LC-PCC PS, that is, generally do not apply the alternative.
Apply the alternative in cases of archival or other large collections.
Note that since resources of this type do not normally carry title information, the exception at 2.2.4 [9] applies and no square brackets are necessary.

(2.3.2.10) Resource with no title

When a resource lacks a title, record as the titles proper *either*:

　° a title taken from another source (2.2.4 [9])
　　or
　° a devised title (2.3.2.11)

Make a note to indicate the source of the title proper as instructed under 2.20.2.3.

(2.3.2.11) Recording devised titles

When a resource itself bears no title (2.3.2.10), and a title cannot be found in any of the other sources of information specified under 2.2.4 [9], devise a brief descriptive title that indicates either:

　° the nature of the resource (e.g., map, literary manuscript, diary, advertisement)
　　or
　° its subject (e.g., names of persons, corporate bodies, objects, activities, events, geographical area and dates)
　　or
　° a combination of the two, as appropriate.

Except where specific terminology is prescribed, use the language and script appropriate to the content of the resource being described.

Alternative: Devise a title in the language and script of the agency preparing the description.

　LC-PCC PS: *LC practice/PCC practice for Alternative*: Devise a title in English.

　　Best practices for music cataloging *[17]*: Follow LC-PCC PS for the alternative

Examples:

2011567215
　245 00 [Collection of 18th century English songs and ballads]
　500 __ Title devised by cataloger.

2012562187
　245 10 [Time suite]
　500 __ Title devised by cataloger.

2012562265
　245 10 [Revenez, revenez, amours, from Théseée]
　500 __ Title from reference source.

2012563448
　245 10 [Beyond rivers of vision]
　500 __ Title from Kennedy Center program notes online: Beyond Rivers of Vision is a three-movement work for orchestra.

If the resource is of a type that would normally carry identifying information, (e.g., a published book), make a note to indicate that the title has been devised (2.20.2.3)

(2.3.2.11.1) Devised titles for music

In a devised title proper for music, include medium of performance, numeric designation (e.g., serial number, opus number), key, and/or other distinguishing characteristic, as applicable.

Source URL:https://web.library.yale.edu/cataloging/music/titleproper

Links

[1] http://web.library.yale.edu/cataloging/music [2] http://web.library.yale.edu/cataloging/music/rda [3] http://web.library.yale.edu/cataloging/music/recordtitles [4] http://web.library.yale.edu/cataloging/music/paralleltitle [5] http://web.library.yale.edu/cataloging/music/othertitle [6] http://web.library.yale.edu/cataloging/music/varianttitle [7] http://web.library.yale.edu/cataloging/music/prefsource#2.2.2.2 [8] http://web.library.yale.edu/cataloging/music/prefsource#2.2.2.4 [9] http://web.library.yale.edu/cataloging/music/prefsource#2.2.4 [10] http://web.library.yale.edu/cataloging/music/marcscor#245 [11] http://web.library.yale.edu/cataloging/music/initial-articles-listed-by-language [12] http://www.library.yale.edu/cataloging/music/typesrda.htm [13] http://web.library.yale.edu/cataloging/music/medium [14] http://web.library.yale.edu/cataloging/music/numbers [15] http://web.library.yale.edu/cataloging/music/dateplacework#6.4 [16] http://web.library.yale.edu/cataloging/music/key [17] http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2015/RDA_Best_Practices_for_Music_Cataloging_v1.1-150217.pdf