

# CATALOGING AUDIO RECORDINGS WITH RDA

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Welcome everyone!

Note: the shared pdf version of the slides contain the presentation slides, slightly revised to include some questions from each session and slides omitted for time purposes.

## Objectives

- Gain an understanding of the differences between AACR2 and RDA cataloging for audio recordings
- Locate RDA instructions pertaining to audio recordings in the RDA Toolkit
- Identify MARC21 fields created to accommodate RDA elements
- Learn about music cataloging resources that supplement RDA instructions pertaining to audio recordings

The objectives for today's session are to:

- Gain an understanding of the differences between AACR2 and RDA cataloging for audio recordings
- Locate RDA instructions pertaining to audio recordings in the RDA Toolkit
- Identify new MARC21 fields created to accommodate RDA elements
- Learn about music cataloging resources that supplement RDA instructions pertaining to audio recordings

Sources used in the preparation of this webinar: RDA Toolkit (including LC-PCC Policy Statements), MLA Best Practices, LC RDA training materials, PCC BSR and various policy documents.

# OUTLINE

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# Today's Agenda

- Introduction to RDA
- Major Differences from AACR2
- Resources
- Description
- Access
- Special Topics
  - “Funny Formats”
  - Non-musical Audio
  - Streaming Audio
- Record Examples



Today's agenda (read slide). We will not get to all of this – later we can choose whether to do Special Topics or spend more time with the record examples.

The focus of is on compact discs, unless specified.



## Out of Scope

- Classification
- Medium of Performance/Genre-Form
- Construction of Access Points
- Authority records



Read slide

## Before We Begin...

### Assumptions

- Familiarity with AACR2 cataloging principles
- Familiarity with general RDA cataloging principles
- Access to the RDA Toolkit
- Use of MARC21

### Caveats

- Selective approach
- RDA is dynamic
- Specialist community resources
- RDA Toolkit releases
  -

Before we begin, a few assumptions and caveats...

I'm assuming that everyone has a basic familiarity with AACR2 and general RDA cataloging principles and MARC21. It's helpful if you've had access to and experience with the RDA Toolkit.

A few caveats: Today's webinar is necessarily selective in nature – we will chiefly cover differences between AACR2 and RDA & instructions/fields of interest to audio recordings. RDA is a moving target as it evolves. Production of guides and best practices by various specialist communities such as the Music Library Association and OLAC help fill in some of the "gaps" in RDA. Note that the RDA Toolkit is updated on a regular schedule.

## A New Way of Thinking...

- Deconstruction
  - Data elements vs. Bib Record
- Content, Media, Carrier Types
  - No more GMD \$h [sound recording]
- Inaccuracies
  - Transcribed, not corrected in-line
- Abbreviations
  - Far fewer abbreviations
- Brackets
  - Square brackets for each element, not a string
  - Used for citing external information

RDA provides for a new way of thinking... (just some of the changes from AACR2/RDA)

Deconstruction

    Data elements vs. Bib records (A2)

Content, Media, Carrier Types

    Replace GMD (A2)

Inaccuracies

    Transcribed, not corrected in-line (RDA)

Abbreviations

    Far fewer abbreviations (RDA)

Brackets

    Square brackets enclose each element rather than a string of elements

    Used for citing external information (RDA)

## A New Way of Thinking...

- Less guidance in RDA than in AACR2
  - Removal of many case-based rules
  - Fewer LC-PCC Policy Statements than LCRIs
- “Intentionally vague”
  - No single “correct” answer
- Relationship Designators
  - vs. MARC relator codes
- Additional MARC fields



RDA leaves much to “cataloger’s judgment.” There is less guidance by way of case-based rules, and there are fewer LC-PCC PSs.

RDA is sometimes “intentionally vague.” There is not always a single “correct” answer or interpretation!

Relationship designators are new with RDA. They are similar to relator codes. The lists of RDs in Appendices I & J are in WEMI order.

Finally, additional MARC fields have been established for certain RDA elements. More about these later!

# Juggling Multiple Standards!

- Content: RDA
  - LC-PCC Policy Statements
  - Various Community Best Practice Guides
- Encoding: MARC21
  - For now!
- Display: ISBD
  - RDA Appendix D



It's important to remember that RDA only governs content. It is supplemented by the LC-PCC Policy statements and various cataloging community best practice guides.

The content is then encoded in MARC21. Display (for most of us) is accomplished with ISBD.

