

RDA for Music Scores

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Today's workshop

- I will demonstrate how to catalog several scores, element by element
- **You** will try your hand at cataloging a score, element by element; Q&A
- **We** will examine a few issues in detail and show some examples; Q&A

Out of scope

- Creating authority records
- LC classification of music materials
- Medium of Performance terms for music
- Form/Genre headings for music
- Subject headings for music

Why RDA?

- Developed as a successor to AACR2

What RDA is... and what it isn't

RDA is a content standard

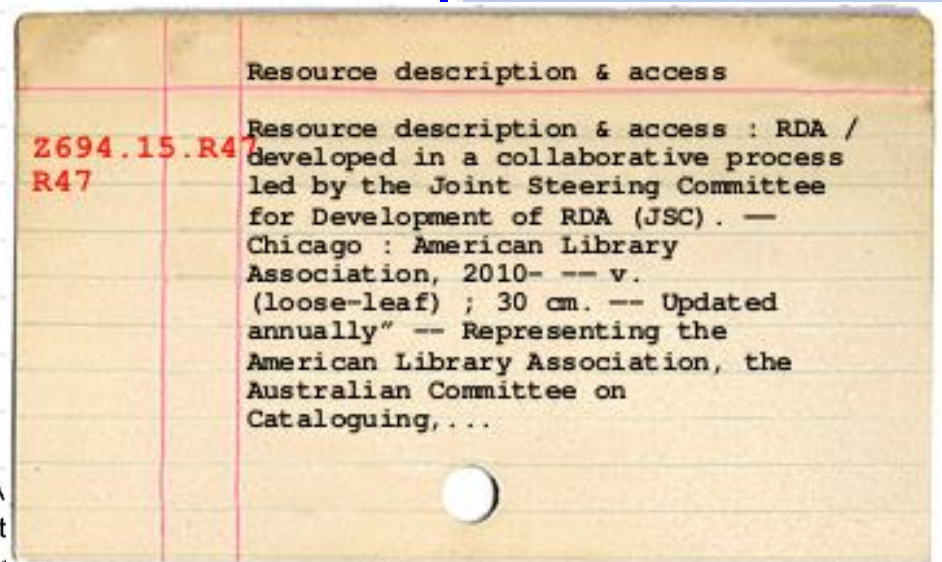
- what information to record
- ... *not* where to record
- ... *not* how to display

RDA instructions

- record individual data elements
- not create bibliographic / authority records

AACR2

049		CGUA
210	0	Resourc. descr. access
222	0	Resource description & access
245	0 0	Resource description & access : #b RDA / #c developed in a collaborative process led by the Joint Steering Committee for Development of RDA (JSC).
246	1	Resource description and access
246	1	RDA
246	1	RDA : #b resource description and access
246	1	RDA : #b resource description & access
260		Chicago : #b American Library Association, #c 2010-
300		v. (loose-leaf) ; #c 30 cm.
310		Updated annually
500		Includes index.
500		"Representing the American Library Association, the A Cataloguing, the British Library, the Canadian Committ Chartered Institute of Library and Information Professionals, the Library of Congress.
504		Includes bibliographical references and index.
520		Full text print version of RDA offers a snapshot that serves as an offline access point to RDA. Contains the content of RDA pulled from the RDA Toolkit database.
530		Also available online as part of the RDA toolkit.



Why RDA?

- Developed as a successor to AACR2
- Better compatible with linked-data technologies
- Could be used by communities outside of libraries

AACR2

Chapter 1 - General rules

Chapter 2 - Books, pamphlets, & printed sheets

Chapter 3 - Cartographic materials

Chapter 4 - Manuscripts

Chapter 5 - Music [i.e. scores]

Chapter 6 - Sound recordings

Chapter 7 - Motion pictures and videorecordings

...and so on...

RDA

- Not organized by format; all instructions together in single sequence
- Use whichever data elements apply to the format being cataloged

Why RDA?

- Developed as a successor to AACR2
- Better compatible with linked-data technologies
- Could be used by communities outside of libraries
- More format agnostic (but not entirely)
- Based on FRBR

RDA Toolkit : Organization

Organized into three general areas

- Attributes area -- Sections 1-4
- Relationships area -- Sections 5-10
- Appendices & Glossary

RDA Toolkit : Organization

- RDA

RDA Table of Contents

+ 0: Introduction

- Section 1: Recording Attributes of **Manifestation & Item**

+ 1: General Guidelines on Recording Attributes of Manifestations and Items

+ 2: Identifying Manifestations and Items

+ 3: Describing Carriers

+ 4: Providing Acquisition and Access Information

- Section 2: Recording Attributes of **Work & Expression**

+ 5: General Guidelines on Recording Attributes of Works and Expressions

+ 6: Identifying Works and Expressions

+ 7: Describing Content

- Section 3: Recording Attributes of **Person, Family, & Corporate Body**

+ 8: General Guidelines on Recording Attributes of Persons, Families, and Corporate Bodies

+ 9: Identifying Persons

+ 10: Identifying Families

+ 11: Identifying Corporate Bodies

- Section 4: Recording Attributes of **Concept, Object, Event & Place**

12: General Guidelines on Recording Attributes of Concepts, Objects, Events, and Places

13: Identifying Concepts

14: Identifying Objects

15: Identifying Events

+ 16: Identifying Places

RDA Toolkit : Organization

- RDA

RDA Table of Contents

+ 0: Introduction

- Section 1: Recording Attributes of Manifestation & Item
 - + 1: General Guidelines on Recording Attributes of Manifestations and Items
 - + 2: Identifying Manifestations and Items
 - + 3: Describing Carriers
 - + 4: Providing Acquisition and Access Information
- Section 2: Recording Attributes of Work & Expression
 - + 5: General Guidelines on Recording Attributes of Works and Expressions
 - + 6: Identifying Works and Expressions
 - + 7: Describing Content
- Section 3: Recording Attributes of Concepts, Objects, Events, and Places
 - + 12: General Guidelines on Recording Attributes of Concepts, Objects, Events, and Places
 - + 13: Identifying Concepts
 - + 14: Identifying Objects
 - + 15: Identifying Events
 - + 16: Identifying Places

RDA Toolkit : Organization

- Section 5: Recording Primary Relationships Between Work, Expression, Manifestation, & Item

- + 17: General Guidelines on Recording Primary Relationships

- Section 6: Recording Relationships to Persons, Families, & Corporate Bodies

- + 18: General Guidelines on Recording Relationships to Persons, Families, and Corporate Bodies Associated with a Resource

- + 19: Persons, Families, and Corporate Bodies Associated with a Work

- + 20: Persons, Families, and Corporate Bodies Associated with an Expression

- Section 8: Recording Relationships between Works, Expressions, Manifestations, & Items

- + 24: General Guidelines on Recording Relationships between Works, Expressions, Manifestations, and Items

- + 25: Related Works

- + 25: Related Works

- + 28: Related Items

- Section 9: Recording Relationships between Persons, Families, & Corporate Bodies

- + 29: General Guidelines on Recording Relationships Between Persons, Families, and Corporate Bodies

- + 30: Related Persons

- + 31: Related Families

- + 32: Related Corporate Bodies

- Section 10: Recording Relationships between Concepts, Objects, Events, & Places

- 33: General Guidelines on Recording Relationships between Concepts, Objects, Events, and Places

- 34: Related Concepts

- 35: Related Objects

- 36: Related Events

- 37: Related Places

RDA Toolkit : Terminology

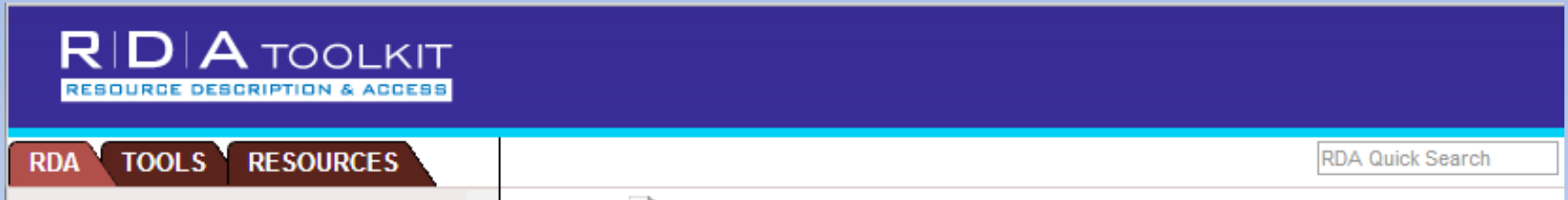
- **Core** - required element
- **Core if** - required element **if** certain conditions are met (or not met)
- **Alternative** - alternative guideline applied by choice of cataloging agency / cataloger
- **Optional addition / Optional omission** - option to provide more / less information
- **Exception** - under certain conditions, do NOT apply the immediately preceding guideline

RDA Toolkit : Terminology

RDA guidelines will instruct to either “record” or “transcribe” data

- **Record** - encode data according to guidelines, but not necessarily how it appears on resource
- **Transcribe** - take what appears on the source of information (apply general guidelines on capitalization, punctuation, symbols, etc.)

