Recording preferred titles for musical works (RDA 6.14)

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

For general instructions, see [Recording titles of works](#) [3] (RDA 6.2.1)
See also recording: [medium of performance](#) [4] (6.15) **|** [numeric designation](#) [5] (6.16) **|** [key](#) [6] (6.17) **|** [other distinguishing characteristic of the expression](#) [7] (6.18)
The preferred title (RDA 6.2.2) for a musical work is
   ° the title or form of title chosen to identify the musical work
   ° the basis for the authorized access point representing that work.
[Sources of information](#) (6.14.2.2) **|** **[Choosing](#) the preferred title** (6.14.2.3)
Recording the preferred title for: [a musical work](#) (6.14.2.4) **|** [title consisting solely of the name of one type of composition](#) (6.14.2.5) **|** [duets](#) (6.14.2.6) **|** [a part or parts of a musical work](#) (6.14.2.7) **|** [compilations of musical works](#) (6.14.2.8)

(6.14.2.2) Sources of information
Works created after 1500: Determine the title to be used as the preferred title from resources embodying the work or from reference sources
Works created before 1500: Determine the title to be used as the preferred title from modern reference sources.
If the evidence of modern reference sources is inconclusive, use (in this order of preference):
   ° modern editions
   ° early editions
   ° manuscript copies

(6.14.2.3) Choosing the preferred title for a musical work
Choose the composer's original title in the language in which it was presented.
Exceptions:
   ° **Better known:** If the work has become better known by another title in the same language, choose it as the preferred title (see also 6.2.2.4–6.2.2.5).
   ° **Long title:** If the title is very long, choose (in this order of preference)
      » a brief title by which the work is commonly identified in reference sources
      » a brief title devised by the cataloger.
   ° **Numbered sequence:** Use the name of the [type of composition](#) [8] as the preferred title if:
      » all the titles of a composer's works include the name of a type of composition
      and
      » the works are also cited as a numbered sequence of compositions of that type.

(6.14.2.4) Recording the preferred title for a musical work
When recording the title chosen according to 6.14.2.3, omit from the title:
   ° a statement of medium of performance (even if such a statement is part of a compound word, provided that the resulting word or words is the name of a type of composition)
   ° key
   ° serial, opus, and thematic index numbers
   ° numbers (unless they are an integral part of the title)
   ° date of composition
   ° adjectives and epithets not part of the original title of the work
See also [general guidelines for on recording a title](#) [9]
Examples:
n 2013020654
   Cinq sonates & un divertissement
   Remove number: ~~Cinq~~ sonates & un divertissement
   What remains:: Sonates & un divertissement

The placement of the generic information ahead of the distinctive portion does not mean all of the title (statement of medium included) should be retained.
   Quatuor à cordes "Ainsi la nuit"

remove medium of performance: Quatuor ~~à cordes~~ "Ainsi la nuit"
What remains is: Quatuor "Ainsi la nuit"

Best practices for music cataloging *[10]*: For pre-twentieth century works, normally consider phrases such as "a due," "a cinque" to be statements of medium of performance and not part of the title as defined in this rule.

For pre-twentieth century works with titles such as *Duo concertant*, *Quartetto concertante* (but not titles naming a form, such as *Sinfonia concertante*, *Rondeau concertant*, etc.), consider the word "concertant" or its equivalent to be an adjective or epithet not part of the original title of the work, and omit it from the preferred title.

(6.14.2.5) Preferred title consisting solely of the name of one type of composition

If the application of 6.14.2.3-6.14.2.4 results in a preferred title consisting solely of the name of one type of composition [8], record:
  ° the accepted form of that name in a **language** preferred by the agency creating the data.[*]
  ° in the plural unless the composer wrote only one work of the type.
  [*]**LC-PCC PS**: **Language:** Record the accepted form of name in English if the name has an English cognate form or if the same name is used in English.

However: For works intended for concert performance called ***étude***, ***fantasia***, or ***sinfonia concertante*** or their cognates, record the form of the name in the **original language**.
  [*] RDA does not indicate how to determine whether one of these works is intended for concert performance or for strictly instructional purposes.

Best practices for music cataloging *[10]*:
  ° When a composer uses a word that is normally the name of a type of composition as the title of a work that 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.

Singular vs. plural:
6.14.2.5.2: Record the accepted form of the name of the type of composition [8] in the singular form unless the composer wrote more than one work of that type *with the same title*.
LC-PCC PS:
Singular vs. plural: The medium of performance is a separate element from the preferred title. If the composer wrote one piano sonata and one violin sonata, consider that the composer wrote two sonatas, and therefore the plural form for the type of composition must be used as the preferred title.