## Navigating RDA (& the Toolkit)

- Organization
  - FRBR not format
- Terminology
- Punctuation
  - Not a part of RDA
  - Appendix D.1.2 = ISBD punctuation
  - LC-PCC PS 1.7.1
- Core Elements
  - Required to record if present
  - LC, PCC designated additional core elements
- Tools & Resources



Navigating RDA: the organization of RDA is totally different than AACR2. RDA is arranged by FRBR entity, and not format.

RDA features some new terminology (more about that in a bit).

Punctuation instructions are not part of RDA; however Appendix D.1.2 gives a round-up of ISBD punctuation

RDA introduces “core elements”: these elements are considered the minimum level of description of a resource. Any core elements that are present are required to be recorded. LC and PCC have designated additional core elements.

The toolkit also includes tools & resources, which we’ll talk about later.

# Identifying RDA Records

- Full RDA records
  - LDR/18 (Desc) i = ISBD
  - 040 \$e rda
- Hybrid records
  - Cataloged under AACR2
  - May contain RDA elements
  - LDR/18 (Desc) a = AACR2
  - No 040 \$e rda
- Policies
  - PCC Post-Implementation Hybrid Bibliographic Records Guidelines Task Group
  - OCLC Hybrid Record Policy



How to identify full RDA records:

Full RDA records have LDR/18 i = ISBD and 040 \$e RDA

Hybrid records are cataloged under AACR2, but contain RDA elements. NOT coded as above!

Policies: PCC, OCLC

## Terminology Changes

AACR2	RDA
Heading	Access Point
Uniform Title	Preferred Title
Collective Title	Conventional Collective Title
Chief source	Preferred Source
Main Entry	n/a
Sound Recording	Audio Recording
Sound Disc	Audio Disc

With RDA comes some new terminology!

Headings are now Access Points. Uniform Titles are Preferred Titles and Collective Titles are now Conventional collective titles.

Chief source is now Preferred Source.

RDA does not really use the main entry concept in the way that AACR2 did.

The terms sound recording and sound disc have been replaced by audio recording and audio disc, respectively.



## FRBR Terminology (RDA 1.1)

Term	Definition	Example
<b>Resource</b>	WEMI (including aggregate or components), tangible or intangible	audio disc
<b>Work</b>	Distinct intellectual or artistic creation (or content)	Beethoven's 5 <sup>th</sup> symphony
<b>Expression</b>	Intellectual or artistic realization of a work	Audio recording of a performance, 1982
<b>Manifestation</b>	Physical embodiment of an expression of a work	CD issued by EMI in 1984
<b>Item</b>	Single instance of a manifestation	The CD on my desk

The term “resource” is used throughout RDA to denote the “thing” that you are cataloging.

The next 4 terms, W – E – M- I, come from FRBR. They are often abbreviated as “WEMI”

A work is a distinct intellectual or artistic creation, like Beethoven's 5<sup>th</sup> symphony.

An expression is the intellectual or artistic realization of that work: say, an audio recording (recording in the broad sense) of the work from 1982

A manifestation is the physical embodiment of that expression – an LP or a CD

An item is a single example or instance – like the disc that's sitting on my desk to be cataloged.

Note that manifestations and items can be the same thing (the CD that's issued, AND the CD that's on my desk)

## Decoding “RDA-Speak”

When RDA says...	It means:
<b>Transcribe</b>	Give the info exactly as found on the resource
<b>Record</b>	Give the info, but not exactly as found
<b>Alternative</b>	An alternative action to the previous instruction
<b>Optional addition/omission</b>	It's OK to provide more/less info than the previous instruction
<b>Exception</b>	Supersedes the previous instruction
<b>Either/or</b>	Invokes action based on the resource or the cataloger
<b>Agency preparing...</b>	Use cataloger's judgment and/or follow a local policy decision

RDA uses some standardized wording to invoke an action or instruction:

(read slide)

# Abbreviations

- Consult RDA Appendix B for complete list

AACR2	RDA
acc.	accompanied
arr.	arranged
ca.	approximately
cm	cm (but, cm. if followed by MARC 490 field)
unacc	unaccompanied
violoncello	cello

RDA contains fewer abbreviations than AACR2. This list shows just a few music-related changes.

The last entry is not really an abbreviation, but a change in preferred term. (Violoncello is allowed as an alternative, however)

## Abbreviations

- Exceptions – Use abbreviations for
  - Voice range designations (SATB)
  - “op.” and “no.” in access points for works
  - Duration
  - Dimensions (inches)
  - Thematic index numbers (e.g., BWV, K., etc.)
    - Consult *Thematic Indexes Used in the Library of Congress/NACO Authority File* (newly updated)  
[http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2011/Thematic\\_Indexes.htm](http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2011/Thematic_Indexes.htm)

Of course, there are exceptions.

