CATALOGING SOUND RECORDINGS IN RDA
SOUTHEASTERN MUSIC LIBRARY ASSOCIATION (SEMLA)
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This is what we catalog… but we also have to record work and expression data: people, work names, etc.
Recorded music has some issues that make it conceptually messy:

- The expression level contains a lot of non-simultaneous activities squashed into one ill-fitting drawer: editing, arranging, performing, translating…
- Concepts of responsibility vary between musical cultures, while RDA treats “music” as a homogenous concept
- Many albums are compilations of more than one work
  - A compilation is a work in itself
  - The creators of the works in the compilation are not necessarily the creators of the compilation
Not a compilation
One work by one creator

Compilation
Multiple works by one creator

Definitely a compilation
Multiple works by multiple creators (although same performers)
Creator: A person, family, or corporate body responsible for the creation of a work.

RDA 19.2

1xx: Only used for...
- principal creator of the sole work recorded.
- principal creator of every constituent work in a compilation.

7xx: Used for additional creators or creators of some constituent works in a compilation if considered important for identification or access.

Contributor: A person, family, or corporate body contributing to an expression.

RDA 20.2

1xx: Cannot be used.

7xx: Used for any contributors if considered important for identification or access.

MLA recommendation: If feasible, give access points for all arrangers, solo performers, conductors, and performing ensembles. Generally do not give access points for the members of a performing ensemble if already giving an access point for the ensemble.

If you’ve done this in AACR2...

The AACR2 exception allowing you to record the principal performer of an album as the main entry does not exist in RDA!

The principal creator (or first-named creator if a principal creator is not identified) is a core RDA element. MLA recommends recording all creators if feasible.
EXERCISE 1

Looking at your chosen example recording, determine:

1. Is it a compilation?
2. How many creators are represented in it?
3. How many contributors are represented in it?

If you didn’t bring a recording, chose an example from here: https://goo.gl/wHGCJj
- Equivalent to “uniform title” in AACR2
- Brings all versions of a work together, regardless of variations in title
- Musical works with non-distinctive titles (“sonata,” “concerto,” etc.) follow special instructions
- MARC 130, 240, 700 $t, 730
THE SCARLATTI PROBLEM:
WHY PREFERRED TITLES REALLY MATTER FOR (WESTERN CLASSICAL) MUSIC

Domenico Scarlatti, 1685-1757
Composer, harpsichordist,
teacher to the Queen of Spain

...and some of his 550+ works all called “Sonata”* and
their four mutually incompatible numbering systems

*Except he called them Exercises
RDA 6.14.2.3: For musical works created after 1500, choose as the preferred title the title or form of title in the original language by which the work is commonly identified either through use in resources embodying the work or in reference sources.

RDA 6.14.2.5: Omit medium of performance, key, opus/serial/catalog numbers, cardinal and ordinal numbers unless they are integral to the title, and date of composition.

If all that remains is the name of a type of composition:

- Use the English form of the word if there is an English cognate (ex: French quatuor = English quartet) or English uses the same word.
- Use the plural form if the composer wrote more than one of that type of composition.

On the resource:

Johannes Brahms

Violin Sonata no. 2 op. 100 in A major / La majeur / A-Dur

Preferred title:

Sonatas
RDA 6.14.2.8: For compilations of works by one composer:

- If the compilation is generally known by a collective title (such as an album title), use that as the basis for the preferred title
  - Ex: The Beatles’ album *Rubber Soul*
- If the compilation is not generally known by a collective title, choose the most specific of the following:
  - A broad or specific shared medium of performance
    - Ex: Instrumental music, Trombone music, Choral music
  - A shared type of composition
    - Ex: Quartets, Operas, Motion picture music
  - If all else fails, the catch-all “Works”
- If the compilation is not a complete collection of the chosen term, add the conventional collective title *Selections*.
- Also record the preferred title for at least the first/most prominent work, if not all works.

On the resource:

*Bruckner*

Symphonies 4, 7, 9

Preferred title:

Symphonies. Selections
One principal creator, one work

- Preferred name for the creator + preferred title of the work
  - If the preferred title is just the name of a type of composition, add in order, if applicable:
    - Medium of performance
    - Numeric designation of a musical work
    - Key
  - 1xx + 240
  - 7xx $t

Library of Congress Name Authority File (NAF)

Searchable through
- Connexion
- LC Linked Data Service: [http://id.loc.gov](http://id.loc.gov)
- LC Authorities: [http://authorities.loc.gov](http://authorities.loc.gov)
AUTHORIZED ACCESS POINTS FOR WORKS
RDA 6.27.1
SPECIAL INSTRUCTIONS FOR MUSIC: RDA 6.28.1

- Compilation of works by one principal creator
  - Compilation has a collective title
    - Preferred name for the creator + preferred title for the compilation
  - Compilation lacks a collective title
    - Create an access point for each work separately

