Cataloging Scores in RDA

Music in Libraries: Just the Basics Preconference Workshop

2019 SEMLA Meeting

University of Mississippi

Thursday, October 10, 2019

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Tentative Agenda

- 10:00am – 10:30am   Introduction and overview

- 10:30am – 11:30am   Cataloging a score

- 11:30am – 11:45am   BREAK

- 11:45am – 12:15pm   Access Points

- 12:15pm – 1:00pm   Practice

RDA, MARC, & Scores

Introduction and Overview

DISCLAIMER!

- BIG CHANGES ARE COMING TO RDA!

- Based on IFLA-LRM
  - A whammy to WEMI

- Toolkit as a "data dictionary"
  - No ordered rules or chapters
  - Broad guidelines without

- Application profiles are the future

Today we're focusing on current RDA and on using the best tools for the job.

What do we know?

- RDA
  - RDA vs. AACR2
- FRBR
  - Relation to RDA
  - IFLA-LRM (?)
- Cataloging
  - Terminology
  - MARC encoding
- Music
  - Terminology
  - Types of printed music
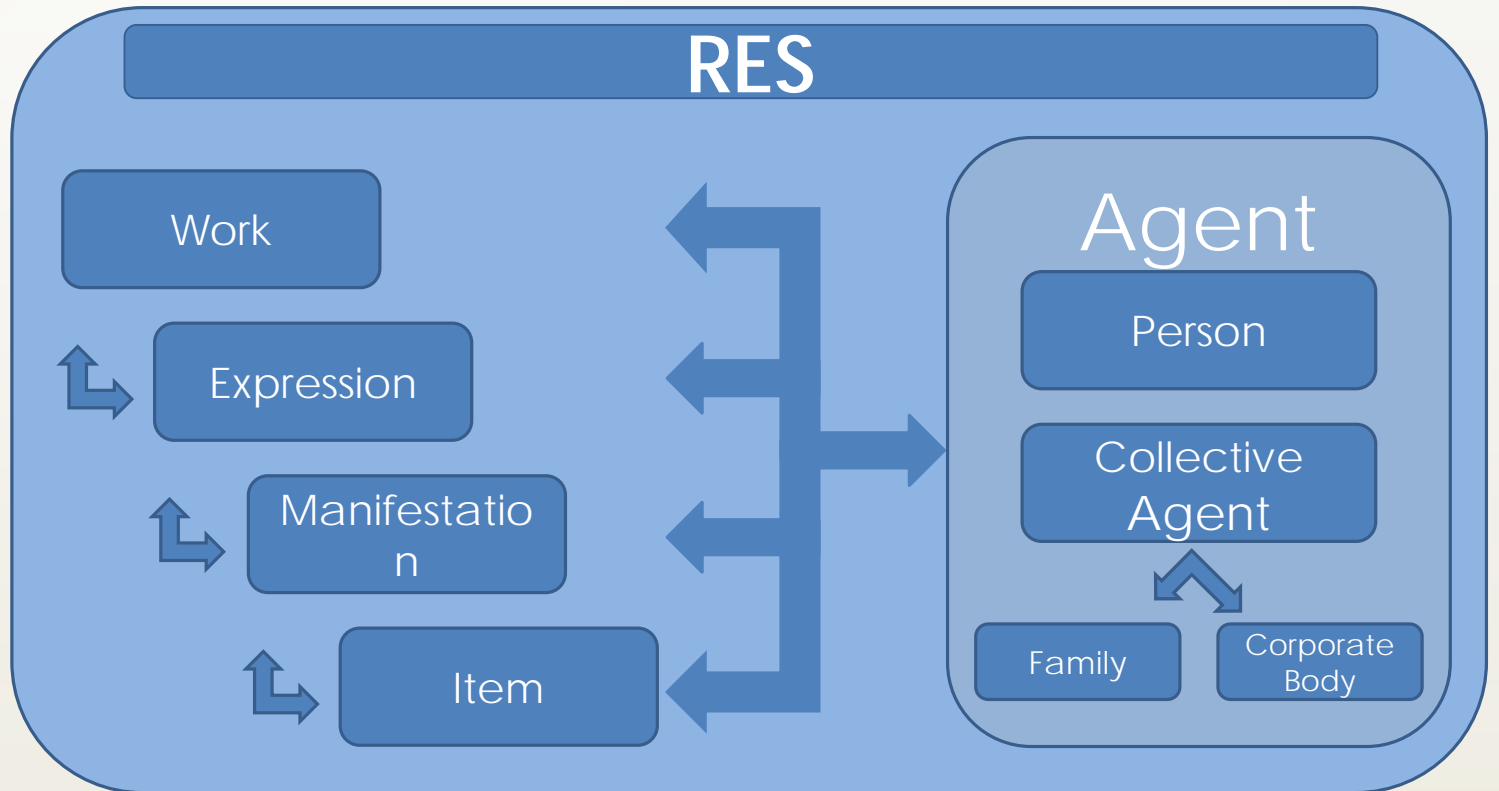
Printed Music

- Score
  - Miniature/ study score
  - Piano reduction/ Vocal score
  - Piano score
- Parts
- Sheet music
- Lead sheet
- Tablature
- Manuscript

* RDA: "Score" now includes solo music!

New or Used? (When to Input a New Record)

Create New Record

- Significant difference(s) in
  - Language of cataloging
  - Title and/or responsibility
  - Edition/musical presentation
  - Publishing info
  - Physical description
  - Series statement or numbering

- Presence or absence of
  - Significant accompanying material

Reuse/Revise Existing Record

- Difference(s) in
  - Copyright date (if same as pub. Date)
  - # pages (if < 3 and total > 10)

- Presence or absence of
  - 1xx field
  - "First edition" or similar
  - Preliminary paging
  - Series information
  - Copyright date
  - 33x fields

New or Used? (When to Input a New Record)

- The previous slide is not exhaustive
  - See OCLC's When to Input a New Record: https://www.oclc.org/bibformats/en/input.html

- Presence of/ absence of/ difference in any one area ≠ a new record!
  - Compare all descriptive fields
  - Compare fixed-field elements such as form and date(s)

- Use cataloger's judgment
  - When in doubt, use existing record (revise locally if necessary)

Cataloging Tips & Guidelines

Core is the floor

- All descriptions *must have the core elements*
  - If they are "applicable and easily ascertained"

- "Core if" elements are required…
  - … if some Core information isn't available
  - … if needed to differentiate or identify

- LC-PCC & MLA BP have additional "core" elements

Cataloging Tips & Guidelines

Transcribe vs. Record

Transcribe

- Take what you see and accept what you get
  - Transcribe inaccuracies (use notes for corrections)
- Core elements usually transcribed

Record

- Info doesn't need to be in same format as on source
- Use catalogers' judgement/BPs/local policies

BUT!

Cataloging Tips & Guidelines

Transcribe vs. Record

- Exceptions
  - Capitalization, punctuation, symbols – RDA 1.7 and Appendix A
  - When in doubt, write it out!
    - Fewer abbreviations – but still using in/cm, op. no. BWV, etc.
    - Copyright/Phonogram – use symbols © and ℗ or write out
  - Non-Latin scripts
    - MLA BP – "If feasible… transcribe both the original script and a transliterated form…. Otherwise, transcribe only the transliterated form."
- Refer to MLA Best Practices (MLA BP)
  - Mostly align with LC-PCC PS

Describing a Score

Transcribing, Recording, Encoding

Core

Core If

MLA Core

MLA Core If

MLA Rec.