RDA Toolkit : other tabs



Tools tab

- RDA to MARC mappings
- MARC to RDA mappings

Resources tab

- LC-PCC PS
- AACR2
- MLA Best Practices for Music Cataloging
(now in Cataloger's Desktop)

RDA : outside resources

Best Practices for Music Cataloging using RDA and MARC21 (Music Library Association)

In Cataloger's Toolkit;

also available at MLA BCC website:

<http://bcc.musiclibraryassoc.org/bcc.html>)

*PCC RDA BIBCO Standard Record (BSR)
Metadata Application Profile*

<http://www.loc.gov/aba/pcc/scs/documents/PCC-RDA-BSR.pdf>

Artur Schnabel



Drei Fantasiestücke
(Three Fantasy Pieces)

für Klavier
for Piano

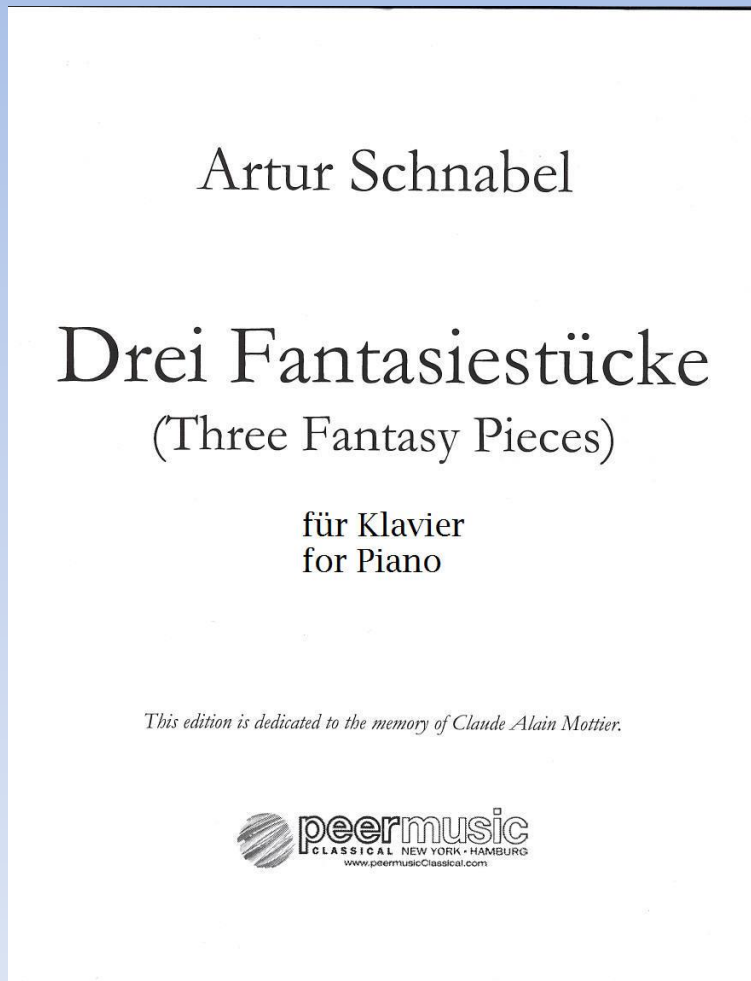
This edition is dedicated to the memory of Claude Alain Mottier.



RDA 2.3.2 Title Proper

- Transcribe
- Core
- Take from title page; if none, use cover, then caption
- Capitalize first letter of title according to Appendix A.4

2.3.2 Title Proper



Drei Fantasiestücke

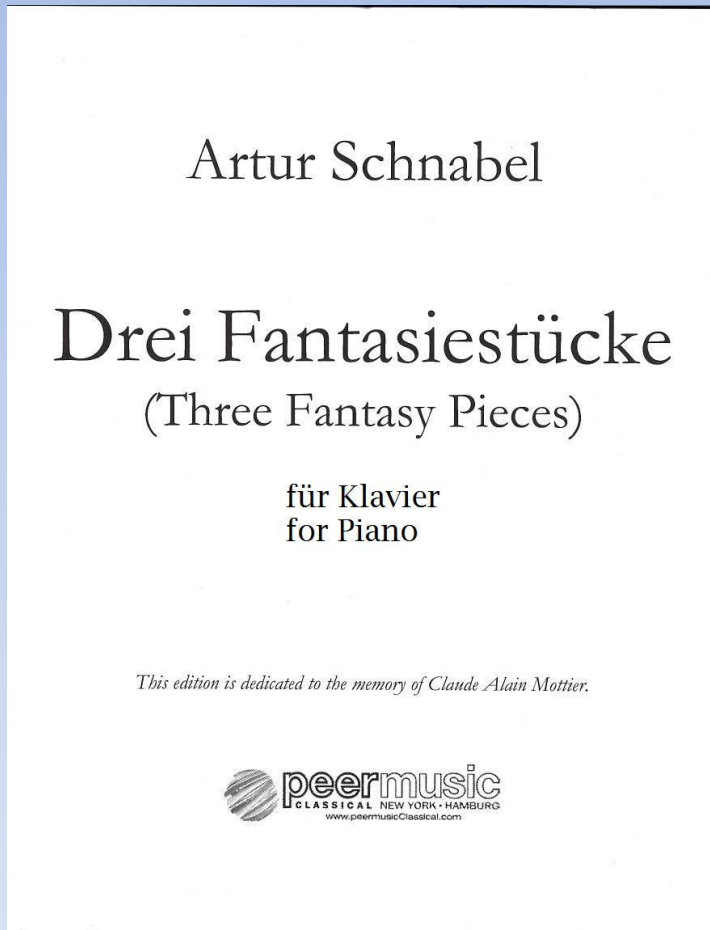
In MARC:

245 10 Ꞥa Drei
Fantasiestücke

2.3.3 Parallel title proper

- Transcribe
- LC-PCC core
- Take from any source
- Appendix A.4: Capitalize the first word in a title

2.3.2 Parallel Title Proper



Drei Fantasiestücke =
Three fantasy pieces

In MARC:

245 10 ‡a Drei

Fantasiestücke = ‡b

Three fantasy pieces

246 31 ‡a Three

fantasy pieces

2.3.4. Other title information

- Transcribe for piano
- LC core
- Take from **same source** as title and transcribe in a ‡b
- Other title information from other sources may be transcribed in a 246 or a note

for piano

In MARC:

245 10 ‡a Drei
Fantasiestücke
: ‡b für Klavier

2.3.5 Parallel Other title information

Artur Schnabel

Drei Fantasiestücke (Three Fantasy Pieces)

→ für Klavier
for Piano

This edition is dedicated to the memory of Claude Alain Mottier.

 **peer music**
CLASSICAL NEW YORK • HAMBURG
www.peermusicclassical.com

für Klavier = for piano

In MARC:

245 10 ‡a Drei

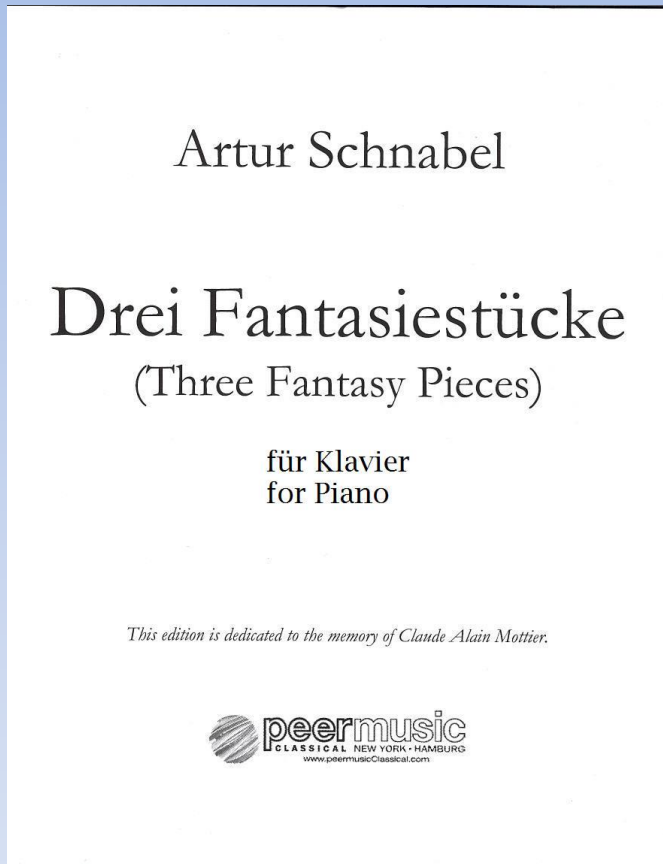
Fantasiestücke : ‡b für

Klavier = Three fantasy
pieces : for piano

2.4.2 Statement of Responsibility Relating to Title Proper

- Transcribe
- Core
- Prefer same source as title proper
- Another source in resource OK (unlike other title information)

2.4.2 Statement of Responsibility Relating to Title Proper



Artur Schnabel

In MARC:

245 10 ‡a Drei

Fantasiestücke = ‡b

Three fantasy pieces

246 31 ‡a Three fantasy

pieces / ‡c Artur

Schnabel.

2.8 Publication information



Peermusic Classical
New York • Hamburg
© 2013

2.8.2 Place of Publication

- Transcribe
- 1st place: core
- Prefer same source as title, but another source in resource OK
- If no place of publication is given, try to infer from another source; otherwise use [Place of publication not identified]
- Use brackets if supplying from source outside resource

New York

Hamburg

In MARC:

264 _1 ‡a New York ; ‡a
Hamburg : ‡b Peermusic
Classical

2.8.4 Publisher's Name

- Transcribe
- 1st publisher: core
- Prefer same source as title proper, but another source in resource OK
- Use brackets if supplying from source outside resource
- Not an option to shorten the publisher's name; transcribe as given on resource, including corporate hierarchy

Peermusic Classical

In MARC:

264 _1 ‡a New York :
‡b Peermusic Classical

2.8.6 Date of Publication

- Record
- Core!
- Prefer same source as title proper, but another source in resource OK
- Use brackets if inferring/supplying from source outside resource

on score:
©2013

date inferred as:
[2013]

In MARC:

264 _1 ‡a New York :
‡b Peermusic classical,
‡c [2013]

2.11 Copyright Date

- Record
- Core if neither date of publication nor date of distribution is identified
- Any source
- Routinely record **latest** copyright date for scores per Music Best Practices

©2013

In MARC:

264 _1 ‡a New York :
‡b Peermusic Classical,
‡c [2013]

264 _4 ‡c ©2013

2.9.4 Distributor's Name

- Transcribe
- Core if the publisher's name is not identified
- Prefer same source as title proper
- Another source in resource OK

In MARC:

264 _1 ‡a New York:
‡b Peermusic Classical,
‡c [2013]

264 _2 ‡a [Milwaukee,
Wis.] : ‡b Exclusively
distributed by Hal
Leonard Corporation

2.13 Mode of Issuance

- Record single unit
- LC-PCC core

In MARC:

Leader/07 = m

2.15 Identifier for the Manifestation

PC 12345

ISMN 979-0-001-XXXXXX-X

56 789

(numbers not found on score; for illustration purposes only)

2.15 Identifier for the Manifestation

- Record
- Core
- Any source
- Includes: publisher number, plate number, ISMN, UPC, EAN, etc.

9790001XXXXXX [ISMN]

PC 12345 [Pub. no.]

56 789 [Plate no.]

