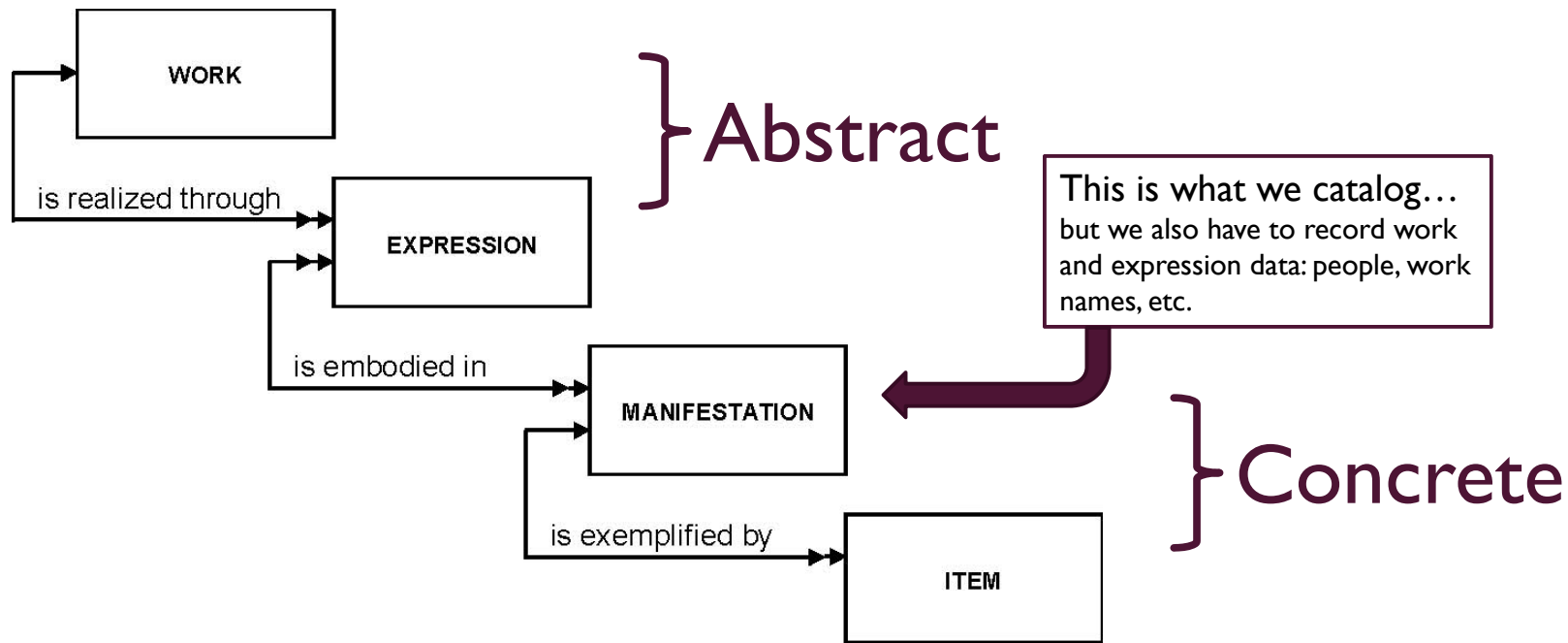


CATALOGING SOUND RECORDINGS IN RDA  
SOUTHEASTERN MUSIC LIBRARY ASSOCIATION (SEMLA)  
OCTOBER 20, 2016

Keith Knop  
kknop@fsu.edu

## FRBR AND RECORDED MUSIC



Functional Requirements for Bibliographic Records: Final Report (1998), figure 3.1

## FRBR AND RECORDED MUSIC

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

# Bruckner

Symphony No.4 in E flat major 'Romantic'