LC/PCC Core

Title Proper – RDA 2.3.2

- **245** $a

- Preferred source(s) of information – RDA 2.2.2.2

1. Title page	5. Colophon
2. Cover	6. Other source in resource
3. Caption	7. Other source(s) outside resource
4. Masthead	

Reversed from AACR2

- "Transcribe as it appears on the source of information" – RDA 2.3.1.4
  - Even mistakes! (correct in a note or as a variant title)

- MLA BP – add a note on source of Title Proper if not title page

Title Proper

245 10 $a Shepherd's song

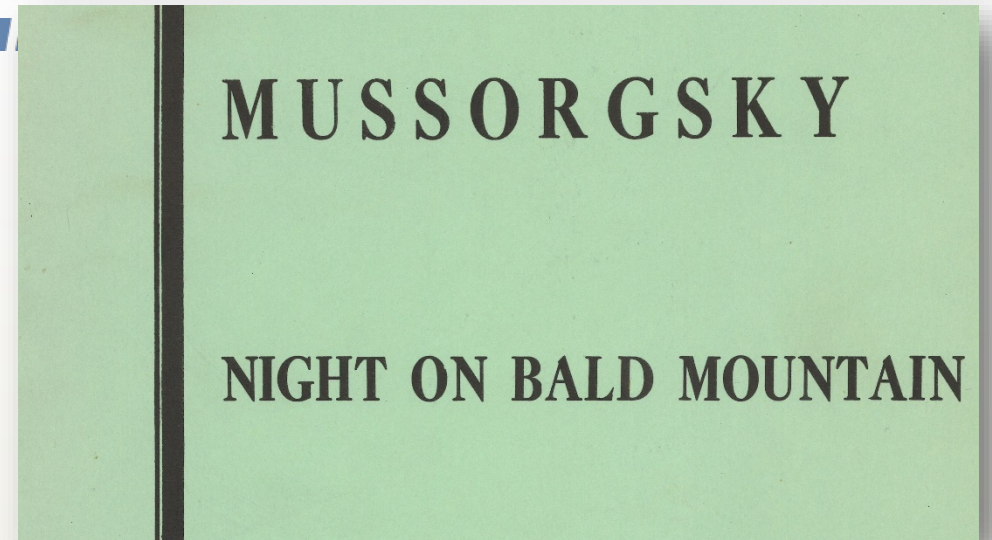# Cover Title

- RDA 2.2.2.2 – If there is no title page, prefer cover over caption

Cover
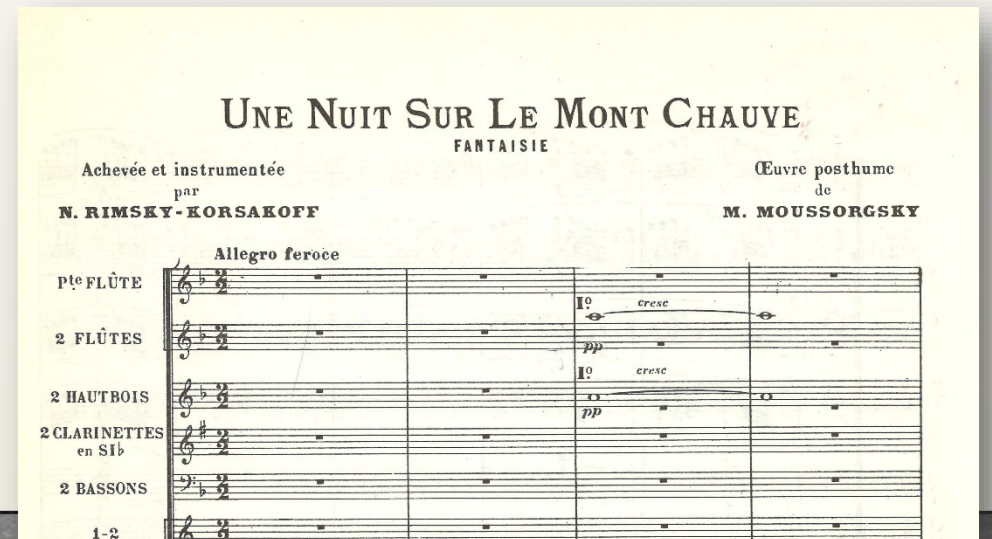
245 10 $a Night on Bald Mountain

. . .

500 _ _ $a Title from cover.

Caption

List Title

- MLA BP for RDA 2.2.2.2
  - If only a list of titles, use cataloger's judgement to decide whether or not to use as source of title

245 10 $a Exercices journaliers, d'après Terschak

…

500 _ _ $a List title.
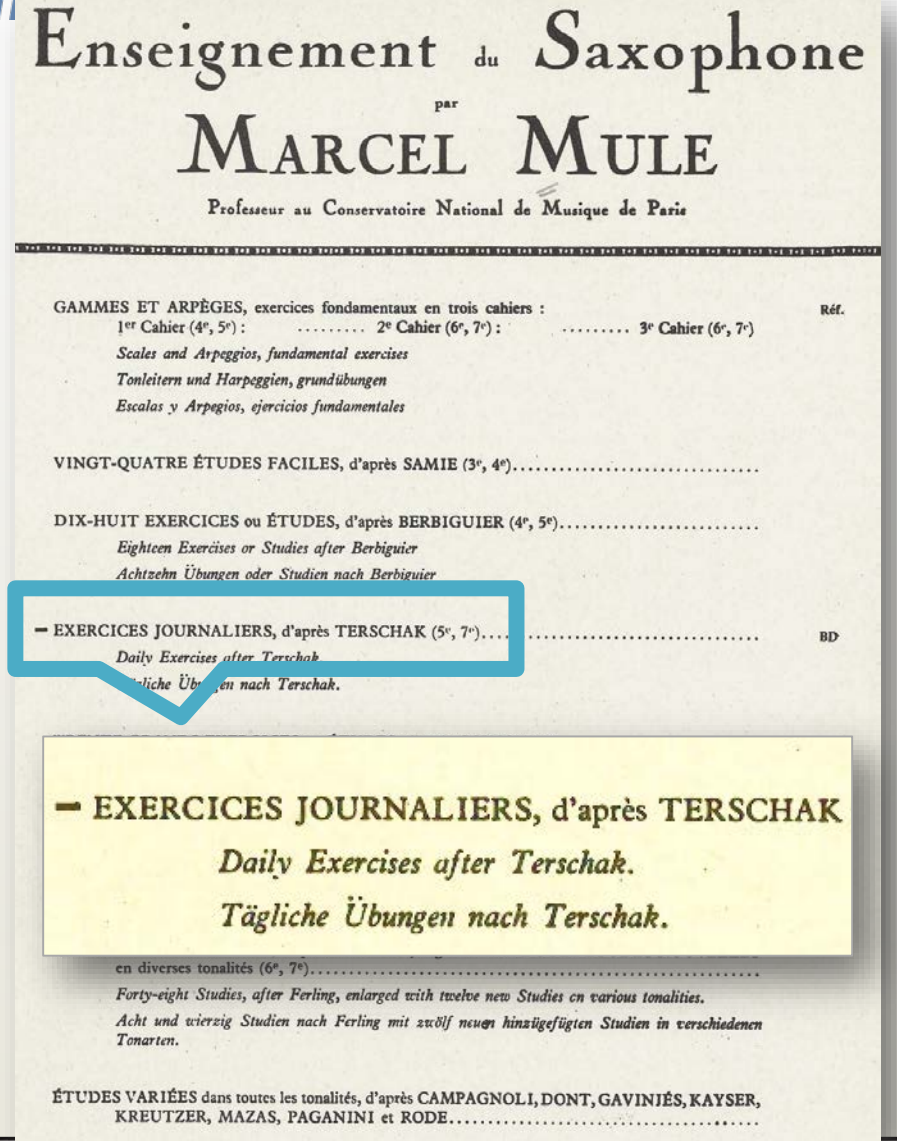
Title Proper – Parts

- RDA 2.2.2.4
  - If no title page for whole resource, "use… the first applicable source with a formally-presented collective title."

245 10 $a Epilog

…

500 _ _ $a Title from cover of violin 1 part.

Wolfgang Rihm

Epilog
für Streichquintett (2012/2013)

UE 36 055a   1. Violine

Universal Edition

Other Title Information – RDA 2.3.4

- "… appears in conjunction with, and is subordinate to, the title proper of a resource." — RDA 2.3.4.1

- MLA BP
  - "Routinely transcribe" if on same source as title proper…
  - "… give subtitles, alternative titles, etc. appearing on other sources… if deemed useful for identification or access… encode such subtitles as variant titles."

- **245** $b (separated from $a with " : ")

BUT!

Other Title Information – "Generic" Title

- RDA 2.3.2.8.1
  - "Generic" title - treat MoP, key, date, and/or number as part of title proper
  - Any remaining "other title information" still goes in $b, separated with " : "

Ludwig van Beethoven

_____

Klaviersonate Nr. 12 As-dur
Opus 26 (Trauermarsch)

_____

Piano Sonata no. 12 in A♭ major
op. 26 (Funeral March)

Herausgegeben von / Edited by
Norbert Gertsch · Murray Perahia

Fingersatz von / Fingering by
Murray Perahia

245 10 $a Klaviersonate Nr. 12 As-dur Opus 26 : $b (Trauermarsch)

Other Title Information – Distinctive Title

- "… in all other cases, treat statements of medium of performance, key, date of composition, and/or number as other title information"

- In $b, separate with " : "

245 10 $a Shepherd's song : $b for unaccompanied mixed choir (SSAATTBB).