When cataloging the first occurrence of a work of a particular type of composition by a composer, choose the preferred title as follows:

If the composer is **deceased**	consult reference sources to ascertain whether the composer wrote more than on
If the composer is **living**	choose the singular form of the type of composition as the preferred title unless th
	in that case use the plural form on the assumption that the composer has written

When cataloging the second occurrence of a work of a particular type by a composer, if the singular form has been used in the authorized access point for the first work of that type, revise the preferred title to the plural.

LC-PCC PS: for both 6.14.2.5 and 6.28.1:
Mélodie/Mélodies; Melody/Melodies
When choosing the preferred title for a work for solo voice and keyboard stringed instrument having the French title "Mélodie" or "Mélodies," do not translate those titles into English as "Melody" or "Melodies" because the cognate words in English and other languages do not have the same meaning as the French words. Consider the medium of performance to be implied by the French title (6.28.1.9 [11]) and do not add medium of performance in the authorized access point.

When choosing the preferred title for a work for solo voice with accompaniment other than a keyboard stringed instrument alone or without accompaniment having the French title "Mélodie" or "Mélodies," do not translate the title into English. Apply RDA 6.28.1.9 and add the medium of performance of the accompaniment, or "unaccompanied," in the authorized access point.

When the English word "Melody" or "Melodies," or their cognates in another language (including French), is the title of a work that is not for solo voice and keyboard stringed instrument, consider it the name of a type of composition. Use the English form as the preferred title and add the medium of performance according to 6.28.1.9 [11].

Liturgical words or phrases
When the preferred title is a Latin liturgical word or phrase (e.g., "Gloria," "Salve Regina," "Te Deum")
  ° record it in the **singular**
    » Exception: Use the **plural** form "Magnificats," "Masses," or "Requiems" when appropriate
  ° Generally, do not add the medium of performance in the authorized access point.

Best practices for music cataloging *[10]*: Follow LC-PCC PS. Consult the alphabetical list at Types of Composition for Use in Authorized Access Points for Music [8] to determine whether the title in question meets the condition of the rule. Do not consider such titles as "Double concerto," "Tripelkonzert," etc. to be names of types of compositions.

When a composer uses a word which 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.

(6.14.2.6) Duets
Record *Duets* for works variously titled duos, duets, etc.

(6.14.2.7) Recording the preferred title for a part or parts of a musical work

One part (6.14.2.7.1) Follow the instructions for recording the preferred title for a musical work (6.14.2.4) and the following:

RDA	Each part identified by:	Record:
6.14.2.7.1.1	*only* a **number**	the **number**
6.14.2.7.1.2	*only* a **title** or **verbal designation**	the **title** or **verbal designation**
6.14.2.7.1.3	*both* a **number** and a **title** or **verbal designation** *and* ° each of the parts is identified by its own title or verbal designation ° the parts are identified by the same title or verbal designation	the **title** or **verbal designation** the **number**
6.14.2.7.1.4	a **number** and *some* are also identified by a **title** or **verbal designation**	the **number** of the part followed by a comma and the **title** or **verbal designation**, if there is one
6.14.2.7.1.5	**Part of a larger part** ° and the title of the larger part is distinctive ° and the title of the larger part is *not* distinctive	the distinctive title of the larger part followed by the title and/or designation of the smaller part omit the designation of the larger part » unless it is required to identify the smaller part Separate the title and/or designation of the larger part from the title and/or designation of the smaller part by a full stop

Two or more parts (6.14.2.7.2): record the preferred titles of the parts applying the instructions given under 6.2.2.9.1: Record the preferred title for the part by applying the basic instructions at 6.2.1 [3].
Examples:
  Nr. 5
    Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 6 of the same work
  Nr. 6
    Preferred title for a part of Johannes Brahms's Ungarische Tänze in a compilation also including Nr. 5 of the same work
  Largo al factotum
    Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part

Una voce poco fa
    Una voce poco fa
        Preferred title for a part of Gioacchino Rossini's Il barbiere di Siviglia in a compilation also including the part Largo al factotum
    No. 2
        Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 4 of the same work
    No. 4
        Preferred title for a part of Franz Schubert's Impromptus, piano, D. 899 in a compilation also including No. 2 of the same work

If a composer assembles a group of excerpts from a larger work and calls the group *suite*, record that word as the designation for the part

Alternative: When identifying two or more parts of a work, instead of (or in addition to) to) recording the preferred title for each of the parts, record the conventional collective title *Selections* as the preferred title for the parts unless the parts form a group called *suite* by the composer.