In MARC:

024 2_ ‡a 9790001XXXXXX

028 22 ‡a 56 789 ‡b

Peermusical Classical

028 32 ‡a PC 12345‡b

Peermusic Classical

3.2, 3.3, 3.4.3, 3.5, 6.9

Carrier/Content

300__ \$a 1 score (12 pages) ; \$c 31 cm

336__ \$a notated music \$b ntm \$2 rdacontent

337__ \$a unmediated \$b n \$2 rdamedia

338__ \$a volume \$b nc \$2 rdacarrier

33X fields replace AACR2 GMD \$h [music]

3.2 Media Type

- Record
- LC-PCC core
- Controlled vocabulary in
3.2.1.3: unmediated

unmediated

In MARC:

**337 ±a unmediated ±b
n ±2 rdamedia**

3.2. Media type

Unmediated: Media used to store content designed to be perceived directly through one or more of the human senses without the aid of an intermediating device.

unmediated	Media used to store content designed to be perceived directly through one or more of the human senses without the aid of an intermediating device. Includes media containing visual and/or tactile content produced using processes such as printing, engraving, lithography, etc., embossing, texturing, etc., or by means of handwriting, drawing, painting, etc. Also includes media used to convey three-dimensional forms such as sculptures, models, etc.
------------	---

3.3 Carrier Type

- Record
- Core
- Controlled vocabulary in 3.3.1.3: volume sheet

**volume
sheet**

In MARC:

338__ \$a **volume** \$b nc
\$2 rdacarrier

3.4.3 Extent of notated music

- Record
- Core if resource is complete or if total extent is known
- Use term from list at 7.20.1.3
- Note that there are definition changes from AACR2

1 score

In MARC:

008/20 I

300 __ ‡a **1 score**

3.4.3 Extent of notated music-- Changes to vocabulary

- Vocabulary is from 7.20.1.3 (Recording the Format of Notated Music)

Score 008/20 l

Study score 008/20 b

Condensed score 008/20 i

Vocal score 008/20 k

OCLC: FMus

3.4. Extent of text

- Record
- RDA core for text resources (scores?)
- Use “pages”, “leaves”, or “volumes” (do NOT abbreviate)

1 score (12 pages)

In MARC:

300 __ \$a 1 score (12 pages)

3.5 Dimensions

- Record in cm
- LC-PCC Core
- No period after “cm” unless followed by a series

31 cm

In MARC:

300 __ ‡a 1 score (12
pages) ; ‡c 31 cm

6.9 Content Type

- Record **notated music**
- Core
- Controlled
vocabulary in 6.9:
notated music
tactile notated
music

In MARC:

336 __ \$a **notated music**
\$b ntm \$2 rdacontent

7.2. Nature of content / 7.21. Medium of performance of musical content

- Record
- Not core
- Any source
- Useful when a genre or medium cannot otherwise be specified in the bibliographic record

Piano music.

In MARC:

500 __ ‡a Piano music.

500 __ ‡a For 2 choirs
(SATB, SSA),
unaccompanied.

500 __ ‡a Opera in 5
acts.

7.12 Language of the Content

- Record
- LC-PCC Core
- Any source

With German lyrics:

008/35-37 ger

546 __ ‡a German
words.

*With no language
content:*

008/35-37 zxx

7.13.2 Form of Musical Notation

- Record
- LC/PCC core
- Any source
- Use controlled vocabulary in 7.13.2
- Put in 546 Ꞥb and capitalize the first letter

Staff notation

In MARC:

546 ____ Ꞥb Staff notation.

With language 546

546 ____ Ꞥa German lyrics.

546 ____ Ꞥb Staff notation.

7.22.1.4 Performance time

- Record 12 min.
- LC Core
- Any source *In MARC:*
- Use either style
found in the
examples in
7.22.1.4
306 __ ‡a 001200
500 __ ‡a Duration: 12
min.

19.2 Creator [of work]

- Authorized access point (18.4)
- Core (principal)
- For notated music, creator is **composer**

Schnabel, Artur

In MARC:

100 1_ ‡a Schnabel,
Artur, ‡d 1882-1951.

*[7XXs there is a
lyricist/librettist]*

18.5 Relationship Designator

- Record composer, librettist, lyricist
- Not core
- Controlled vocabulary (App. I)
- *PCC Guidelines for the Application of Relationship Designators in Bibliographic Records*

In MARC:

100 1_ ‡a Artur Schnabel, ‡d 1882-1951, ‡e composer.

20.2 Contributor [to expression]

- Authorized access point (18.4)
- Not core
- For music, contributors include:
 - arranger of music
 - composer (expression)
 - editor
 - translator

In MARC:

7XX 1_ (usually 700)

18.5 Relationship Designator

- Record [if including AAP for contributor]
- Not core
- Controlled vocabulary (App. I) [In MARC: 7XX #e]
- *PCC Guidelines for the Application of Relationship Designators in Bibliographic Records*

25.1 Related Work

Structured description
of parts of a larger
work =

Contents note !

In MARC:

505 0_ ‡a Diabolique
(Capriccio) -- Douce
Tristesse (Rêverie) --
Valse mignonne
(Kleiner Walzer).

Complete MARC record

024 2_ ‡a 9790001XXXXXX

028 22 ‡a 56 789 ‡b Peermusic Classical

028 32 ‡a PC 12345 ‡b Peermusic Classical

100 1_ ‡a Schnabel, Artur, ‡d 1882-1951, ‡e composer.

240 10 ‡a Fantasiestücke

245 10 ‡a Drei Fantasiestücke : ‡b für Klavier = Three
fantasy pieces : for piano / ‡c Artur Schnabel.

246 31 ‡a Three fantasy pieces

264 _1 ‡a New York ; ‡a Hamburg : ‡b Peermusic
Classical, ‡c [2013]

264 _2 ‡a [Milwaukee, Wis.] : ‡b Exclusively distributed by
Hal Leonard Corporation

264 _4 ‡c ©2013

Complete MARC record

300__ \$a 1 score (12 pages) ; \$c 31 cm
306 __ \$a 001200
336 __ \$a notated music \$b ntm \$2 rdacontent
337 __ \$a unmediated \$b n \$2 rdamedia
338 __ \$a volume \$b nc \$2 rdacarrier
382 01 \$a piano \$n 1 \$s 1 \$2 lcmpt
500 __ \$a Duration: 12 min.
546 __ \$b Staff notation.
505 0_ \$a Diabolique (Capriccio) -- Douce Tristesse
(Rêverie) -- Valse mignonne (Kleiner Walzer)..
650 _0 \$a Piano music.

EBEN

Gutenberg-Toccata

für Trompete in B, Posaune und Orgel
for Trumpet in B^b, Trombone and Organ
Partitur und Stimmen
Score and Parts
(Stadtmüller)

ED 20389

Edition Schott

Gutenberg-

für Trompete in B, Posaune
for Trumpet in B^b, Trombone

(2000)

Herausgegeben von / Edited by
Peter Alexander Stadtmüller

Partitur und Stimmen
Score and Parts

ED 20389
ISMN 979-0-001-15223-5

Trompete in B

www.schott-music.com

Edition Schott

Petr Eben

1929 – 2007

Gutenberg-Toccata

für Trompete in B, Posaune und Orgel
for Trumpet in B^b, Trombone and Organ

(2000)

Herausgegeben von / Edited by
Peter Alexander Stadtmüller

Partitur und Stimmen
Score and Parts

ED 20389
ISMN 979-0-001-15223-5

Posaune

www.schott-music.com

 **SCHOTT**

Mainz · London · Berlin · Madrid · New York · Paris · Prague · Tokyo · Toronto
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2.13 Mode of Issuance

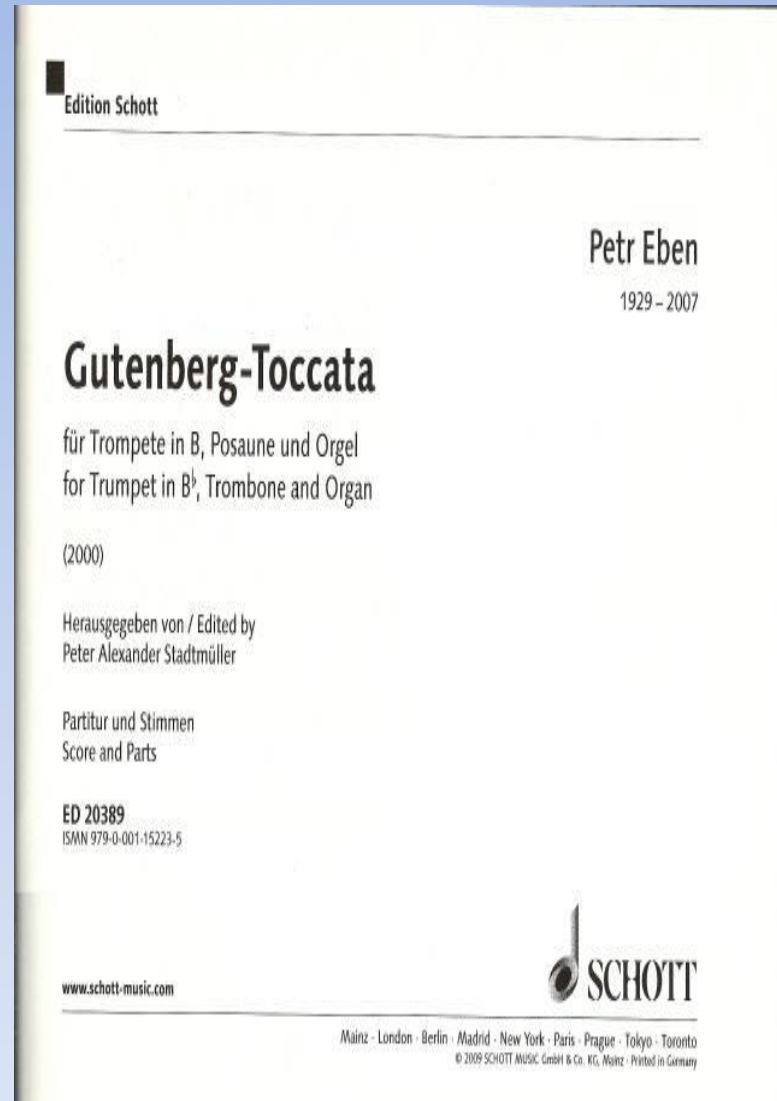
- Record multipart monograph
- LC-PCC core

In MARC:

Leader/07 = m

2.3.2 Title Proper

- Transcribe
- Core
- Take from title page; if no title page, then cover or caption, in that order
- Appendix A.4: Capitalize the first word in a title



2.3.2 Title Proper

- Transcribe
- Core
- Take from title page; if no title page, then cover or caption, in that order
- Appendix A.4: Capitalize the first word in a title

Gutenberg-Toccata

In MARC:

245 10 ‡a Gutenberg-Toccata : ‡b für Trompete in B, Pousaune und Orgel = for trumpet in B \flat , trombone and organ, 2000

2.4.2 Statement of Responsibility Relating to Title Proper

- Transcribe
- Core
- Prefer same source as title proper
- Another source in resource OK



2.4.2 Statement of Responsibility Relating to Title Proper

- Transcribe
- Core
- Prefer same source as title proper
- Another source in resource OK

Petr Eben

Peter Alexander Stadtmüller

In MARC:

245 10 ‡a Gutenberg-Toccata
: ‡b für Trompete in B,
Pousaune und Orgel = for
trumpet in B \flat , trombone and
organ, 2000 / ‡c Petr Eben ;
herausgegeben von Peter
Alexander Stadtmüller.