Parallel Title Proper & Other Title Info – RDA 2.3.3, 2.3.5

- **245** **$b** (separate from original language with " = ")

- MLA BP – give all "if feasible"
  - Also encode parallel titles as variant titles

245 10 $a Klaviersonate Nr. 12 As-dur Opus 26 : $b (Trauermarsch) = Piano sonata no. 12 in A♭ major op. 26 (Funeral march)

Ludwig van Beethoven

Klaviersonate Nr. 12 As-dur
Opus 26 (Trauermarsch)

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Murray Perahia

Variant Title(s) – RDA 2.3.6

- "A title associated with a resource that differs from a title recorded as a title proper…"
  - Part of or parallel title, corrections, spelling out abbreviations/numbers, etc.
- **246** – for other title information related to work as a whole
- **740** – for titles for components of aggregate works (anthologies, compilations)
- Take from any source
  - Make a note on the source if considered important for identification or access, either in **500** or in **246 1_ $i**.

Variant Title

245 10 $a Klaviersonate Nr. 12 As-dur Opus 26 :
$b (Trauermarsch) = Piano sonata no. 12 in A♭ major
op. 26 (Funeral march)

246 30 $a Trauermarsch

246 31 $a Piano sonata no. 12 in A♭ major op. 26
(Funeral march)

246 30 $a Funeral march

Ludwig van Beethoven

Klaviersonate Nr. 12 As-dur
Opus 26 (Trauermarsch)

Piano Sonata no. 12 in A♭ major
op. 26 (Funeral March)

Herausgegeben von / Edited by
Norbert Gertsch · Murray Perahia
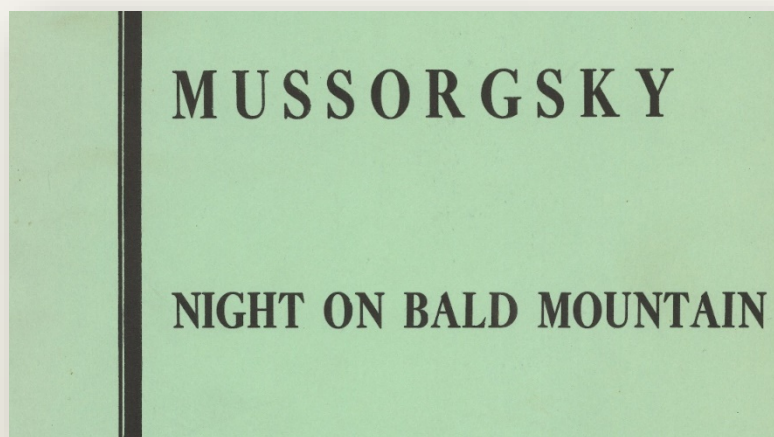
Fingersatz von / Fingering by
Murray Perahia

Variant Title – different source than title
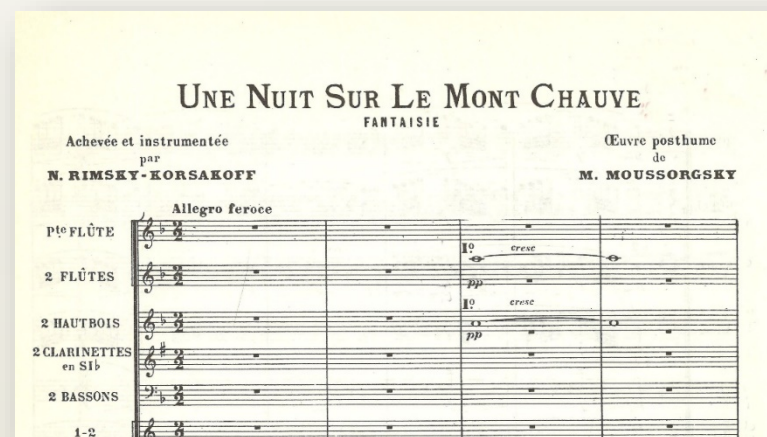
245 10 $a Night on Bald Mountain

246 16 $a Nuit sur le mont chauve

OR

246 1_ $i Caption title: $a Nuit sur le mont chauve

Cover

Caption

Statement of Responsibility – RDA 2.4.2 Core
Parallel Statement of Responsibility – RDA 2.4.3 MLA Rec.

- **245 $c**

- Transcribe all "if feasible" (MLA BP)
  - In "order that makes most sense" (follow RDA 2.4.1.6)

- SoR – Take from same source as Title Proper if possible, otherwise in order of preferred sources of information

- Parallel SoR - Take from same source as Parallel Title Proper, otherwise from same source as Title Proper.
  - *Repeat names if intended to be read more than once* (RDA 1.7.7, Supplements to MLA BP version 1.7, p. 21)

Statement/ Parallel Statement of Responsibility

245 10 $a Klaviersonate Nr. 12 As-dur Opus 26 :
$b (Trauermarsch) = Piano sonata no. 12 in A♭ major
op. 26 (Funeral march) / $c Ludwig van Beethoven ;
herausgegeben von Norbert Gertsch, Murray Perahia ;
Fingersatz von Murray Perahia = edited by Norbert
Gertsch, Murray Perahia ; fingering by Murray Perahia.

Ludwig van Beethoven

Klaviersonate Nr. 12 As-dur
Opus 26 (Trauermarsch)

Piano Sonata no. 12 in A♭ major
op. 26 (Funeral March)

Herausgegeben von / Edited by
Norbert Gertsch · Murray Perahia

Fingersatz von / Fingering by
Murray Perahia

Herausgegeben von / Edited by
Norbert Gertsch · Murray Perahia

Fingersatz von / Fingering by
Murray Perahia

Edition Statement – RDA 2.5

- **250**

- Can include
  - Designation of named revision of edition
  - Statement of responsibility for edition or named revision
  - Parallels for any/all of the above

- MLA BP – transcribe all of the above "if feasible"
  - Everything related to single designation of edition in **250** $b
  - Different designations and related info in separate **250**s

Edition Statement – what is it?

- The word "edition" or its equivalent, or a word indicating a new issue or update.
  - **BUT!** "Urtext" may not be a designation of edition; check LCNAF/use cataloger's judgement
    - When in doubt, do not treat as a designation of edition.

- A statement indicating a
  - difference in content/language/audience/etc.
  - particular format or physical presentation
  - *particular voice range*
  - *particular format of notated music*

"Musical Presentation Statement" (AACR2)

Edition Statement

- Voice range – treat as edition unless grammatically linked to title or other title information.

- Format of Notated Music – "Score," "Parts," "Study score"
  - Refer to RDA 7.20.1.3 for list of terms
  - RDA 2.5.1.5 and MLA BP – only treat as designation of edition if it refers to the resource as a whole!

- Some formats are also arrangements; when in doubt (and/or if arranger is listed), treat as an additional Statement of Responsibility.

Format of Notated Music

- As designation of edition (w/ parallel)

245 10 $a İstanbul Senfonisi = $b Istanbul symphony (Symphony no. 1) / $c Fazıl Say.

250 _ _ $a Study score = $b Studienpartitur.

- In statement of responsibility

245 10 $a Alexander Newski : $b Kantate für Mezzosopran, Chor und Orchester / $c Sergej Prokofjew… Klavierauszug von Roland Erben.

Study Score
Studienpartitur
ED 22705

SERGEJ PROKOFJEW

ALEXANDER NEWSKI

Kantate für Mezzosopran
Chor und Orchester

Klavierauszug von
Roland Erben

Publication, etc. statement(s)–RDA 2.7-2.11

- **264**
  - 264 _**0**   Production statement
  - 264 _**1**   Publication statement
  - 264 _**2**   Distribution statement
  - 264 _**3**   Manufacture statement
  - 264 _**4**   Copyright/phonogram date

Publication Statement – RDA 2.8

- **264 _1**

- $a Place of Publication : $b Publisher's Name, $c Date of Publication

- Transcribe
  - For multiple places/publishers, only first is required
  - If recording all, pair places with publishers
  - MLA BP – transcribe all publisher names on source of information
    - If feasible, transcribe all names appearing anywhere in resource

- If info inferred or taken from outside resource, enclose in brackets

Place of Publication and Publisher

- Include larger jurisdiction(s) (e.g. city, state, country) if present
  - If not present but needed for identification or differentiation, supply in brackets
- [Place of publication not identified]?   NO!
  - LC-PCC – If no place given, supply probable place in brackets
  - If uncertain, include question mark
- Don't know which is the publisher/distributor/etc.? Treat all as publisher
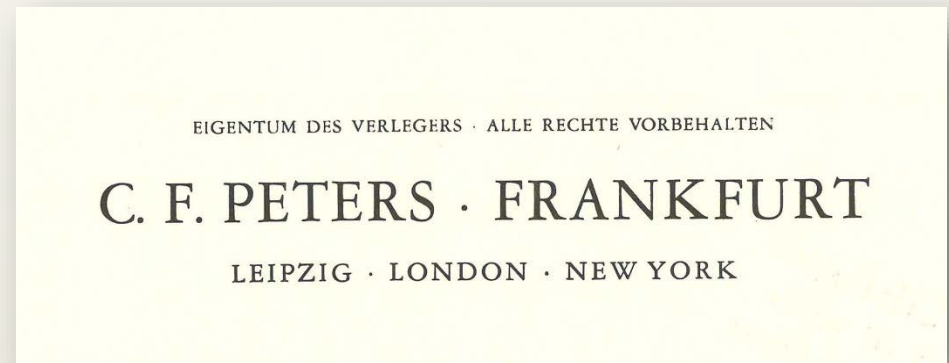- If publisher isn't clearly stated, infer (usually from copyright holder)