Berliner Philharmoniker

Herbert von Karajan



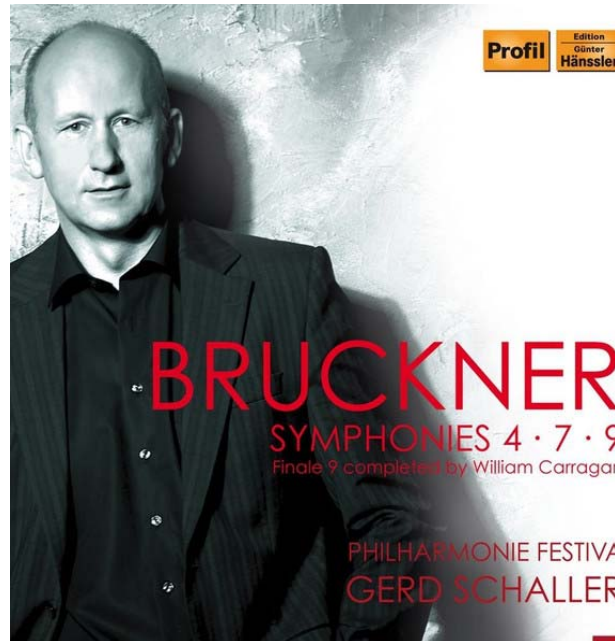
Not a compilation  
One work by one creator



Definitely a compilation  
Multiple works by  
multiple creators  
(although same performers)



Compilation  
Multiple works by one creator



# JUST WHO IS RESPONSIBLE FOR ALL THIS?

PEOPLE, CORPORATE BODIES, FAMILIES

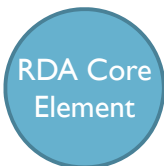
**Creator:** A person, family, or corporate body responsible for the creation of a **work**.

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.



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.

**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!

## EXERCISE I

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>

# PREFERRED TITLE

RDA 6.2.2

SPECIAL INSTRUCTIONS FOR MUSIC: RDA 6.14.2

RDA Core  
Element

- 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

449	444	405	153	G major	Allegro
450	338	422	44	G minor	Allegrissimo
451	243	366	103	A minor	Allegro
452	-	-	-	A major	Andante allegro
453	-	280	-	A major	Andante
454	184	423	154	G major	Andante spirituososo
455	209	354	155	G major	Allegro
456	491	377	156	A major	Allegro
457	292	442	157	A major	Allegro
458	212	260	43	D major	Allegro
459	S14	167	-	D minor/major	Allegro
460	324	378	158	C major	Allegro
461	8	324	-	C major	Allegro
462	438	474	95	F minor	Andante
463	471	512	96	F minor	Molto allegro
464	151	460	-	C major	Allegro
465	242	406	159	C major	Allegro
466	118	501	-	F minor	Andante moderato

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

\*Except *he* called them Exercises



# DETERMINING THE PREFERRED TITLE

## THE READER'S DIGEST VERSION

- 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

# DETERMINING THE PREFERRED TITLE

## THE READER'S DIGEST VERSION

- 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

# AUTHORIZED ACCESS POINTS FOR WORKS

RDA 6.27.1

SPECIAL INSTRUCTIONS FOR MUSIC: RDA 6.28.1

- 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>
- LC Authorities: <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>

# AUTHORIZED ACCESS POINTS FOR WORKS

RDA 6.27.1

SPECIAL INSTRUCTIONS FOR MUSIC: RDA 6.28.1

## ■ 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)

## Library of Congress Name Authority File (NAF)

Searchable through

- Connexion
- LC Linked Data Service: <http://id.loc.gov>
- LC Authorities: <http://authorities.loc.gov>

## 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.

JOHANNES BRAHMS  
Violin Sonata no. 2 op. 100 in A major / La majeur / A-Dur  
Violin Sonata no. 3 op. 108 in D minor / ré mineur / d-Moll

ROBERT SCHUMANN  
Three Romances op. 94

DIETRICH | SCHUMANN | BRAHMS  
F.A.E. Sonata  
'Frei aber einsam' dedicated to Joseph Joachim

Isabelle Faust  
Stradivarius violin "Sleeping Beauty"

Alexander Melnikov  
Bösendorfer piano (1875). Alexander Melnikov's collection

Une "sonate en trio" du XIX<sup>e</sup> siècle. Après un enregistrement acclamé de la Première Sonate pour violon et piano de Brahms (2007), Isabelle Faust et Alexander Melnikov complètent le cycle avec les deux autres sonates de 1886 et 1888 et y joignent une rareté datant de 35 ans plus tôt : la fascinante Sonate "F-A-E", effort collaboratif de trois compositeurs en l'honneur du grand violoniste Joachim, censé deviner l'auteur des différents mouvements ! Ce qu'il fit sans peine, tant le Scherzo est brahmsien et l'Intermezzo et le Finale schumanniens...