2.3.6 Variant Title

- Record
- Not core
- Take from any source
- Record variant title considered important for identification or access
- For variants of the title proper, use MARC 246

Gutenberg-Toccata

Petr Eben
1929-2007

Allegretto con bravura (♩ = 112)

5

10

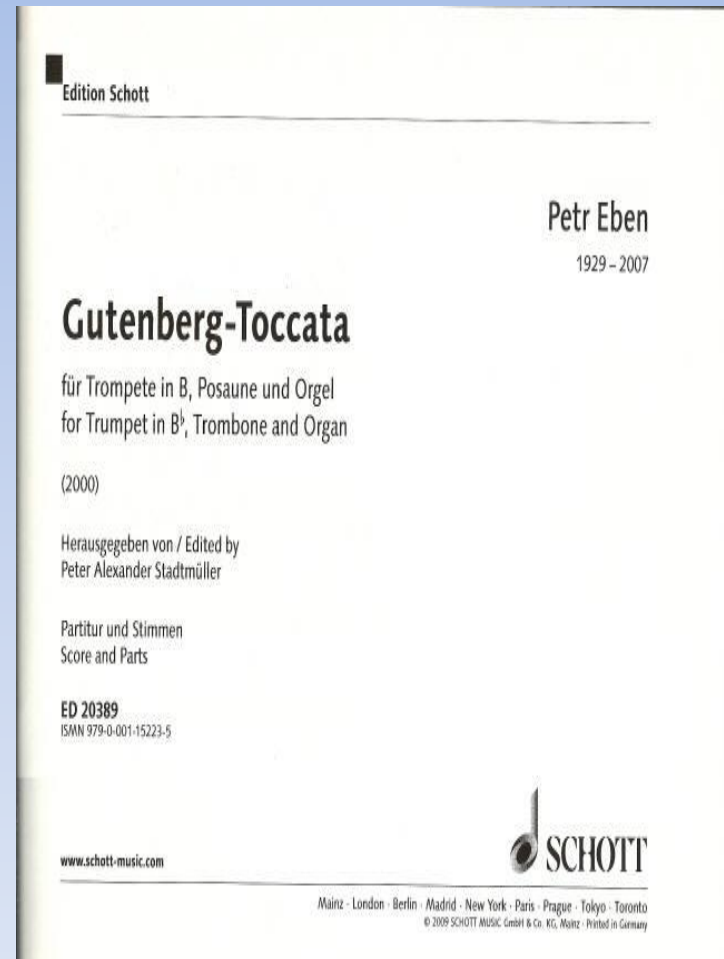
¹⁾ I: Hauptwerk / Great, II: Positiv / Choir, III: Schwellwerk / Swell

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Das widerrechtliche Kopieren von Noten ist gesetzlich verboten und kann privat- und strafrechtlich verfolgt werden.
Unauthorized copying of music is forbidden by law, and may result in criminal or civil action.

2.5.2 Designation of Edition

- Transcribed element
- Core
- Prefer same source as title proper
- Another source in resource OK
- Former AACR2 Musical Presentation Statement (MARC 254) is considered an Edition Statement in RDA



2.5.2 Designation of Edition

- Transcribed element
- Core
- Prefer same source as title proper
- Another source in resource OK
- Former AACR2 Musical Presentation Statement (MARC 254) is considered an Edition Statement in RDA

**Partitur und Stimmen
= Score and parts
(2.5.3 Parallel
designation of edition)**

In MARC:

**250 __ ‡a Partitur und
Stimmen = ‡b Score
and parts.**

2.8.4 Publisher's Name

- Transcribe
- 1st publisher: Core
- Prefer same source as title proper
- Another source in resource OK
- Use brackets if supplying from source outside resource



2.8.4 Publisher's Name

- Transcribe Schott

- 1st publisher: Core

- Prefer same source as title proper

In MARC:

264 _1 ‡a Mainz : ‡b

- Another source in resource OK

Schott

- Use brackets if supplying from source outside resource

2.8.2 Place of Publication

- Transcribe
- 1st place: Core
- Prefer same source as pub's name
- Another source in resource OK
- Use brackets if supplying from source outside resource



2.8.2 Place of Publication

- Transcribe
- 1st place: Core
- Prefer same source as pub's name
- Another source in resource OK
- Use brackets if supplying from source outside resource

In MARC:

264 _1 ‡a Mainz : ‡b
Schott

2.8.6 Date of Publication

- Record
- Core
- Prefer same source as title proper
- Another source in resource OK
- Use brackets if inferring/supplying from source outside resource



2.8.6 Date of Publication

- Record [2009]

- Core

- Prefer same source as title proper

In MARC:

264 _1 ‡a Mainz : ‡b

- Another source in resource OK

Schott, ‡c [2009]

- Use brackets if inferring/supplying from source outside resource

2.11 Copyright Date

- Record
- Core if neither date of publication nor date of distribution is identified
- Any source
- Routinely record **latest** copyright date



Mainz · London · Berlin · Madrid · New York · Paris · Prague · Tokyo · Toronto

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2.11 Copyright Date

- Record
- Core if neither date of publication nor date of distribution is identified
- Any source
- Routinely record **latest** copyright date

©2009

In MARC:

264 _4 Ꞥc ©2009

[no period]

2.15 Identifier for the Manifestation

- Record
- Core
- Any source
- Includes: ISBN, ISMN, barcodes, plate numbers, etc.

ED 20389

ISMN 979-0-001-15223-5



2.15 Identifier for the Manifestation

- Record
- Core
- Any source
- Includes: ISBN, ISMN, barcodes, plate numbers, etc.

ED 20389

ISMN 979-0-001-15223-5

UPC 841886010970

In MARC:

024 10 ‡a 841886010970

024 2_ ‡a 9790001152235

028 32 ‡a ED 20389

‡b Schott

3.4.3 Extent of Notated Music

- Record 1 score (16 pages)
- Core if resource is 2 parts
complete or if total
extent is known
- Use term from list at
7.20.1.3
- Record subunits
within parentheses
- Do not record
subunits for a set of
parts

In MARC:

300 __ **‡a** 1 score (16
pages) **+** 2 parts

or

300 __ **‡a** 1 score (16
pages)

300 __ **‡a** 2 parts

3.5 Dimensions

- Record
- LC-PCC Core
- No period after 'cm' unless a 490 in the bib record

31 cm

In MARC:

300 __ \$a 1 score (16 pages) + 2 parts ; **\$c**
31 cm

or

300 __ \$a 1 score (16 pages) ; **\$c** 31 cm

300 __ \$a 2 parts ; **\$c** 31 cm

6.9 Content Type + 3.2 Media Type + 3.3. Carrier Type

- Record
- Content type -- Core
- Media type -- PCC
Core
- Carrier type -- Core
- Controlled
vocabulary

In MARC:

336 __ \$a notated
music \$b ntm \$2
rdacontent

337 __ \$a unmediated
\$b n \$2 rdamedia

338 __ \$a volume
\$b nc \$2 rdacarrier

7.2 Nature of Content

- Record N/A
- Not core
- Any source
- MLA BP -- Make a note describing content if not adequately described elsewhere in the record

7.12 Language of the Content + 7.16 Supplementary Content

- Record
 - 7.12: LC-PCC Core
 - 7.16: not Core
- Includes commentary in German, English and French.

- Any source

In MARC:

Fixed field: Lang = **zxx**

041 0_ ‡g ger ‡g eng ‡g fre

500 __ ‡a Includes
commentary in German,
English and French.

7.13.3 Form of Musical Notation

- Record
- LC/PCC Core
- Controlled vocabulary
- Use free text note if terms from the controlled vocabulary are insufficient

Staff notation

In MARC:

546 __ ‡b Staff notation.

7.21 Medium of Performance of Musical Content

- Record N/A
- PCC Core if not stated or implied elsewhere in description
- Any source

7.22.1.4 Performance Time

- Record
- Any source
- Use either style found in the examples in 7.22

On title page verso:
approx. 7 min.

500 __ ‡a Duration:
approximately 7 min.

306 __ ‡a 000700

19.2 Creator [of work]

- Authorized access point (18.4) Eben, Petr
- Core (principal) *In MARC:*
- For music, creator is **composer**, but usually not arrangers or compilers of editions 100 1_ ‡a Eben, Petr

18.5 Relationship Designator

- Record
- Not core
- Controlled vocabulary (App. I)
- *PCC Guidelines for the Application of Relationship Designators in Bibliographic Records*

composer

In MARC:

100 1_ ‡a Eben, Petr,
‡e composer.

6.14.2 Preferred Title for a Musical Work

- **RDA 17.8 Work Manifested -- Core**

But...

- **LC-PCC PS 17.8 -- use instead RDA chapters 6 (single work) and 25 (compilation of works)**
- **RDA 6.14.2 Preferred Title for a Musical Work -- Core**

6.14.2 Preferred Title for a Musical Work

- Do the Preferred Title (6.14.2.4) and Title Proper (2.3.2) match?
 - **Yes** = No AAP necessary
 - **No** = AAP required
- Search OCLC for authority record
- Construct AAP according to instructions at 6.28

Preferred Title (2.14.2.4)

Gutenberg-Toccata

Title Proper (2.3.2)

Gutenberg-Toccata

AAP not necessary!

6.28.1 Authorized Access Point Representing a Musical Work

Eben, Petr
Gutenberg-Toccata

In MARC:

100 1_ ‡a Eben, Petr, ‡e
composer.

Authorized access point
not required

Complete MARC record

024 10 ‡a 841886010970

024 2_ ‡a 9790001152235

028 32 ‡a ED 20389 ‡b Schott

041 0_ ‡g ger ‡g eng ‡g fre

100 1_ ‡a Eben, Petr, ‡e composer.

245 10 ‡a Gutenberg-Toccata : ‡b für Trompete in B,
Pousaune und Orgel = for trumpet in B \flat , trombone and
organ, 2000 / ‡c Petr Eben ; herausgegeben von Peter
Alexander Stadtmüller.

250 __ ‡a Partiture und Stimmen = ‡b Full score and
parts.