Place of Publication and Publisher

264 _1 $a Frankfurt : $b C.F. Peters

OR

264 _1 $a Frankfurt ; $a Leipzig ; $a London ; $a New York : $b C.F. Peters

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

C. F. PETERS · FRANKFURT
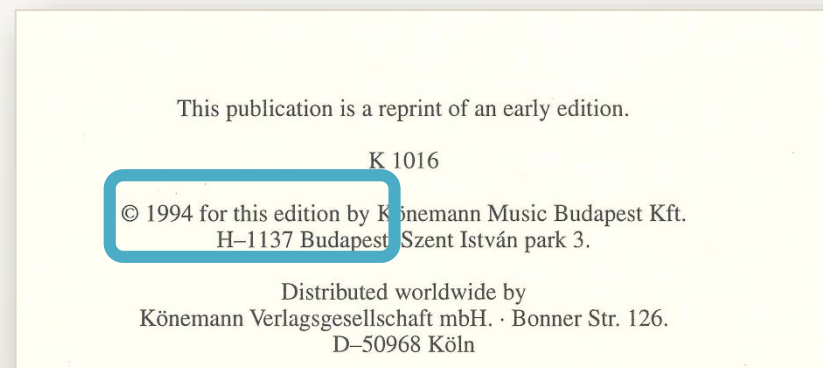
LEIPZIG · LONDON · NEW YORK

Publication Statement – Date of Publication Copyright Date   MLA Core

- Record dates in form used by cataloging agency
  - Resource: MMVII
  - Bibliographic record: 2007

- Publication Date – **264_1** $c

- Copyright - **264 _4** $c
  - Precede by © or write out "copyright"
  - If there are multiple copyright dates, record only the latest date
    - If deemed useful, record other dates in a note

Publication and Copyright Dates

- Publication date inferred from copyright

This publication is a reprint of an early edition.

K 1016

© 1994 for this edition by Könemann Music Budapest Kft.
H–1137 Budapest, Szent István park 3.

Distributed worldwide by
Könemann Verlagsgesellschaft mbH. · Bonner Str. 126.
D–50968 Köln

Back of last page

264 _1 $a Budapest : $b Könemann Music, $c [1994]

264 _4 $c ©1994

Extent – RDA 3.4

- **300** $a

- RDA 3.4.3 – "Extent of Notated Music"
  - Terms for format of notated music found at RDA 7.20.1.3

- MLA BP – record accompanying material in one of two ways
  - in the same **300** $a after "+"
  - a separate **300** (repeatable field)

- 1 score & 1 part = record number of pages for both

- Multiple parts = do not record pages numbers unless all bound within a single physical unit (or needed for identification or access)

Extent

300 _ _ $a 1 score (vii, 25 pages)

Ludwig van Beethoven

Klaviersonate Nr. 12 As-dur
Opus 26 (Trauermarsch)

Extent

300 _ _ $a 1 score (27 pages) + 1 part (9 pages)
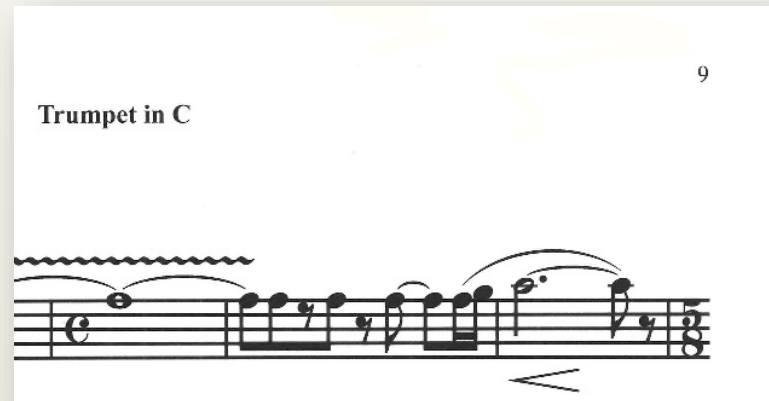
OR

300 _ _ $a 1 score (27 pages)

300 _ _ $a 1 part (9 pages)

Adolphus Hailstork

Concertino
for Trumpet in C and Piano

27

Trumpet in C

9

Part

Score

Extent

300 _ _ $a 1 score (12 pages) + 3 parts

OR

300 _ _ $a 1 score (12 pages)

300 _ _ $a 3 parts

Score

Parts

Dimensions – RDA 3.5

- **300** $c (separate from previous subfields with " ; ")

- RDA 3.5.1.3 – Record in centimeters; round up

- Do not put a period after "cm" unless there is a **490** field (according to ISBD punctuation)

300 _ _ $a 1 score (vii, 25 pages) ; $c 31 cm

Ludwig van Beethoven

Klaviersonate Nr. 12 As-dur
Opus 26 (Trauermarsch)

Dimensions – Carriers of Different Sizes

- RDA 3.5.1.6 Alternative/Exception and MLA BP
  - If carriers are different sizes, record dimensions of each carrier, either in separate **300** $a and $c, or in separate **300** fields

300 _ _ $a 1 score (20 pages) ; $c 28 x 34 cm + $a 2 parts ; $c 34 cm

OR

300 _ _ $a 1 score (20 pages) ; $c 28 x 34 cm

300 _ _ $a 2 parts ; 34 cm
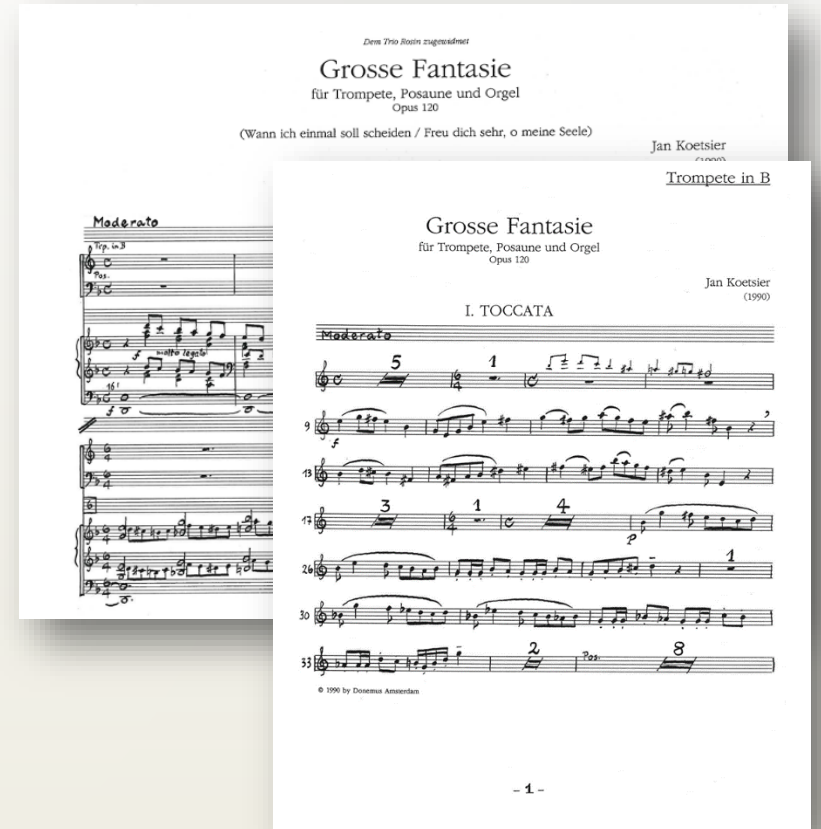
Illustrative Content – RDA 7.15

- **300** $b (separate from $a with " : ")

- List of terms – RDA 7.15.1.3 (can record singular or plural, as applicable)
  - Not a closed list – if none of them work, "use another concise term or terms to indicate the type of an illustrative content."

- MLA BP – Core if the resource is for children, otherwise record if useful for identification or selection

Illustrative Content

300 _ _ $a 1 score (vii, 25 pages) : $b facsimile ; $c 31 cm

Ludwig van Beethoven

Klaviersonate Nr. 12 As-dur
Opus 26 (Trauermarsch)

Facsimile of manuscript on page vi

Duration – RDA 7.22

- **306**

- LC-PCC PS – Core element for LC for notated music

- MLA BP – encode in **306** **$a** and record in a note
  - Format: hhmmss

306 _ _ $a 001100

500 _ _ $a Duration: approximately 11 min.