(6.14.2.8) Compilations of musical works

This rule is used for a compilation of works that is *not* known by a title used in resources embodying that compilation or in reference sources.

If a compilation of musical works has become known by a title through use in resources embodying that compilation or in reference sources, apply the instructions at 6.2.2.4-6.2.2.5.

For other compilations, record the preferred title for a compilation that consists of, or purports to be, the complete musical works or complete works for a broad or specific medium in various or a single type by a composer by applying the instructions below.

RDA	Type of compilation:	Record:
6.14.2.8.2	Complete works	*Works* Consider complete works to include a compilation that consists of, or purports to be, the complete musical works of a composer. Treat compilations that are complete at the time of publication as complete works.

6.14.2.8.3	Complete works for **one broad medium**
	  ° in **various types**
		one of the following conventional collective titles:
		  ° *Chamber music*
		  ° *Choral music*
		  ° *Instrumental music*
		  ° *Keyboard music*
		  ° *Vocal music*
		If none of the above is appropriate, record an appropriate specific collective title.
		
		Best practices for music cataloging *[10]*: Use only those conventional collective titles given as examples

	Complete works for one broad medium ° in a **single type**	apply the instructions given under 6.14.2.8.5.

6.14.2.8.4	Complete works for **one specific medium**
	  ° in **various types**
		one of the following conventional collective titles:
		  ° *Brass music*
		  ° *Orchestra music*
		  ° *Piano music*
		  ° *Piano music, 4 hands*
		  ° *Piano music, pianos (2)*
		  ° *String quartet music*
		  ° *Violin, piano music*
		If none of the above is appropriate, record an appropriate specific collective title.
		
		LC-PCC PS: For a collection of popular songs by a composer such as George Gershwin or Cole Porter, normally use the conventional

collective title "Songs. Selections" regardless of whether some of the songs may have originally been intended for theatrical productions. If, however, the resource being cataloged provides clear evidence that all the songs in the compilation are from larger works of a single type of composition, use the authorized form of the type as the basis of the conventional collective title (e.g., "Musicals. Selections").

Complete works for **one specific medium**
° in a **single type**

apply the instructions given under 6.14.2.8.5.

6.14.2.8.5	Complete works of **one type** for **one specific medium or various media**	one of the following conventional collective titles: ° *Concertos* ° *Musicals* ° *Operas* ° *Polonaises* ° *Quartets* ° *Sonatas* ° *Songs* ° *Symphonies* If none of the above is appropriate, record an appropriate specific collective title. **Best practices for music cataloging** *[10]*: To the extent possible, use names of types of compositions given in Types of Composition for Use in Authorized Access Points for Music [8]. If none of those is suitable, use an appropriate a genre/form term (e.g., Motion picture music, Incidental music). As the RDA examples show, use an English-language form if one is available.
6.14.2.8.6	Compilation corresponding to **one of the categories above** and the compilation is **incomplete**	Identify each of the works in the compilation separately by applying the instructions at 6.14.2.4-6.14.2.7 **Example:** Renaissance concerto Salomon Rossi suite Orpheus and Euridice Resource described: Orchestral works / by Lukas Foss **Alternative:** When identifying two or more works in an incomplete compilation, record a conventional collective title as instructed at 6.14.2.8.2-6.14.2.8.5, as applicable, followed by *Selections*. Apply this instruction instead of or in addition to recording the preferred title for each of the works in the compilation. **Example:** Orchestra music. Selections Resource described: Orchestral works / by Lukas Foss *LC-PCC PS*: LC practice for **Alternative:** Instead of recording the preferred title for each of the works in the compilation, record a conventional collective title followed by "Selections." Give an authorized access point for the first or predominant work (25.1) or expression (26.1). **Best practices for music cataloging** *[10]*: Generally follow LC-PCC PS for the alternative. If deemed useful for identification and access, also give separate access points for all individual works embodied in the resource.

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

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/recordworktitles [4] http://web.library.yale.edu/cataloging/music/medium [5] http://web.library.yale.edu/cataloging/music/numbers [6] http://web.library.yale.edu/cataloging/music/key [7] http://web.library.yale.edu/cataloging/music/distchar [8] http://www.library.yale.edu/cataloging/music/typesrda.htm [9] http://web.library.yale.edu/cataloging/music/recordworktitles#6.2.1.3 [10] http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2015/RDA_Best_Practices_for_Music_Cataloging_v1.1-150217.pdf [11] http://web.library.yale.edu/cataloging/music/accpointsadd#6.28.1.9