Complete MARC record

264 _1 ‡a Mainz : ‡b Schott, ‡c [2009]

264 _4 ‡c ©2009

300 __ ‡a 1 score (16 pages) + 2 parts ; ‡c 31 cm

306 __ ‡a 000700

336 __ ‡a notated music ‡b ntm ‡2 rdacontent

337 __ ‡a unmediated ‡b n ‡2 rdamedia

338 __ ‡a volume ‡b nc ‡2 rdacarrier

382 01 ‡a trumpet ‡n 1 ‡a trombone ‡n 1 ‡a organ ‡n 1 ‡s 3 ‡2
lcmt

500 __ ‡a Duration: approximately 7 min.

500 __ ‡a Includes commentary in German, English and French.

546 __ ‡b Staff notation.

650 _0 ‡a Trios (Organ, trombone, trumpet) ‡v Scores and parts.

700 1_ ‡a Stadtmüller, Peter Alexander, ‡d 1930- ‡e editor.

Q&A

Wrapup!

- Notation
- Scores with texts both in the original language and as a translation
- Score reissues
- Compilations

7.13.3.3 Form of notation

- staff notation
- graphic notation

Also, there are other types of notation

- letter notation
- mensural notation
- neumatic notation
- number notation
- solmization
- tonic sol-fa

2:00

TIMPANO (TIMPANI MALLETS)

"WHIRLIGIG" (SLOWING CORRUGATED TUBE)

BREAK STICKS, BRANCHES, TWIGS

APPROXIMATE OVERTONES

ORD, SENZA VIB.

(CH) DSP I, SENZA VIB.

ARCO

(PIZZ)

GETT.

CLB

P

mp

pp

PIZZ (Bd)

GETT.

(PIZZ)

GETT.

Alleluia Ps 67: 18. 19

VIII

A

L- le- lú- ia. Y. Dó-

minus in Si-na in san- cto, ascén-dens in al-

tum, capti- vam du-

xit capti- vi- tá- tem.

Staff notation

Cantor/choir, then All

R. Ver-bum ca - ro fac-tum est, + Al - le - lú - ia, al - le - lú - ia.

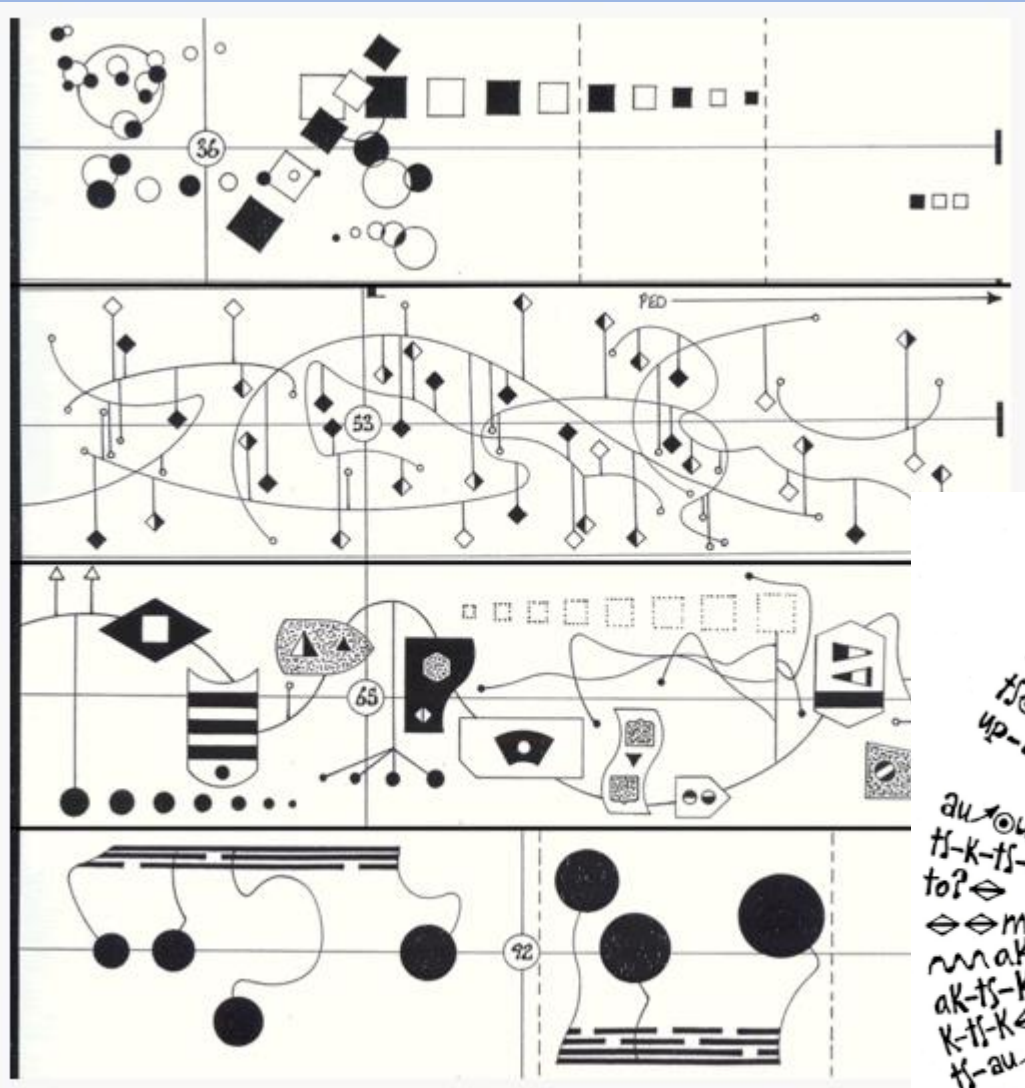
All

V. Et ha - bi - tá - vit in no - bis. + Al - le - lú - ia, al - le - lú - ia.

V. Gló - ri - a Pa - tri, et Fí - li - o, et Spi - rí - tu - i San - cto.

All repeat R

Graphic notation



Number notation

中速

2̣ 2̣ 3̣ | 2̣ 3̣2̣ 1̣ 6̣ | 1̣ 2̣3̣ 2̣1̣ 6̣ | 6̣ 6̣. | 2̣ 2̣ 3̣ | 2̣ 3̣2̣ 1̣ 6̣ | 1̣ 2̣3̣ 2̣1̣ 6̣

贺丑 角儿 来 贺丑(啊) 角(啊), 丑角 大 哥(来)你听 我 来
 贺女 旦 来 贺女(啊) 旦(罗), 女旦 原 本是 男装(啊)

6̣. | 1̣ 6̣ 1̣ 5̣6̣ 1̣ | 5̣ 6̣ 5̣ 4̣ | 6̣ 6̣ 1̣ | 6̣ 5̣ 4̣ | 2̣ 2̣4̣ 5̣ 4̣ | 2̣ 2̣.

说(呀), 花鼓子原 是 古人作(哇), 挨些 (子) 扇 把子 切莫 怪 我(啊)。
 分(啦), 女旦 原 是 男装扮, 传些 子② 后 代 又把 灯来 玩(啦)。

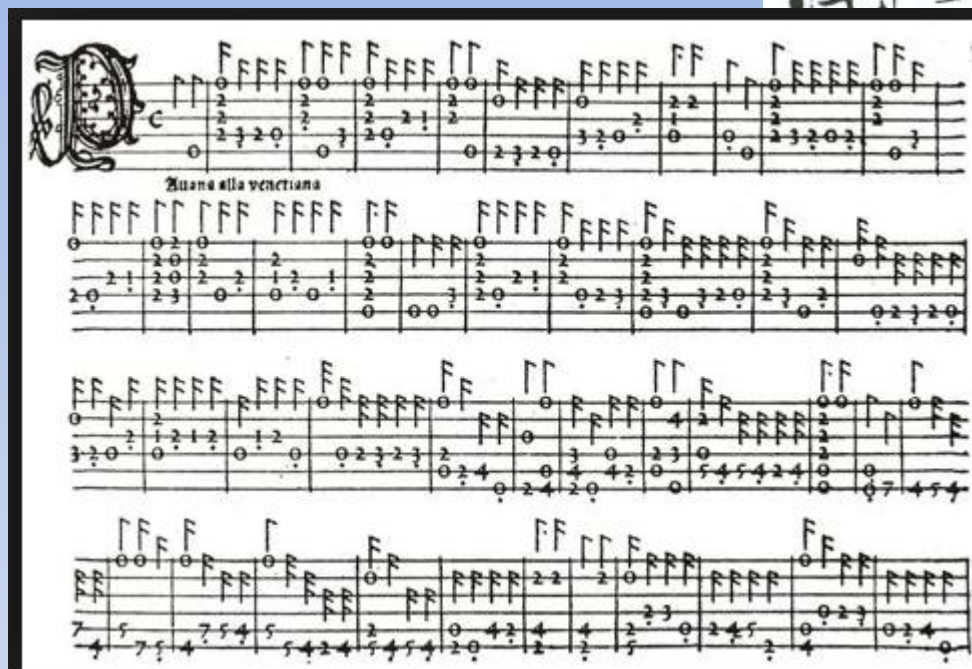
Letter notation/Neumatic notation

R ef ds sk k k k kkk h hkhg s h k h k h k ilkk ki s h
 E plea tur osme um lau de tu a alle lu ia. ut pos

h h shgfg sf s shk khksh h sk kkkk h hkk kkg shk
 sim cana re alle lu ia. gaude bant la bi a

hshgf f e fg s s s shsfh h h h h h s s shk kkgshksh
 me a dum cana uero a bi ale lu ia. alle

Alt Repleantur apli
 of lau de anima
 co Spiritus ubi uult spirat

[illegible]

The image displays a musical score for guitar, combining staff notation with tablature. The score is divided into three sections, each corresponding to a specific chord: D/G, Em/A, and D/G. Above each section is a guitar fretboard diagram showing the chord voicing. The first D/G section shows a D major triad on the 2nd fret with the G string open. The Em/A section shows an E minor triad on the 2nd fret with the A string open. The second D/G section shows a D major triad on the 2nd fret with the G string open. The staff notation consists of a single melodic line on a five-line staff. The tablature is written below the staff, using numbers 0-3 to indicate fret positions. The first D/G section has a tablature of 0-0-0. The Em/A section has a tablature of 0-2-2-0-2-0. The second D/G section has a tablature of 2-0-2-3. The score is set against a light blue background.

Tablature combined with staff notation.

Languages and Translations

- Translations are considered separate Expressions in FRBR
- If a resource contains the same Work in multiple languages, each language version is a separate Expression
- No longer use AACR2 constructions:
‘Language & Language’
or ‘Polyglot’
- See LC-PCC PS 6.27.3

In AACR2:

Two languages

Composer. Title. ‡ English
& Italian

Three or more languages

Composer. Title. ‡ Polyglot

In RDA:

Separate AAPs

Composer. Title

Composer. Title. ‡ English

Languages and Translations

AIDA

Opera in Four Acts

Music by

Giuseppe Verdi

Libretto by

ANTONIO GHISLANZONI

English Translation by
WALTER DUCLOUX

ED. 2569

G. SCHIRMER
New York / London

Italian words

English translation

Ramphis.