Content Type – RDA 6.9 Core
Media Type – RDA 3.2 MLA Core
Carrier Type – RDA 3.3 Core

- **336** $a content type $b content type code $2 rdacontent

- **337** $a media type $b media type code $2 rdamedia

- **338** $a carrier type $b carrier type code $2 rdacarrier

- Carrier types for printed music
  - "Volume" – more than one page or 2+ folded sheets
  - "Sheet" - 1 or more unfolded leaves

Content, Media, Carrier Type

336 _ _ $a notated music $2 rdacontent

337 _ _ $a unmediated $2 rdamedia

338 _ _ $a volume $2 rdacarrier

OR

336 _ _ $a notated music $b ntm $2 rdacontent

337 _ _ $a unmediated $b n $2 rdamedia

338 _ _ $a volume $b nc $2 rdacarrier

Ludwig van Beethoven

Klaviersonate Nr. 12 As-dur
Opus 26 (Trauermarsch)

Medium of Performance – RDA 6.15

- **382** (see also **048**)
  - See https://www.oclc.org/bibformats/en/3xx/382.html for indicators/subfields
  - **$2** lcmpt
- Core if needed to differentiate
- Record the Medium of Performance related to the item in hand
- Library of Congress Medium of Performance Thesaurus (LCMPT)
  - http://www.loc.gov/aba/publications/FreeLCMPT/freelcmpt.html
- MLA BP
  - If part of access point, "routinely also record… in a **382** field"
  - Otherwise, record if "readily ascertainable"

Format of Notated Music – RDA 7.20
Form of Work – RDA 6.3

- **348** – Format of Notated Music (see also **008/20**, **008/21**)

  MLA Core

- **380** – Form of Work (see also **008/18-19**, **047**)

  Core If

- Format of Notated Music – MLA BP "Routinely record"
  - Use terms from LCFNM: http://www.rdaregistry.info/termList/formatNoteMus/

- Form of Work – Core if needed to differentiate
  - Form or genre of the work
  - MLA BP – "If giving… as a component of an access point…, routinely also record…." Otherwise record if "readily ascertainable."
  - Use terms from LCGFT: http://id.loc.gov/authorities/genreForms.html

Numeric Designation – RDA 6.16
Key – RDA 6.17

- **383** – Numeric Designation of Musical Work

- **384** – Key

- Core if needed to differentiate or for works w/ generic titles
  - MLA BP – "If giving [either] as a component of an access point, routinely also record…." Otherwise record if "readily ascertainable."

- Numeric Designation – for thematic index numbers, see https://www.musiclibraryassoc.org/BlankCustom.asp?page=cmc_thematic_indexes

- Key – use ♯ and ♭ instead of writing out "sharp" and "flat"

Format of Notated Music, Form of Work, Medium of Performance, Numeric Designation, Key

- 348 _ _ $a score $2 rdafnm
- 380 _ _ $a Sonatas $2 lcgft
- 382 01 $a piano $n 1 $s 1 $2 lcmpt
- 383 _ _ $a no. 12 $b op. 26
- 384 0 _ $a A♭ major

Ludwig van Beethoven

Klaviersonate Nr. 12 As-dur
Opus 26 (Trauermarsch)

*Note: 380-384 typically appear in authority records for works/expressions.
Any/all of these can also appear in an access point.

Series Statement – RDA 2.12

- Is it a series?
  - Refer to LCNAF to see if phrase has been established as a series; if not
    - If phrase includes publisher (including sub-imprint, subsidiary, division) do not treat as series
    - If phrase is a genre word appearing only on the cover or container, do not treat as series
    - If phrase is an unnumbered subdivision of a publisher's listings, do not treat as series
  - If not a series, quote in a note or just leave out

Title Proper/Parallel Title Proper of Series

- **490** $a (repeat $a following " = " for parallel series titles)

- Transcribe, following same guidelines as for the resource title(s)
  - If the title appears in different forms or languages, select the most comprehensive form in the language of the cataloging agency

- MLA BP – "If feasible, transcribe all parallel titles proper of series."
  - If in a non-Latin script, record transliterated title (and original script if possible).

- Preferred sources of information
  - Title Proper – the series title page or another source within manifestation
  - Parallel – can be taken from any source within manifestation

Series Statement with Parallels

490 1_ $a Musik unserer Zeit = $a Music of our time = $a Musique de notre temps = $a Gendai no ongaku.

Language of Content – RDA 7.12
Form of Musical Notation – RDA 7.13.3

- **546**
  - **$a** – Language of content (primary text and any additional texts)
  - **$b** – Form of notation/details of form of notation

- Record language and form of musical notation in separate **546** fields
  - Multiple forms of notation – same **546**, separate **$b**

- Form of musical notation
  - "Characters or symbols used to express the musical content of an expression."
  - List of terms at 7.13.3.3 – not closed
    - If none of the terms is sufficient, "record details of form of musical notation"
    - MLA BP examples – details of form of musical notation also in **546 $b**

Language of Content
Form of Musical Notation

546 _ _ $a Russian words

546 _ _ $b Staff notation

546 _ _ $b Staff notation; $b Tablature

Form of Musical Notation
Details of Form of Musical Notation

546 _ _ $b Staff notation ; $b Chord symbols ; $b Guitar chord diagrams

Subject Headings, Genres, Forms

- Subject Headings
  - **650** (most common)
    - 2nd delimiter – **0** = Library of Congress Subject Headings (LCSH)
  - RDA hasn't yet included guidelines on subjects
  - OCLC – Required if applicable
    - PCC requires at least one subject heading

- Genres/Forms
  - **655 _7** (see also **008/18-19**, **047**, **380**)
    - Use terms from LCGFT: http://id.loc.gov/authorities/genreForms.html
    - **$2** lcgft
  - With Medium of Performance (**382**), is intended to replace use of LCSH to describe what music content is, instead of what it is about

Subject Headings, Genres, Forms:
Putting it Together

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

650 _0 $a Sonatas (Piano)

655 _7 $a Sonatas $2 lcgft

655 _7 $a Scores $2 lcgft

Ludwig van Beethoven

Klaviersonate Nr. 12 As-dur
Opus 26 (Trauermarsch)

Coded and Numeric Data

- Coded data for MARC, not necessarily RDA
  - Some also fulfill RDA requirements

- Fixed field – "fixed" length
  - MARC **Leader**
  - **00x** fields (also referred to as variable control fields)
  - Leader and 008 = top of bib record display in OCLC

- Number and code fields – "0xx" fields
  - Standard and other identifiers
  - Codes for use when Leader/008 isn't sufficient
  - Call numbers (not discussed today)

MARC: Fixed and Coded Fields for Scores

- **Leader** and **008**
  - Keep in mind: a "blank" is a code!

- If you choose the "score" workform in OCLC:

Type	c	ELvl	■	Srce	D	Audn		Ctrl		Lang	■■■
BLvl	m	Form		Comp	uu	AccM		MRec		Ctry	■■■
		Part		TrAr							
Desc	■	FMus	u	LTxt	n	DtSt	■	Dates	■■■■		

- You can leave these fields alone (for the most part)

MARC: Fixed and Coded Fields for Scores

- Mandatory

Type	c	ELvl	i	Srce	d	Audn		Ctrl		Lang	zxx
BLvl	m	Form		Comp	uu	AccM		MRec		Ctry	■■■
		Part		TrAr							
Desc	i	FMus	u	LTxt	n	DtSt	t	Dates	pub.	©	

MARC: Fixed and Coded Fields for Scores

- Required if applicable
- Optional

Type	c	ELvl	i	Srce	d	Audn		Ctrl		Lang	zxx
BLvl	m	Form		Comp	co	AccM	e	MRec		Ctry	msu
		Part	e	TrAr	b						
Desc	i	FMus	c	LTxt	n	DtSt	t	Dates	pub.	©	

MARC: Fixed and Coded Fields for Scores

04x Fields

Field	Indicators	MARC Element	Input Standard	Guidelines
040	_ _	Cataloging Source	Mandatory	$b = eng; $e = rda
041	0_ (no translation) 1_ (w/ translation)	Language Code	Required if applicable	Use if 008/35-37 (Lang) isn't sufficient (e.g. more than one language involved)

041 _ _ $g eng

500 _ _ Preface in English.