Abbreviations are still used for voice range designations, opus and number in access points for works, duration, dimensions, and thematic index numbers. (Thematic index = an index of musical themes [incipits] generally devoted to a single composer) MLA maintains a list of thematic indexes used in the authority file.

## Summary of RDA Core Elements

Element	RDA	Core?	Transcribed?	Source
Title	2.3	Title proper	Yes	Preferred source
Statement of Responsibility	2.4	SOR relating to title proper	Yes	1. Same source as title proper preferred 2. Elsewhere in resource OK 3. Other source
Edition Statement	2.5	Designation of edition Designation of named revision	Yes	1. Same source as title proper preferred 2. Elsewhere in resource OK 3. Other source

RDA has designated certain elements as “core” elements. These are considered to be the minimum elements needed to describe a resource. These elements should always be included in the record if the information is available. LC and PCC have designated additional core elements.

If information comes from outside the resource, indicate that through the use of square brackets or a note. When square brackets are used, they enclose each element (rather than a single set of square brackets enclosing multiple elements as in AACR2).

(I’ve included these summary charts for you to refer to later; we’ll be passing over these in the interest of time)

## Summary of RDA Core Elements

Element	RDA	Core?	Transcribed?	Source
Production Statement	2.7	Date	No	Any source
Publication Statement	2.8	Place (1 <sup>st</sup> ) Publisher (1 <sup>st</sup> ) Date	Yes Yes No	<b>Publisher:</b> 1. Same source as title proper  <b>Place/Dist./Mnf.:</b> 1. Same source as publisher name
Distribution Statement	2.9	If no Publication St.	Yes	2. Other source
Manufacture Statement	2.10	If no Distribution St.	Yes	3. External source

## Summary of RDA Core Elements

Element	RDA	Core?	Transcribed?	Source
Copyright Date	2.11	If no date of publication AND if no date of distribution	No	Any source
Identifier for the Manifestation	2.15		No	Any source

## Summary of RDA Core Elements

Element	RDA	Core?	Transcribed?	Source
Content Type	6.9		Use terms from list at 6.9.1.3	Any source
Media Type	3.2	No (LC/PCC Core)	Use terms from list at 3.2.1.3	1. Resource itself 2. Additional information from any source
Carrier Type	3.3		Use terms from list at 3.3.1.3	1. Resource itself 2. Additional information from any source

As noted earlier, one of the more visible examples of the change between AACR2 and RDA cataloging is the elimination of the GMD (general material designation). The GMD is replaced by a set of three elements: Content Type, Media Type and Carrier Type. This set of elements provides more specificity than the GMD.



## Summary of RDA Core Elements

Element	RDA	Core?	Transcribed?	Source
Extent	3.4	If resource is complete or if total extent is known	No	1. Resource itself 2. Additional information from any source
Duration	7.22	No (LC core)	No	Any source
Creator	19.2	Principal responsibility or first named	No	Any source

## Summary of RDA Core Elements

Element	RDA	Core?	Transcribed?	Source
Source of Title	2.20.2.3	No (LC/PCC core)	No	Any
Language of Content	7.12	No (LC/PCC core)	No	Any
Medium of Performance of Musical Content	7.21	No (LC/PCC core if not apparent)	No	Any
Performer, Narrator, Presenter	7.23	No (PCC recommended for audio)	No	Any
Related Works	25.1	No (LC core for compilations)	No	Any

RDA does not consider any notes to be core, but LC/PCC does!

## MARC21 RDA Fields

Field	Description
264	Production, Publication, Distribution, Manufacture, Copyright
336/337/338	Content, Media, Carrier Types
340	Physical Medium
344	Sound Characteristics
347	Digital File Characteristics

Field	Description
380	Form of work
382	Medium of Performance
383	Numeric Designation of Musical Work
384	Key

The 1<sup>st</sup> table contains the MARC21 fields created to accommodate RDA elements. We'll talk more about these later on.

The 2<sup>nd</sup> table contains fields also created for RDA elements, but we're not covering these today. These fields are also defined for authority records.

(Medium of performance – MLA has issued a Provisional Best Practices Guide for Medium of Performance; MOUG/MLA-BCC will also be sponsoring a mini-preconference on Medium of Performance at the upcoming MOUG meeting next February in Denver).