El - la ha no - ma - to del l'E - gi - zie fa - lan - giil co
She has de - cid - ed on the name of the gen' - ral to

Languages and Translations

A Ì D A

Opera in Four Acts

Music by
Giuseppe Verdi

Libretto by
ANTONIO GHISLANZONI

English Translation by
WALTER DUCLOUX

ED. 2569

G. N.

Ramphis.

El - la ha no - ma - to del l'E - gi - zie fa - lan - giil co
She has de - cid - ed on the name of the gen' - ral to

100 1_ $\sharp a$ Verdi, Giuseppe, $\sharp d$ 1813-1901, $\sharp e$ composer.

700 12 $\sharp i$ Container of (expression): $\sharp a$ Verdi, Giuseppe, $\sharp d$ 1813-1901. $\sharp t$ Aïda. $\sharp s$ Vocal score.

700 12 $\sharp i$ Container of (expression): $\sharp a$ Verdi, Giuseppe, $\sharp d$ 1813-1901. $\sharp t$ Aïda. $\sharp s$ Vocal score. $\sharp l$ English.

Languages and Translations

Within the music:

- Italian words
- English translation
- Preface in English
- Synopsis in English

546 __ ‡a Italian words
with English translation.

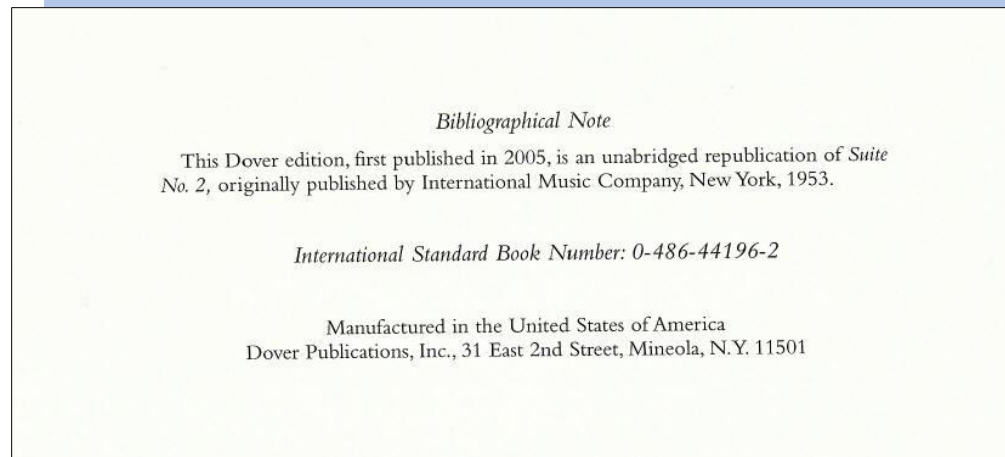
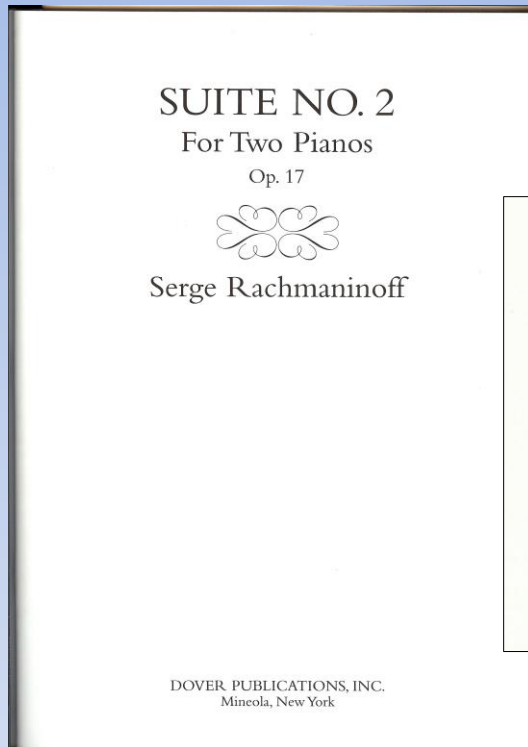
500 __ ‡a Preface and
synopsis in English.

Fixed field: Lang = ita

041 1_ ‡a ita ‡a eng ‡h ita
‡b eng ‡g eng

J.4.2 Reproduction of Manifestation

Score reissues



775 08 #i Reproduction of (manifestation): **#a** Rachmaninoff, Sergei, 1873-1943. **#t** Suite no. 2, opus 17, for two pianos, four hands **#d** New York : International Music Co., 1953 **#w** (DLC) 82770681 **#w** (OCoLC)12915753

Complete MARC record

Fixed Field DtSt r Dates 2005,1953

020 __ ‡a 0486441962

020 __ ‡a 9780486441962

100 1_ ‡a Rachmaninoff, Sergei, ‡d 1873-1943, ‡e
composer.

240 10 ‡a Suites, ‡m pianos (2), ‡n no. 2, op. 17

245 10 ‡a Suite no. 2, for two pianos, op. 17 / ‡c Serge
Rachmaninoff.

264 _1 ‡a Mineola, New York : ‡b Dover Publications, ‡c
2005.

300 __ ‡a 2 scores (55 pages each) ; ‡c 31 cm

Complete MARC record

336 __ \$a notated music \$b ntm \$2 rdacontent

337 __ \$a unmediated \$b n \$2 rdamedia

338 __ \$a volume \$b nc \$2 rdacarrier

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

500 __ \$a Notes, page 4 of cover.

546 __ \$b Staff notation.

505 0_ \$a Introduction -- Waltz -- Romance -- Tarantella.

650 _0 \$a Suites (Pianos (2)) \$v Scores.

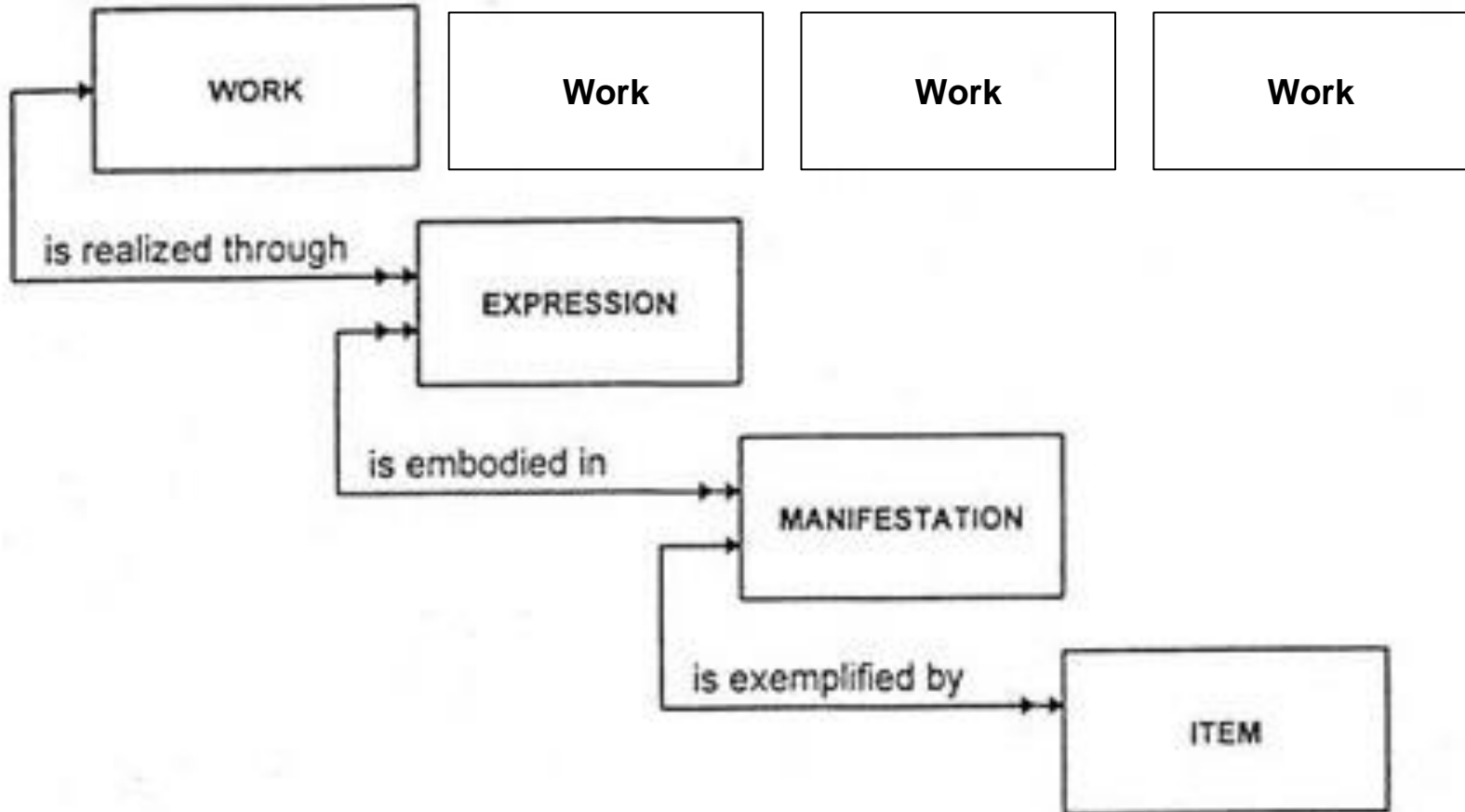
775 08 \$i Reproduction of (manifestation): \$a

Rachmaninoff, Sergei, 1873-1943. \$t Suite no. 2, opus 17,
for two pianos, four hands \$d New York : International
Music Co., 1953 \$w (DLC) 82770681 \$w
(OCoLC)12915753