MARC: Fixed and Coded Fields for Scores

04x Fields

Field	Indicators	MARC Element	Input Standard	Guidelines
047	_ _	Form of Musical Composition	Required if applicable	Use if 008/18-19 (Comp) isn't sufficient (e.g. more than one form involved)
048	_ _	# Musical Instruments or Voices	Optional	See also 382 (Medium of Performance)

008/18-19 mu

047 _ _ $a nc $a po

Identifier for Manifestation – RDA 2.1

- **020** – ISBN
- **024**
  - **_1** – UPC (12 digits)
  - **_2** – ISMN (10 digits starting with "M" or 13 digits starting with 9790)
  - **_3** – EAN (13 digits)
- Numbers only or barcodes with numbers above or below
- MLA BP – "if feasible, record all standard identifiers present"
  - Don't include spaces, dashes, etc.
- ISMN – International Standard Music Number
  - 13-digit ISMN and EAN are identical.
- RDA requires label for identifier; in MARC, field tag is sufficient

Identifier for Manifestation: Publisher/Distributor Number

- **028**
  - **3_** – publisher number
  - **2_** – plate number (found on the bottom of every page)
  - **6_** – distributor number
  - **$a** – number
  - **$b** – source of number (usually publisher/distributor name)
  - Transcribe, except:
    - "If a number is preceded by an abbreviation, word, or phrase identifying a publisher, include… as part of the number" – RDA
    - Do not include labels such as "no."…"Ed. Nr." unless part of phrase identifying a publisher – MLA BP

Identifier for Manifestation

024 2_ $a 9790220121999*

024 3_ $a 9790220121999*

028 32 $a ED 12744 $b Schott

028 22 $a S&Co.8301 $b Schott

*Since the ISMN and EAN are identical, it's not necessary to enter both

Title Page

S&Co.8301

ISMN 979-0-2201-2199-9   ED 12744

9 790220 121999

Bottom of Pages
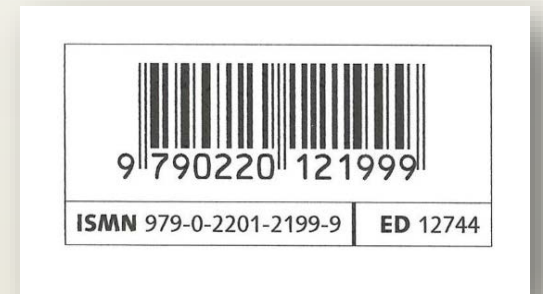
Back Cover

Mode of Issuance – RDA 2.13

- MLA BP – No single MARC field answers all three questions

- Combination of fixed fields:
  - Is it issued in one or more parts?
    - **008/21** (Part) (also in **300** – physical description)
  - How is it updated?
    - **Leader/07** (Bibliographic Level) – e.g. monograph/serial/integrating resource
  - Does it have a predetermined end?
    - **Leader/07**; **008/06** (DtSt) – type of date/publication status

Access Points

Identifying and Relating
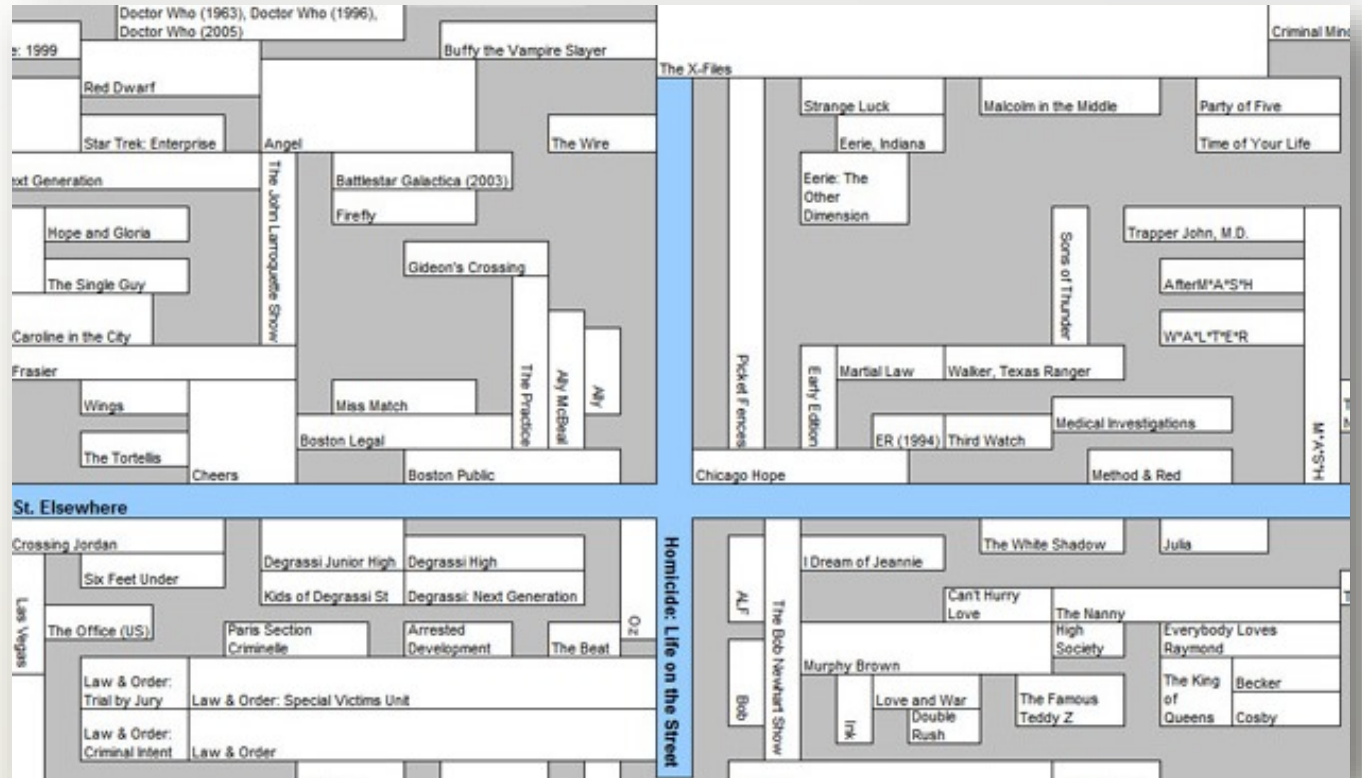
Graph of "The Tommy Westphall Universe"
by Keith Gow and Ash Crowe
https://thetommywestphall.wordpress.com

Authorized Access Point

- "A standardized access point representing an entity" – RDA Glossary
  - Recorded in an authority record

- The authorized access point (AAP) for a work =
  - The preferred name of the creator (aka the basis of the creator's AAP)
  - + the preferred title of the work
    + other identifying elements (if needed to distinguish from other works by same creator)
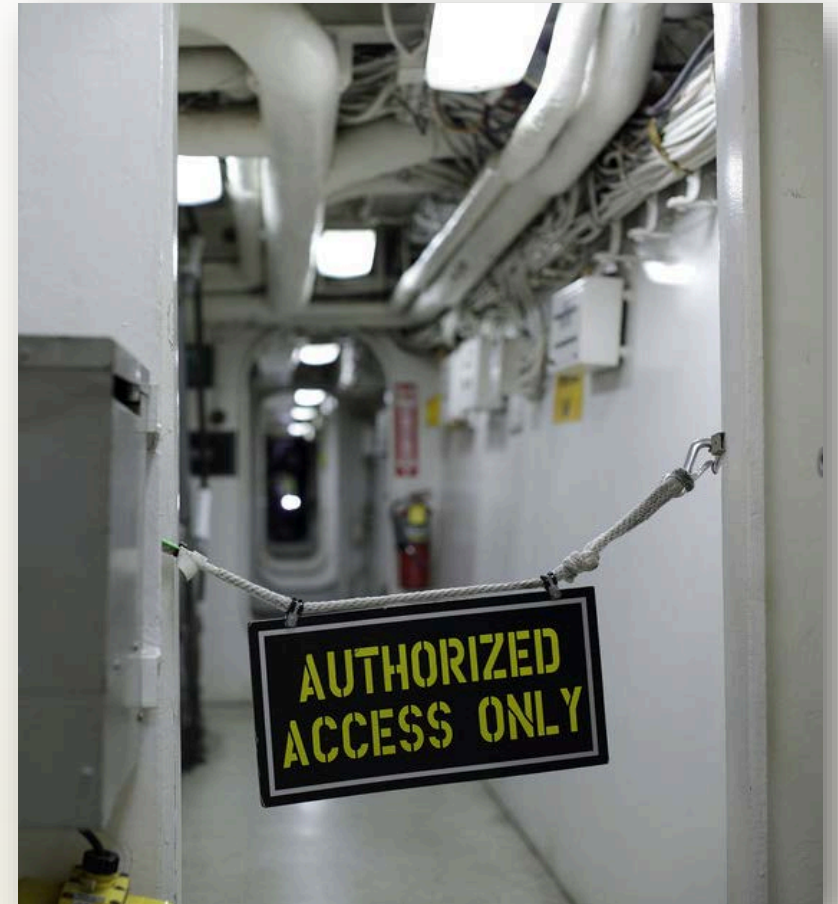
Creator – RDA 19.2

- **1xx**

- MLA BP – give access points for all creators "if feasible" (additional APs in **7xx**)

- In RDA, performers are not creators unless
  - They also created the work they're performing
  - They modified a work in a way that "substantially changes the nature or content" (think jazz!)