A 19th-century 'trio sonata'. Isabelle Faust and Alexander Melnikov have already given us an acclaimed version of Brahms's First Violin Sonata, in 2007. They now complete the cycle with the other two sonatas of 1886 and 1888, and add a fascinating rarity dating from 35 years earlier: the 'F-A-E' Sonata, a collaborative effort by three composers in honour of the great violinist Joachim, who had to guess who had written which movement! He did so with ease, for the Scherzo is as eminently Brahmsian as the Intermezzo and Finale are Schumannesque.

Eine „Trionsonate“ des 19. Jahrhunderts. Bereits 2007 haben Isabelle Faust und Alexander Melnikov eine viel gelobte Aufnahme der ersten Violinsonate von Brahms

# RDA APPENDIX I: RELATIONSHIP DESIGNATORS FOR PEOPLE, CORPORATE BODIES, FAMILIES

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

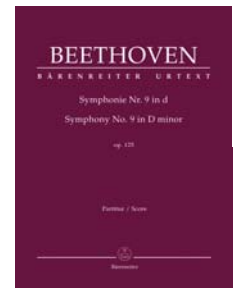
Contributors and expressions  
arranger of music  
editor  
performer  
conductor  
instrumentalist  
singer...



Composer



Has composer



Singer



Has singer



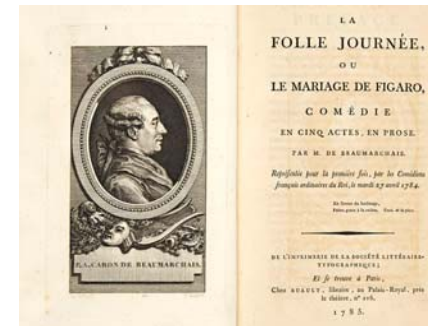
# RDA APPENDIX J:

## 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:  
700 1\_ \$a Jackson, Michael, \$d 1958-2009, \$e composer, \$e performer.
- The Oscar Peterson Trio album *Night Train*, featuring performances of various jazz standards:  
710 2\_ \$a Oscar Peterson Trio, \$e instrumentalist.

## EXAMPLES IN MARC:WORKS AND EXPRESSIONS

- 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

Sound Recordings	Rec stat	c	Entered	20160510	Replaced	20160912105934.8					
Type	j	ELvl	l	Srcce		Audn		Ctrl		Lang	zxx
BLvl	m	Form		Comp	sn	AccM	e f i	MRec		Ctry	enk
		Part	n	TrAr	n						
Desc	i	FMus	n	LTxt		DtSt	p	Dates	2016	,	2014

### 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*

Code lists available via the Library of Congress MARC Standards site: <http://www.loc.gov/marc/>

# 007

\$a = material category  
\$b = material designation

\$d = speed

\$e = playback channels

\$g = dimensions

\$m = playback characteristics  
\$n = capture/storage technique

s = sound recording  
d = sound disc (CD, SACD)  
r = remote (streaming)\*  
f = 1.4 m/sec (CD, SACD)  
n = not applicable (streaming)\*  
s = stereo  
m = mono  
q = quadraphonic/multichannel/surround  
u = unknown  
g = 4 ¾ inches (CD, SACD)  
n = not applicable (streaming)  
d = digital recording  
d = digital  
e = analog  
a = acoustic (primarily before 1929)  
u = unknown

## 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.

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

# IDENTIFIERS FOR THE MANIFESTATION

RDA 2.15.1

RDA Core  
Element

## 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



Digits outside the  
barcode are part of  
the number too!