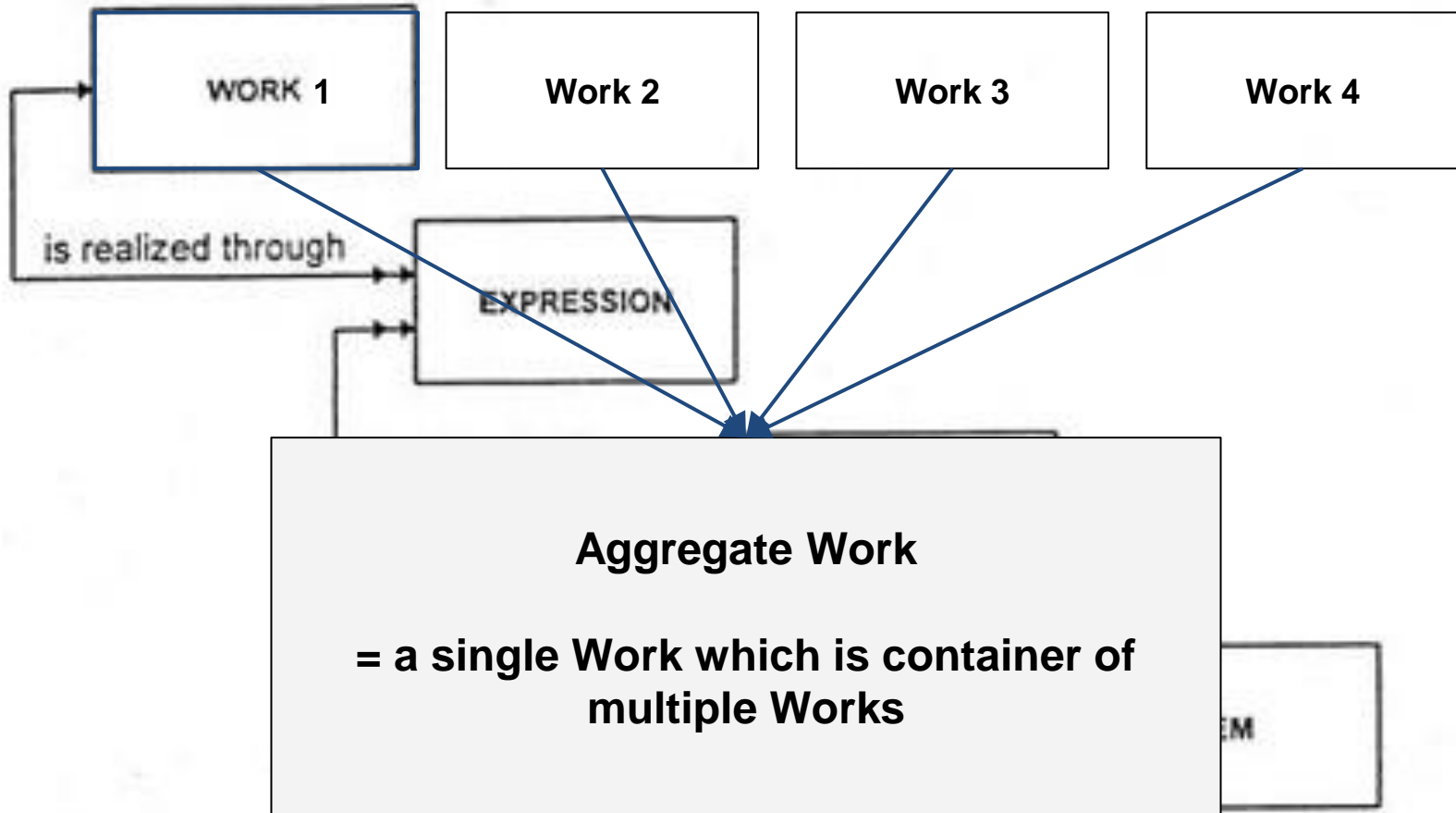
Q&A

Compilations

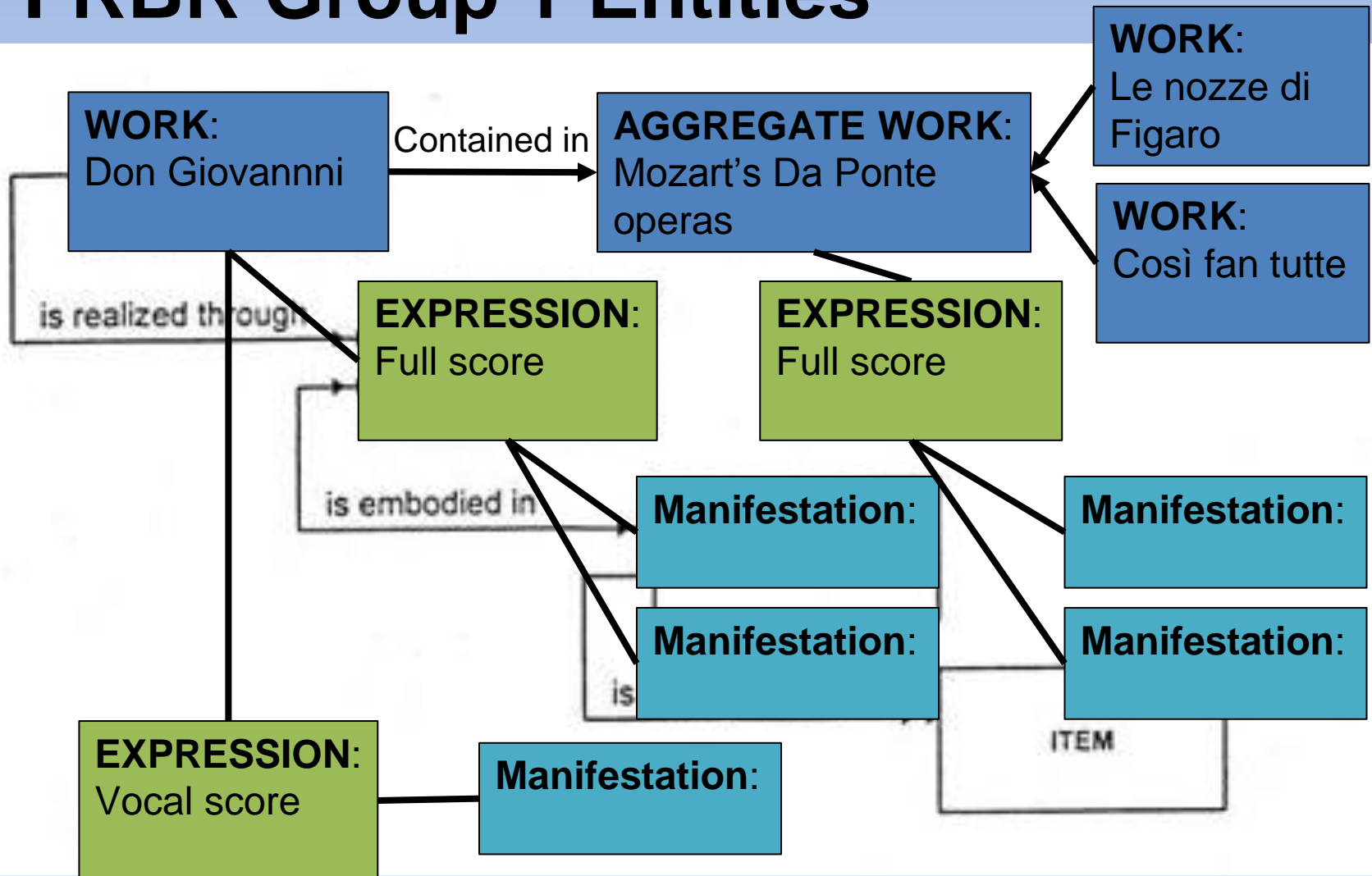
Compilations



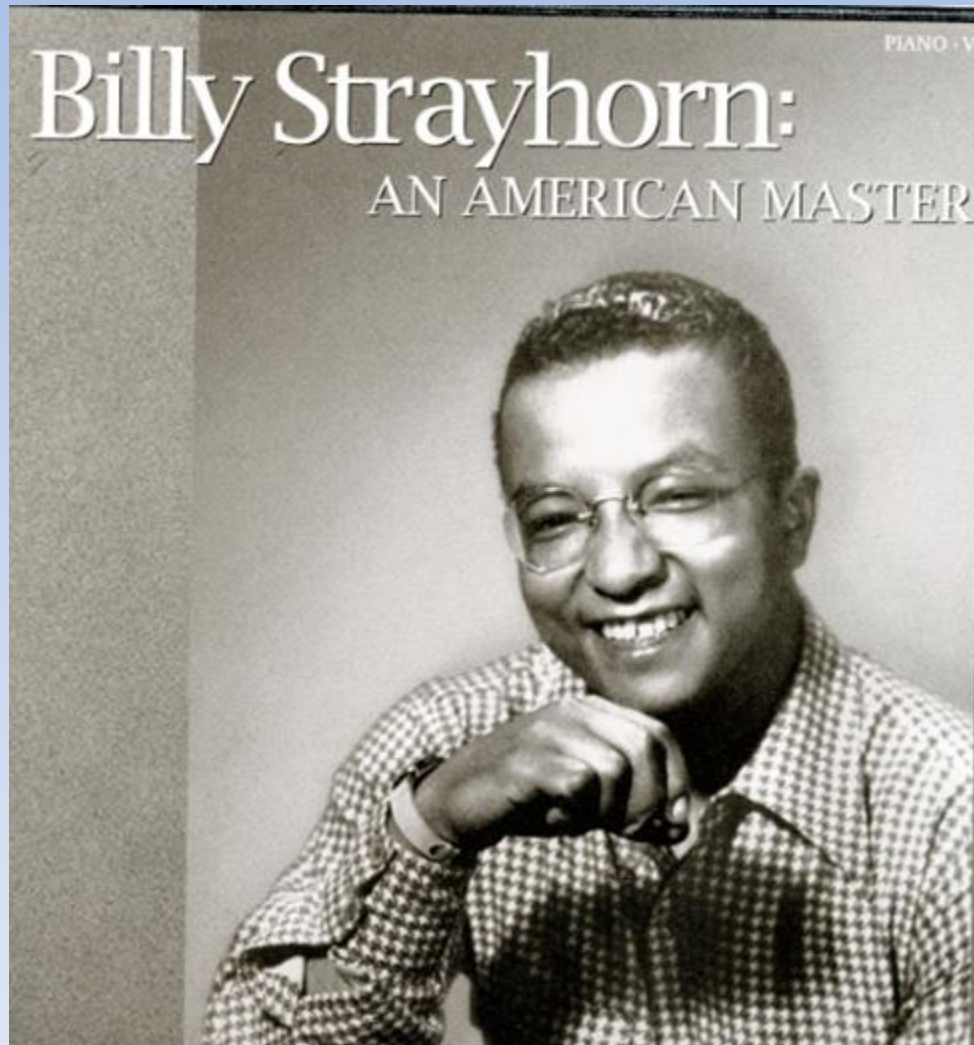
Compilations



FRBR Group 1 Entities



Compilations



Title page text reads:

Piano/vocal
arrangements by John
Nicholas

...