Library of Congress Name Authority File (NAF)

Searchable through
- Connexion
- LC Linked Data Service: http://id.loc.gov
- LC Authorities: http://authorities.loc.gov
Compilation of works by multiple creators

- Compilation has a collective title (e.g. an album title):
  - Preferred title for the compilation
    - 245 0x $a Title of work
  - For PCC compliant records: Preferred title for the compilation + parenthetical qualifiers to make the title distinctive, if required
    - RDA 6.27.1.9; follow LC-PCC PS for monographs if further disambiguation is needed
    - Ex: The Manchurian Candidate, an album of soundtrack music from both the identically titled 1962 movie The Manchurian Candidate and its identically titled 2004 remake:
      - 130 4_ $a The Manchurian candidate (Motion picture music : 1962 and 2004)
EXERCISE 2

Using this image:

1. Determine the preferred title for each work.

2. Use the Name Authority File (http://id.loc.gov, or shift + F2 in Connexion) to find the authorized access point for each work.
RDA APPENDIX I: RELATIONSHIP DESIGNATORS FOR PEOPLE, CORPORATE BODIES, FAMILIES

Creators and works
author
composer
lyricist
librettist
remix artist...

Contributors and expressions
arranger of music
editor
performer
conductor
instrumentalist
singer…

Composer
Has composer

Singer
Has singer
RDA APPENDIX J: RELATIONSHIP DESIGNATORS FOR WORKS, EXPRESSIONS, MANIFESTATIONS, AND ITEMS

Works or expressions and other works or expressions

- Container of
- Adaptation of
  - Libretto based on
  - Musical theater adaptation of
  - Opera adaptation of

- Opera adaptation of (work)
- Adapted as opera (work)
EXAMPLES IN MARC: PEOPLE

- A boxed set containing recordings of all nine Beethoven symphonies:
  100 1_ $a Beethoven, Ludwig van, $d 1770-1827, $e composer.

- The Beyoncé album *Lemonade*, in which she is credited as a creator for every song on the album:
  100 0_ $a Beyoncé, $d 1981-, $e composer, $e performer.

- The Michael Jackson album *Bad*, in which he is credited as a creator for most but not all of the songs on the album:

- The Oscar Peterson Trio album *Night Train*, featuring performances of various jazz standards:
  710 2_ $a Oscar Peterson Trio, $e instrumentalist.
On a recording of Mozart’s opera *Le nozze di Figaro*, based on the play by Beaumarchais:

700 1_ $i Opera adaptation of (work): $a Beaumarchais, Pierre Augustin Caron de, $d 1732-1799. $t Mariage de Figaro.

On an album of Scarlatti keyboard sonatas:

700 12 $i Container of (work): $a Scarlatti, Domenico, $d 1685-1757. $t Sonatas, $m harpsichord, $n K. 10, $r D minor.

On an album containing an instrumental arrangement of Copland’s setting of “Simple Gifts”:

700 12 $i Container of (expression): $a Copland, Aaron, $d 1900-1990. $t Old American songs, $n set 1. $p Simple gifts; $o arranged.
DESCRIBING SOUND RECORDINGS
MANIFESTATION ELEMENTS (MOSTLY)
### FIXED FIELD/008

**Type (Leader/06)**
- `j` = musical sound recording
- `i` = nonmusical sound recording

**Lang (008/35-37)**
- `zxx` = no linguistic content
  - Consider only recorded language, not accompanying material

**Ctry (008/15-17)**
- `enk` = England

**Comp (008/18-19)**
- `sn` = sonatas
- Additional codes can be entered in field 047

**Desc (Leader/18)**
- `i` = ISBD

**DtSt (008/06)**
- `p` = Date of distribution/release/issue and production/recording session when different
- `s` = single known date/probable date

**AccM (008/24-29)**
- `e` = biography of composer or author
- `f` = biography of performer or history of ensemble
- `i` = historical information
- `d` = libretto or text

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### 007

<table>
<thead>
<tr>
<th>Subfield</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>$a$</td>
<td>material category s = sound recording</td>
</tr>
<tr>
<td>$b$</td>
<td>material designation d = sound disc (CD, SACD)</td>
</tr>
<tr>
<td>$d$</td>
<td>speed f = 1.4 m/sec (CD, SACD)</td>
</tr>
<tr>
<td>$e$</td>
<td>playback channels s = stereo</td>
</tr>
<tr>
<td>$g$</td>
<td>dimensions g = 4 ¾ inches (CD, SACD)</td>
</tr>
<tr>
<td>$m$</td>
<td>playback characteristics d = digital recording</td>
</tr>
<tr>
<td>$n$</td>
<td>capture/storage technique d = digital</td>
</tr>
</tbody>
</table>

* Newly added; you can use z = other until your local system and/or OCLC has been updated.