# LANGUAGE OF CONTENT

## RDA 7.12

- 008
  - Special cases:
    - mul for multiple languages (clarify in 041/546)
    - und for wordless vocals, nonsense syllables, or a language you cannot identify
    - zxx (no linguistic content) for instrumental music
- 041
  - \$d language(s) of recording
  - \$e language(s) of included libretto/lyric sheet
  - \$n original language(s) of included libretto/lyric sheet
  - \$g language(s) of liner notes or other accompanying material
- 546
  - Language note
- 500
  - Other notes; may also use 546

### 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

3804 = New York [state]

N4 = New York [city]

:2L375 = Lincoln Center

- 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



## 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 ℙ date?
4. What identifiers does it have?

# TITLE PROPER AND PREFERRED SOURCE OF INFORMATION

## RDA 2.3.2 AND 2.2.2

RDA Core  
Element

- 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

RDA Core  
Element

- 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



clapton chronicles  
the best of eric clapton

# 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

## EXERCISE 4

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?

# PUBLICATION STATEMENT AND COPYRIGHT DATE

RDA 2.8 AND 2.11

RDA Core  
Element

- 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

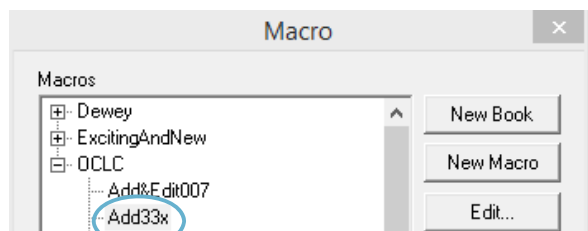
RDA Core  
Element

- 300 physical description
  - \$a extent (playing time if available) : \$b other physical details ; \$c dimensions
  - 300 \_\_ \$a I audio disc (55:34) : \$b digital, SACD ; \$c 4 3/4 in.
  - 300 \_\_ \$a I 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)



Connexion client macro

## Content Type (RDA 6.9)

- performed music

336 \_\_ \$a performed music \$b prm \$2 rdacontent

## 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



# CARRIER DESCRIPTION

RDA 3.x

RDA Core  
Element

- Example: Hybrid SACD
  - 300 \_\_ \$a I 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 I 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...

# RECORDING CONTENTS OF A COMPILATION

- 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

650 \_0 \$a Sonatas (Piano)

650 \_0 \$a Piano music

650 \_0 \$a String quartets

### LCMPT + LCGFT

382 01 \$a piano \$n 1 \$s 1 \$2 lcmpt

655 \_7 \$a Sonatas \$2 lcgft

382 01 \$a piano \$n 1 \$s 1 \$2 lcmpt

655 \_7 \$a Art music \$2 lcgft

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

# 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>
  - Incorporates MLA Best Practices for Music Cataloging
- Supplements to Best Practices for Music Cataloging Using RDA and MARC21 (April 2016 update)
  - [http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2015/Suppl\\_RDA\\_Best\\_Practices\\_Music\\_Cataloging\\_v1.1-150115.pdf](http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2015/Suppl_RDA_Best_Practices_Music_Cataloging_v1.1-150115.pdf)
- Best Practices for Using LCMPT
  - [http://www.musiclibraryassoc.org/resource/resmgr/BCC\\_Resources/BPsForUsingLCMPT\\_22022016.pdf](http://www.musiclibraryassoc.org/resource/resmgr/BCC_Resources/BPsForUsingLCMPT_22022016.pdf)
- Best Practices for Using LCGFT for Music Resources
  - [http://www.musiclibraryassoc.org/resource/resmgr/BCC\\_Genre\\_Form\\_Task\\_Force/BestPractices150608.pdf](http://www.musiclibraryassoc.org/resource/resmgr/BCC_Genre_Form_Task_Force/BestPractices150608.pdf)
- Term and Code List for RDA Content Types
  - <http://www.loc.gov/standards/valuelist/rdacontent.html>
- Library of Congress RDA Record Examples for Musical Sound Recordings
  - [http://www.loc.gov/catworkshop/RDA%20training%20materials/SCT%20RDA%20Records%20TG/Records/13\\_Musical%20Sound%20Recordings\\_Final.docx](http://www.loc.gov/catworkshop/RDA%20training%20materials/SCT%20RDA%20Records%20TG/Records/13_Musical%20Sound%20Recordings_Final.docx)