- Record the relationship between a creator and a work by adding a relationship designator in $e
  - Use terms in RDA Appendix I

Johannes Brahms
(https://commons.wikimedia.org)

Recording Creators

- Refer to LCNAF to see if the person already has an authorized access point
  - If not, typically use the name that appears on the manifestation, unless the person is more commonly known by another name
- Refer to RDA 9.2 for instructions on recording names
  - Usually Last Name, First Name
  - Add dates, etc. to differentiate

- 100 1_ $a Brahms, Johannes, $d 1833-1897, $e composer.

Additional Creators/Contributors – RDA 20

- **700** – Added Personal Name

- **710** – Added Corporate Name

- Use for additional creators as well as contributors

- Follow same steps as for creator to determine preferred name

- MLA BP – "If feasible, give separate access points for all creators… arrangers, solo performers, conductors, and performing ensembles.

- Record the relationship between additional creators/contributors and a work by adding a relationship designator in $e

Added Contributors

"South Pacific"
I'm Gonna Wash That Man Right Outa My Hair[3]
Words by
OSCAR HAMMERSTEIN 2nd
Music by
RICHARD RODGERS

245 10 $a I'm gonna wash that man right outa my hair / $c music by Richard Rodgers ; words by Oscar Hammerstein 2nd.

700 1_ $a Hammerstein, Oscar, $c II, $d 1895-1960, $e lyricist.

245 10 $a Shepherd's song : $b for unaccompanied mixed choir (SSAATTBB) / $c Steve Martland ; text by William Blake.

700 1_ $a Blake, William, $d 1757-1827, $e author.

Preferred Title – RDA 6.14

- **240** $a (if composer/creator in 100)

- **130** $a (if no composer/creator)

- **7xx** (related works/expressions; use for compilations)

- Record
  - For **130/240**, record preferred title for resource *as a whole*.
  - Typically use language by which work is commonly identified
  - Omit medium of performance, key, numbers (serial, opus, thematic index, cardinal, ordinal), and dates

- For arrangements, include " $o arranged" (following a " ; ") at end

Recording Preferred Title – Distinctive Title

- Distinctive title = Preferred title

- Initial articles usually omitted

- Not necessary to include in
  240 if same as **245** **$a**

240 10 $a Epilog.

Recording Preferred Title – "Generic" Title

- RDA 6.14.2.5.2 - if omissions give you only
  the "name of a type of composition"

  - Consult "Types of Composition for Use in Authorized
    Access Points for Music"
    https://www.musiclibraryassoc.org/mpage/cmc_accpointsrda

  - Record name of type of composition in singular
    form unless composer wrote more than one work
    of that type with the same preferred title

240 10 $a Sonatas.

Recording Preferred Title – Part of a Larger Work

- RDA 6.14.2.7
  - Combine preferred title for the work as a whole with preferred title for the part

- **240** $p (separate with ". ")
  - $a contains preferred title for larger work

240 10 $a Ring des Nibelungen. $p Rheingold.

Recording Preferred Title – Compilation

- RDA 6.14.2.8
  - Complete works? = "Works."
  - Works for one medium = "conventional collective title" for medium
  - Incomplete works/works for one medium? = "Selections" (in **$k**)
  - Access points for individual works in **7xx**

Ludwig van Beethoven

SIXTH AND SEVENTH SYMPHONIES

in Full Orchestral Score

240 10 $a Symphonies. $k Selections.

When Preferred Title isn't enough…

- RDA 6.28.1.9 – If preferred title is
  - only name for a type of work ("Generic" title)
  - same as another work by the same creator

- "Include one or more of the following elements" to the AAP:

Medium of Performance	$m
Numeric Designation	$n
Key	$r
Form of work	$k
Date of work	$f

- RDA – for medium of performance, write out all instruments with # of each in parentheses (even if standard combination)

"Generic" Title

Ludwig van Beethoven

_____

Klaviersonate Nr. 12 As-dur
Opus 26 (Trauermarsch)

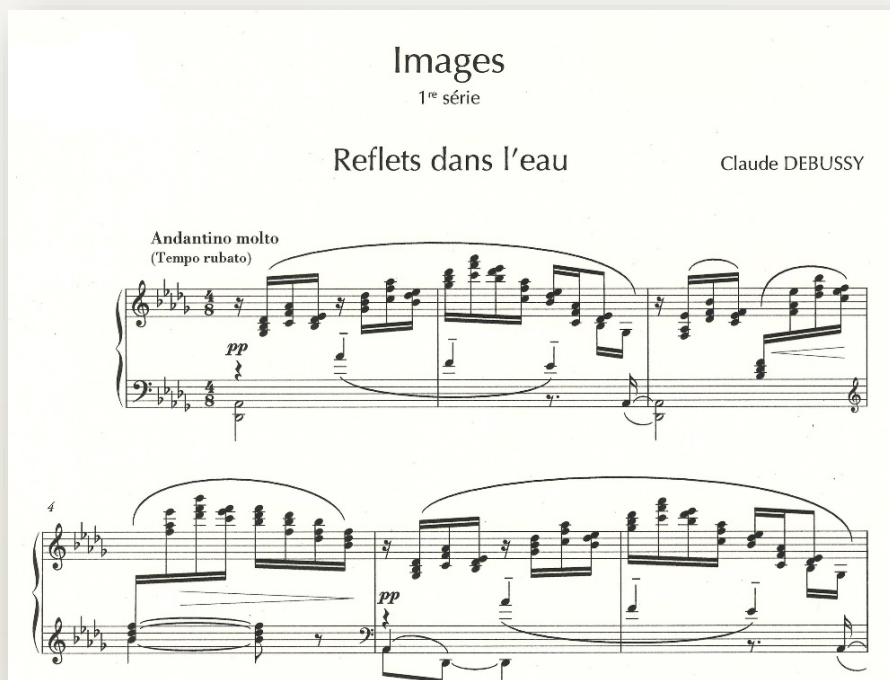240 10 $a Sonatas, $m piano, $n no. 12, op. 26, $r A♭ major.

Distinctive Title (conflict)

100 1 $a Debussy, Claude, $d 1862-1918, $e composer.
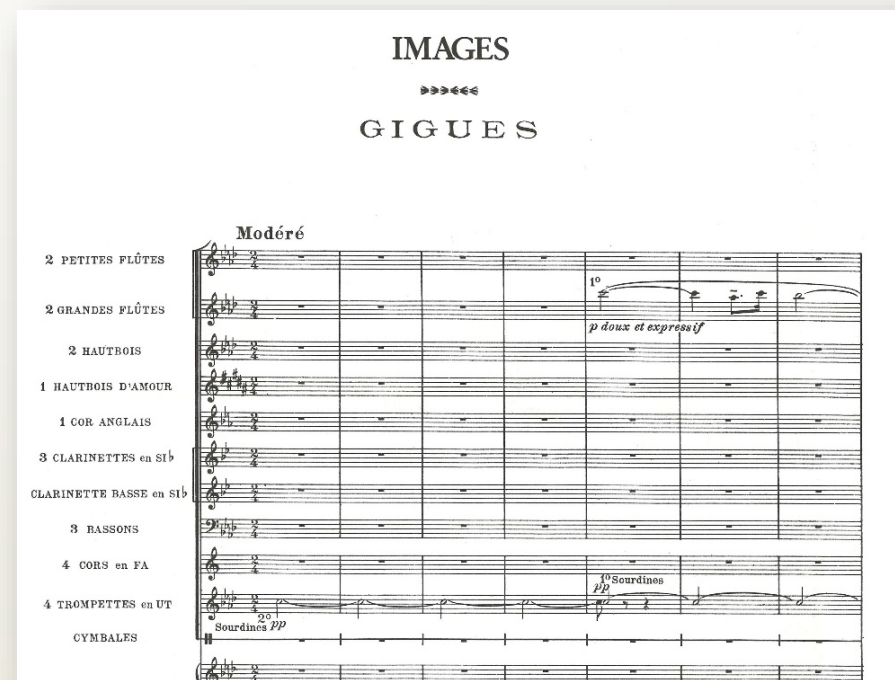
240 10 $a Images, $m piano.

240 10 $a Images, $m orchestra.