### Other subfields?

There are several other subfields available for sound recording 007, but they’re optional, specific to older technology, or both.

See the Library of Congress MARC standards or OCLC Bibliographic Formats and Standards for guidance.

### Other formats?

Examples for nearly any format can be found in Supplements to Best Practices for Music Cataloging Using RDA and MARC21.
020 (ISBN)
   Relatively uncommon in sound recordings
   Ex: 020 ___ $a number

024 (standard identifier)
   Most commonly UPC (12 digits, first indicator 1) or EAN (13 digits, first indicator 3)
   024 1_ $a number
   024 3_ $a number
   Ex: 024 1_ $a 012345678905

028 (publisher number)
   $a number
   $b publisher
   $q qualifying information
   example: 028 02 $a HMC 902156 $b Harmonia Mundi $q (disc 1)

MLA recommendation: record all identifiers
Example:
An album of French and Occitan folk songs with English and French liner notes and translations.

008 Lang: mul

041__ $d fre $d oci $e eng $e fre $e oci $n fre $n
oci $g eng $g fre

546 __ $a Sung in French or Occitan.

500 __ $a Program notes in English and French and song texts with English and French translations in container.
TIME AND PLACE OF RECORDING
RDA 7.11

- **033 Date/Time and Place of an Event**
  - 033 00 $a 19870617 $b 3804 $c N4:2L375 $p Metropolitan Opera House
    - $b and $c are taken from schedule G of the LC Classification Schedule

- **518 Date/Time and Place of an Event Note**
  - 518 __ $a Recorded June 17, 1987 at the Metropolitan Opera House, New York.
  - 518 __ $o Recorded $d 1987 June 17 $p Metropolitan Opera House, New York

3804 = New York [state]
N4 = New York [city]
:2L375 = Lincoln Center
EXERCISE 3

Looking at your chosen example recording:

1. Does it contain any linguistic content? If so, which language(s) is it in?
2. Is it stereo, mono, surround? Can you tell with the information it provides you?
3. Can you tell when and where it was recorded? Was it recorded in the same year as the © or ℗ date?
4. What identifiers does it have?
245 $a

Chief name of a manifestation
- Includes alternative titles, but not parallel titles or other title information

Preferred sources are part of the resource itself
- Physical resources
  1. The disc (etc.) itself
  2. The container issued with the disc, including any cover inserts
- Online resources
  1. Textual content
  2. Textual metadata embedded in the file itself

For compilations, if one source has a collective title and others do not, prefer the collective title

MLA recommendation: Note the title source, even if you do not have to go outside of the preferred sources
- 500 __ $a Title from disc label.
STATEMENT OF RESPONSIBILITY RELATED TO THE TITLE PROPER
RDA 2.4.2

- 245 $c
- Prefer the same source as the statement of responsibility, then any part of the resource itself
- Based on how the manifestation presents itself
  - MLA Recommendation: When performers are named more prominently on a resource than composers, songwriters, etc., record statements identifying these performers as statements of responsibility.
- Overzealous graphics designers may force you to rely on cataloger’s judgment as to which part is what
OTHER STATEMENTS OF RESPONSIBILITY
RDA 2.17.3

- 511 participants note
  - Preferably, list performers and their roles if given.
  - Optionally, give names of members of a musical group in parentheses after the name of the group, if deemed useful for identification or selection
  - See MLA BP for 2.17.3.5 for examples of complex situations

- 508 creation/production credits note
  - Often not used for classical music
  - For popular music, may be used to note a prominently named producer, engineer, etc.
  - For field recordings, may be used to note the compiler or person who made the recordings, if not noted elsewhere

- 505 contents note
  - Record responsibility along with the titles of works in a compilation, if not spelled out elsewhere
  - May be taken from any source
Looking at your chosen example recording:

1. Record the title proper and the statement of responsibility associated with the title proper.

2. Does the resource give composer(s) or a performer(s) more prominence?

3. What other kinds of statements of responsibility (if any) are on the resource?
Often ambiguous, especially with sound recordings

264
- 264 _1 $a Publisher location : $b Publisher, $c [publication year]
- 264 _4 $c ©latest phonogram date (preferred) or ©copyright date
  - May give both phonogram and copyright dates if deemed useful
  - Copyright dates often refer only to the packaging
  - Generally take the most recent of phonogram or copyright date as the publication year

MLA recommendations
- Record all locations given if you cannot determine which is the “true” place of publication
- If no location is given, provide one in brackets if you can discover the information easily
- In case of doubt, record all publishers/possible publishers; check the NAF if some could be interpreted as series statements
CARRIER DESCRIPTION
RDA 3.x