ISBN: 1-57560-433-7

copyright 2001 Cherry
Lane Music Company

- 8 AFTER ALL
- 10 CHELSEA BRIDGE
- 12 CLEMENTINE
- 14 DAY DREAM
- 20 A FLOWER IS A LOVESOME THING
- 22 ISFAHAN
- 17 JOHNNY COME LATELY
- 24 JUST A SETTIN' AND A ROCKIN'
- 28 MIDRIFF
- 31 MY LITTLE BROWN BOOK
- 34 PASSION FLOWER
- 37 RAINCHECK
- 40 SATIN DOLL
- 46 SOMETHING TO LIVE FOR
- 50 STAR-CROSSED LOVERS/PRETTY GIRL
- 43 TAKE THE "A" TRAIN
- 52 VALSE

After All

By Billy Strayhorn

Slow Ballad

with pedal

Copyright © 1942. Renewed 1970 DreamWorks Songs (ASCAP) and Billy Strayhorn Songs, Inc. (ASCAP) for the U.S.A.
 Rights for DreamWorks Songs and Billy Strayhorn Songs, Inc. Administered by Cherry Lane Music Publishing Company, Inc.
 International Copyright Secured. All Rights Reserved.

Compilations with one creator

- What role does the featured person have in the compilation?
- Is that role a creator role?

100 1_ ‡a Strayhorn, Billy, ‡e composer.

245 10 ‡a Billy Strayhorn : ‡b an American master / ‡c piano/vocal arrangements by John Nicholas ; edited by Michael Okun.

264 _1 ‡a [New York, N.Y.] : ‡b Cherry Lane Music Company, ‡c [2001]

264 _2 ‡a Milwaukee, WI : ‡b Exclusively distributed by H. Leonard

264 _4 ‡c ©2001

300 __ ‡a 1 vocal score (54 pages) ; ‡c 30 cm

500 __ ‡a All compositions by Billy Strayhorn.

700 1_ ‡a Nicholas, John, ‡e arranger of music.

700 1_ ‡a Okun, Michael, ‡e editor.

Arrangements, etc. for "Popular" Music

piano/vocal arrangements by John Nicholas
RDA 6.18.1.4.1

6.18.1.4.1 Arrangements, Etc. in the "Popular" Idiom

If the arrangement, etc., is of a work or of part or parts of a work that belongs, broadly speaking, to the category of music in the "popular" idiom (e.g., rock, jazz), record *arranged* only if the expression is:

either

a) an instrumental work arranged for vocal or choral performance

or

b) a vocal work arranged for instrumental performance.

6.14.2.8. Incomplete compilations of musical works

- identify each of the works in the compilation separately

700 12 ‡i Container of
(expression): ‡a Strayhorn, Billy.
‡t After all.

700 12 ‡i Container of
(expression): ‡a Strayhorn, Billy.
‡t Chelsea Bridge.

700 12 ‡i Container of
(expression): ‡a Strayhorn, Billy.
‡t Clementine.

...

700 12 ‡i Container of
(expression): ‡a Strayhorn, Billy.
‡t Satin doll.

700 12 ‡i Container of
(expression): ‡a Strayhorn, Billy.
‡t Take the "A" train.

Alternative to 6.14.2.8

Alternative: When identifying two or more works in an incomplete compilation, record a conventional collective title as instructed in 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.

6.24.2.8. *Complete works*

Works

6.14.2.8. *Alternative*

+ Selections

100 1_ ‡a Strayhorn, Billy, ‡e composer.

240 10 ‡a Works. ‡k Selections

Alternative to 6.14.2.8.6

Alternative (1st option):

100 1_ ‡a Strayhorn, Billy, ‡e composer.

240 10 ‡a Works. ‡k Selections

LC Practice:

100 1_ ‡a Strayhorn, Billy, ‡e composer.

240 10 ‡a Works. ‡k Selections

700 12 ‡a ‡i Container of (expression): ‡a
Strayhorn, Billy. ‡t After all.

[1st work]

Full record: Alternative applied, with contents notes

100 1_ ‡a Strayhorn, Billy, ‡e composer.

240 10 ‡a Works. ‡k Selections

245 10 ‡a Billy Strayhorn : ‡b an American master / ‡c piano/vocal arrangements by John Nicholas.

264 _1 ‡a [New York, N.Y.] : ‡b Cherry Lane Music Company, ‡c [2001]

264 _2 ‡a Milwaukee, WI : ‡b Exclusively distributed by H. Leonard

264 _4 ‡c ©2001

300 __ ‡a 1 vocal score (xx pages) ; ‡c 30 cm

500 __ ‡a All music by Billy Strayhorn.

505 00 ‡t After all -- ‡t Chelsea Bridge -- ‡t Clementine -- ‡t Day dream --
‡t A flower is a lonesome thing -- ‡t Isfahan -- ‡t Johnny come lately -- ‡t
Just a settin' and a rockin' -- ‡t Midriff -- ‡t My little brown book -- ‡t Passion
flower -- ‡t Raincheck -- ‡t Satin doll -- ‡t Something to live for -- ‡t Star-
crossed lovers/Pretty girl -- ‡t Take the "A" train -- ‡t Valse.

700 1_ ‡a Nicholas, John, ‡e arranger of music.

700 1_ ‡a Okun, Michael, ‡d 1960- ‡e editor.

Full record: Alternative with Music Best Practices best option

100 1_ ‡a Strayhorn, Billy, ‡e composer.

240 10 ‡a Works. ‡k Selections; ‡o arranged

245 10 ‡a Billy Strayhorn : ‡b an American master / ‡c piano/vocal arrangements by John Nicholas.

264 _1 ‡a [New York, N.Y.] : ‡b Cherry Lane Music Company, ‡c [2001]

264 _2 ‡a Milwaukee, WI : ‡b Exclusively distributed by H. Leonard

264 _4 ‡c ©2001

300 __ ‡a 1 vocal score (xx pages) ; ‡c 30 cm

500 __ ‡a All music by Billy Strayhorn.

700 1_ ‡a Nicholas, John, ‡e arranger of music.

700 1_ ‡a Okun, Michael, ‡d 1960- ‡e editor.

700 12 ‡i Container of (expression): ‡a Strayhorn, Billy. ‡t After all.

700 12 ‡i Container of (expression): ‡a Strayhorn, Billy. ‡t Chelsea Bridge.

...

Full record: Alternative with Music Best Practices best option

700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Clemntine.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Day dream.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Flower is a lonesome thing.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Isfahan.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Johnny come lately.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Just a settin' and a rockin'.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Midriff.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt My little brown book.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Passion flower.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Raincheck.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Satin doll.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Something to live for.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Star-crossed lovers.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Pretty girl.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Take the "A" train.
700 12 ꞑi Container of (expression): ꞑa Strayhorn, Billy. ꞑt Valse.

Compilations with multiple composers

130 0 ‡a Great songs of the sixties
(Cherry Lane Music Company)

245 00 ‡a Great songs of the sixties
/ ‡c edited by Michael Okun ;
introduction by Tom Wicker.

264 _1 ‡a [New York, N.Y.] : ‡b
Cherry Lane Music Company, ‡c
[1999]

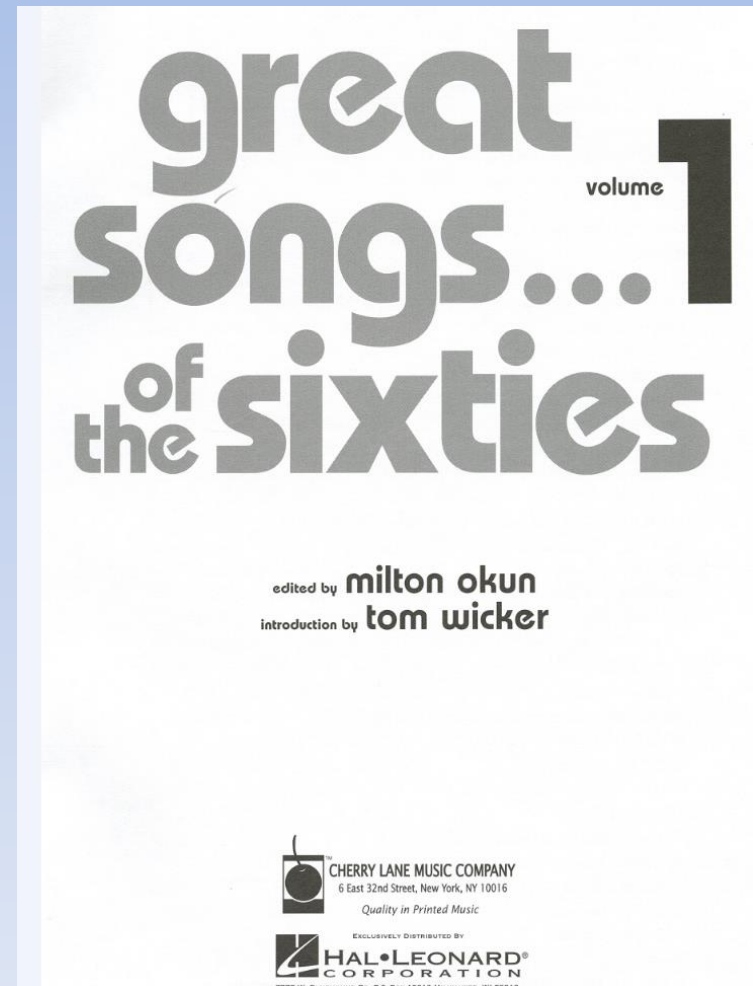
264 _2 ‡a Milwaukee, WI : ‡b
Exclusively distributed by H. Leonard

264 _4 ‡c ©1999

300 __ ‡a 1 score (2 volumes) ; ‡c
30 cm

700 1_ ‡a Okun, Michael, ‡e editor.

700 1_ ‡a Wicker, Tom, ‡e writer of
added text.



Q&A

Resources for RDA music cataloging

Bibliographic Control Committee (MLA)

<http://bcc.musiclibraryassoc.org/bcc.html>

- MLA RDA workshops and sessions
- *Best Practices for Music Cataloging Using RDA and MARC21*

Hit the Ground Running! RDA Training for Music Catalogers (MLA 2013 preconference workshop)

<http://guides.library.cornell.edu/MLARDA2013>

- Spreadsheets, sample records, exercises, handouts

MLA webinars in 2014

- RDA for Music: Classical Audio Recordings (October 2, 2014)
- RDA for Music: Scores (July 31, 2014)
- RDA for Music: Popular Music, Jazz, and World Music Audio Recordings (April 17, 2014)



Big thanks to

Kevin Kishimoto

and

Nancy Lorimer

Follow up questions?

Margaret Corby
Kansas State University
mkaus@ksu.edu