Related Works/Expressions – RDA 25-26

- MLA BP – "Give access points for all works/expressions contained in the resource if feasible."
  - **700 12** $a Preferred Name. $t Preferred Title.
- Also use to record relationship between resource and source text, revision, adaptation, etc.
  - **700 1_** $a Preferred Name. $t Preferred Title.
- Record the relationship between the resource and the related work/expression in $i
  - Use terms in RDA Appendix J
    - "Container of (work)," "Container of (expression)," "Based on (work)" etc.

Related Works/Expressions

Ludwig van Beethoven

SIXTH AND SEVENTH SYMPHONIES

in Full Orchestral Score

100 1_ $a Beethoven, Ludwig van, $d 1770-1827, $e composer.

240 10 $a Symphonies. $k Selections.

700 12 $i Container of (work): $a Beethoven, Ludwig van, $d 1770-1827. $t Symphonies, $n no. 6, op. 68, $r F major

700 12 $i Container of (work): $a Beethoven, Ludwig van, $d 1770-1827. $t Symphonies, $n no. 7, op. 92, $r A major

Creators and Preferred Titles: Challenges

- Arrangements vs. Adaptations – RDA 6.18.1.4 and RDA 6.28.1.5

- Libretti – RDA 19.2.1.3 examples
  - Score containing libretto = composer (musical composition is the "work")
    - Additional access point for related libretto
  - Libretto printed as separate work = librettist (text is the "work")
    - Additional access point for related musical composition

- Cadenzas – RDA 6.28.1.7
  - Composer of cadenza (+ preferred title for work)
    - Additional access point for related work

Arrangement vs. Adaptation

Arrangement = New Expression

- Change of MoP

- Simplification/modification w/ same MoP

- Excerpts/portion of work

- Popular music – considered an arrangement *only* if change from instrumental to vocal or vice versa

Adaptation = New Work

- Change of harmony/musical style

- Paraphrases or "in the style of"

- "Freely transcribed," "based on"

- Arrangement that incorporates new material

- "Substantial creative responsibility" (improvisation, etc.)

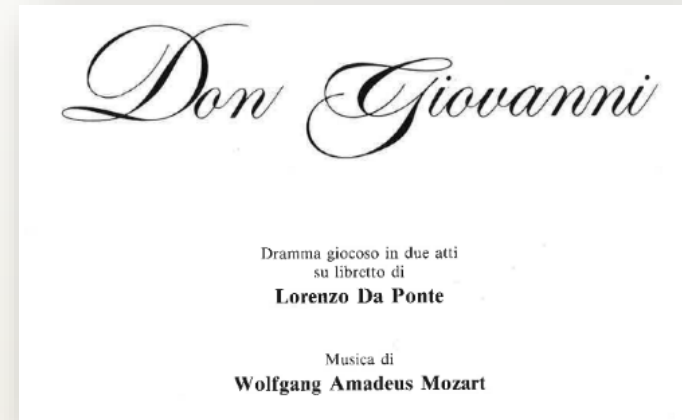If in doubt, treat as an arrangement!

Libretti

- Score w/ full libretto

100 1_ $a Mozart, Wolfgang Amadeus, $d 1756-1791, $e composer.

240 10 $a Don Giovanni.

700 1_ $i Libretto (work) : $a Da Ponte, Lorenzo, $d 1749-1838. $t Don Giovanni.

- Libretto separately published
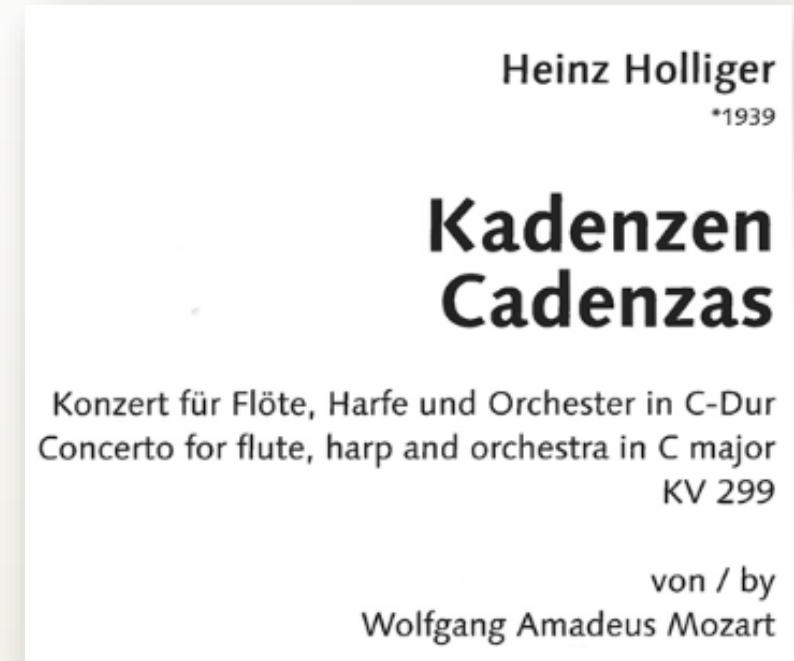

100 1_ $a Da Ponte, Lorenzo, $d 1749-1838, $e author.

240 10 $a Don Giovanni.

700 1_ $i Libretto for (work): $a Mozart, Wolfgang Amadeus, $d 1756-1791. $t Don Giovanni.

Cadenzas

100 1_ $a Holliger, Heinz, $e composer.

700 1_ $i Cadenza composed for (work): $a Mozart, Wolfgang Amadeus, $d 1756-1791. $t Concertos, $m flute, harp, orchestra, $n K. 299, $r C major.

Heinz Holliger
*1939

Kadenzen
Cadenzas

Konzert für Flöte, Harfe und Orchester in C-Dur
Concerto for flute, harp and orchestra in C major
KV 299

von / by
Wolfgang Amadeus Mozart

Contents Note – RDA 25?

- **505**
  - **505 0_** Basic (all in **$a**)
  - **505 00** Enhanced (**$t**, **$r**, etc.)
- RDA 25 – Related Works
  - Example of "Structured Description of the Related Work"
  - MLA BP and LC-PCC PS for 25.1 for further examples

Contents Note

505 0_ $a Hohe Liebe / Ludwig Uhland --
Seliger Tod / Ludwig Uhland -- O Lieb, so lang
du lieben kannst / Ferdinand Freiligrath.

OR

505 00 $t Hohe Liebe / $r Ludwig Uhland --
$t Seliger Tod / $r Ludwig Uhland -- $t O Lieb, so lang
du lieben kannst / $r Ferdinand Freiligrath.

Series Added Entry

- **8xx**
  - **800** – Composer/Author Name-Title Series
  - **830** – Title Series (typically from publisher, etc.)
- Used to "trace" a series
- LC-PCC – tracing a series is optional
- MLA BP examples for RDA 2.12 show **8xx** fields with **490** fields
- Use LCNAF to find AAPs for series

Series Added Entry

490 1_ $a Musik unserer Zeit = $a Music of our time = $a Musique de notre temps = $a Gendai no ongaku.

830 _0 $a Musik unserer Zeit.

Selected Tools and Resources

- RDA Toolkit: http://access.rdatoolkit.org/

- OCLC
  - Bib Formats & Standards: https://www.oclc.org/bibformats/en.html
  - Cataloging Defensively (Jay Weitz): https://www.oclc.org/en/events/cataloging-defensively.html

- LC and PCC
  - LC-PCC Policy Statements
  - BIBCO Standard Record (BSR) for Notated Music: https://www.loc.gov/aba/pcc/bibco/documents/BSR_NM_3Sept-2010.pdf
  - PCC RDA BIBCO Standard Record Metadata Application Profile: https://www.loc.gov/aba/pcc/bibco/documents/PCC-RDA-BSR.pdf
  - Linked Data Service: http://id.loc.gov/

Selected Tools and Resources

- MLA Cataloging and Metadata Committee: https://www.musiclibraryassoc.org/mpage/cmc
  - MLA Best Practices: https://www.musiclibraryassoc.org/mpage/cmc_mlabestpractices
  - Supplements to MLA BPs: http://cmc.blog.musiclibraryassoc.org/wp-content/uploads/sites/5/2019/01/Supp_RDA_Best_Practices_20170411.pdf
- Classification Web (for thesauri): https://classweb.org/
- Hardin, Jean. *Music Description and Access: Solving the Puzzle of Cataloging.* Music Library Association Technical Reports Series, vol. 34. Middleton, Wisconsin: A-R Editions, 2018.
- Institutional documentation
  - "Music Cataloging at Yale": https://web.library.yale.edu/cataloging/music

Questions?

Logins

- **RDA Toolkit** – http://access.rdatoolkit.org
  - Username: SEMLA
  - Password: rda2019
- **OCLC Connexion**