- 300 physical description
  - $a extent (playing time if available) : $b other physical details ; $c dimensions
  - 300 $a 1 audio disc (55:34) : $b digital, SACD ; $c 4 3/4 in.
  - 300 $a 1 online resource
- Only 300 $a is necessary if other data is recorded elsewhere:
  - 340 physical medium
  - 344 sound characteristics
  - 347 digital file characteristics
CONTENT, MEDIA, AND CARRIER

33x fields
- $a controlled term
- $b code for controlled term
  (https://www.loc.gov/standards/valuelist/)
- $2 vocabulary of controlled term
- $3 part(s) of the resource to which the field applies
  (free text)

Content Type (RDA 6.9)
- performed music
  336 __ $a performed music $b prm $2 rdaccontent
- Media Type (RDA 3.2)
  - audio (physical resources)
  - computer (streaming)
  337 __ $a audio $b s $2 rdamedia
- Carrier Type (RDA 3.3)
  - audio disc (including, e.g., a data CD with MP3 files)
  - online resource (streaming)
  338 __ $a audio disc $b sd $2 rdacarrier
Example: Hybrid SACD
- 300 __ $a 1 audio disc
- 340 __ $b 4 3/4 in.
- 344 __ $a digital $b optical $g stereo $g surround
- 347 __ $a audio file $b CD audio $b SACD

Example: Streaming MP3 file
- 300 __ $a 1 online resource
- 344 __ $a digital $g stereo
- 347 __ $a audio file $b MP3
RECORDING CONTENTS OF A COMPILATION

- The predominant or first-named work in a compilation is an RDA core element.
- Regardless of what RDA says, always ensure every work in a compilation is represented in a record somehow.
  - If it’s not searchable, **it does not exist**.
- 505 contents note:
  - 505 0_ $a Title / statement of responsibility – Next title…
  - 505 0_ $a Title of larger work. Constituent work 1 ; Constituent work 2 / statement of responsibility – Next title…
    - List constituent works if a) they have distinctive titles or b) only excerpts from the larger work are recorded.
- Formatted 505 offers greater granularity:
  - 505 00 $t Title $g other information / $r statement of responsibility -- $t Next title…
Authorized access points

- 7xx x2 $i Container of (work/expression):

MLA encourages the creation of work/expression AAPs for western classical music (or other creator-centric traditions)

- In other musical contexts, attempting to apply RDA rules for AAPs may result in confused patrons or cataloger hair loss
- A 505 is better than nothing!
### A WORD ON "SUBJECT" ANALYSIS

**LCSH**

<table>
<thead>
<tr>
<th>Subject</th>
<th>LCMPT + LCGFT</th>
</tr>
</thead>
<tbody>
<tr>
<td>650 _0 $a Sonatas (Piano)</td>
<td>382 01 $a piano $n 1 $s 1 $2 lcmpt 655 _7 $a Sonatas $2 lcgft</td>
</tr>
<tr>
<td>650 _0 $a Piano music</td>
<td>382 01 $a piano $n 1 $s 1 $2 lcmpt 655 _7 $a Art music $2 lcgft</td>
</tr>
<tr>
<td>650 _0 $a String quartets</td>
<td>382 01 $a violin $n 2 $a viola $n 1 $a cello $n 1 $s 4 $2 lcmpt 655 _7 $a Chamber music $2 lcgft</td>
</tr>
</tbody>
</table>
MEDIUM OF PERFORMANCE
RDA 7.21.1.3

- Field 382 first indicator 0 = complete MoP; first indicator 1 = partial MoP
- Record “…if considered important for identification or selection”
  - More important for some genres than others
- Does the title or the type of composition prominently feature a number or type of instrument(s)?
  - Piano quintet
  - Concerto for saxophone and wind orchestra
  - Jazz trio
- Are the performing forces otherwise immediately obvious or highlighted?
  - An album featuring one singer accompanied by piano
  - Field recordings of solo banjo players
  - Carols performed by a mixed chorus
- Does one particular instrument receive focus?
  - Recordings of music for sitar and various other instruments, not always identified
EXERCISE 5

Looking at your chosen example recording:

1. Is the medium of performance indicated for one or more works?

2. Does the medium of performance seem important for identification or selection? Why or why not?
RESOURCES

- RDA Toolkit
  - [http://access.rdatoolkit.org](http://access.rdatoolkit.org)
  - Incorporates MLA Best Practices for Music Cataloging
- Supplements to Best Practices for Music Cataloging Using RDA and MARC21 (April 2016 update)
- Best Practices for Using LCMPT
- Best Practices for Using LCGFT for Music Resources
- Term and Code List for RDA Content Types
  - [http://www.loc.gov/standards/valuelist/rdacontent.html](http://www.loc.gov/standards/valuelist/rdacontent.html)
- Library of Congress RDA Record Examples for Musical Sound Recordings