## RDA Toolkit Tools & Resources

Tool/Resource	Description	Toolkit Tab
LC-PCC Policy Statements	LC and/or PCC cataloging practice	Resources
MLA Best Practices for Music Cataloging	Guidelines for music formats (chiefly scores, sound recordings)	Resources > Other Resources
RDA mappings	List of RDA elements mapped to MARC (& vice versa)	Tools
ISBD presentation	Description, order of ISBD elements, guide to punctuation	RDA > Appendix D.1
LC-PCC Policy Statement on punctuation & capitalization	LC-PCC PS 1.7.1 covers LC/PCC practice	RDA > RDA 1.7.1 (LC-PCC PS)

A quick summary of resources included in the Toolkit: the LC-PCC Policy Statements, RDA mappings, ISBD, and so on.

The MLA Best Practices for Music Cataloging is available currently as a pdf document, but will eventually be linked within the RDA text with buttons (like the LC-PCC PSs)

## Resources

### ■ General Music Cataloging

- **Music Cataloging at Yale**

- <http://www.library.yale.edu/cataloging/music/musicat.htm>

### ■ Music Library Association

- **RDA Best Practices (February 2014)**

- <http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging.pdf>

- **Types of Compositions (Revised for RDA)**

- <http://www.library.yale.edu/cataloging/music/typesrda.htm>

Here are some of the resources you'll want to consult for music cataloging, in addition to general RDA resources such as the LC-PCC Policy Statements and PCC guidelines.

The "Music Cataloging at Yale" is a great site for general music cataloging information.

The Music Library Association issued its RDA Best Practices document in February 2014. The Types of Compositions document helps with the determination of whether titles are a type of composition or not.

## Resources

### ■ MOUG-L

- **Subscription information:**  
<http://www.musicoclcusers.org/listserv.html>

### ■ OLAC Best Practices Guides (forthcoming)

- **Guide to Best Practices for Cataloging Streaming Media According to RDA and MARC21**
- **Best Practices for Cataloging DVD and Blu-ray Discs Using RDA and MARC21**

### ■ Websites

- **Discogs** ([www.discogs.com](http://www.discogs.com))
- **AllMusic** ([www.allmusic.com](http://www.allmusic.com))
- **MusicBrainz** ([musicbrainz.org](http://musicbrainz.org))

the Music OCLC Users Group has offered its electronic discussion list as a place to ask questions about RDA music cataloging.

OLAC Best Practices guides (forthcoming)

Finally, several recordings-specific or music websites provide info on labels, release dates, etc.

# PRELIMINARY DECISIONS

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Do I Need a New Record?

Type of Description

Sources of Information

## Do I Need a New Record?

Yes, if these conditions apply:

- Different format, size, speed
- Different date of publication
- Differences in publisher number
- Stereo/Mono
- Type of entry
  - Analytical
  - Comprehensive



The first thing to decide is whether a new record is needed. Bib Formats & Standards (OCLC) offers guidance:

A new record should be input when these conditions apply:

1. Different format, size, or speed: CDs should not be cataloged on LP records (no pun intended!), diameter of disc differs, etc.
2. Difference in date of publication
3. Differences in the music publisher number
4. Different sound channel configuration: stereo or mono
5. Different type of entry: individual or set record (both are allowed)



## First Things First...

- Type of description (RDA 1.5)
  - Comprehensive
  - Analytical
  - Hierarchical
    - LC-PCC PS 1.5.4: LC practice NOT to use
- Mode of issuance (RDA 1.1.3)
  - Single unit (single disc)
  - Multipart monograph (multidisc)
  - Recorded in MARC in the Leader (LDR/07)

There are a few other preliminary considerations:

### Type of description (RDA 1.5)

Comprehensive (*describes the resource as a whole*)

Analytical (*describes a part of a larger resource*)

Hierarchical (*combination of the two above – LC does not use*)

### Mode of issuance (RDA 1.1.3)

Single unit

Multipart monograph

## First Things First...

- Choose a source of information to serve as the basis for identification of the resource (RDA 2.1)
  - Appropriate to type of description & mode of issuance
  - Identifies the resource as a whole



Read slide – pic is a box set with collective title only on the outer box. All individual discs have reproductions of the original album covers on their sleeves, and the collective title is not present on the discs. Source of info would vary depending on whether the entire set is being cataloged or if each individual disc is being cataloged

## Preferred Source of Information

### RDA 2.2.2.4 (“Other Resources”)

- Preferred Source: Resource itself
  - disc or disc “label”
    - Label = “permanently printed on or affixed to the resource”
- Substitute Sources (in preferred order):
  - Internal source (title screen, menu, etc.)
  - Container
    - Includes insert visible through the jewel case
  - Accompanying Material

RDA instructs us to choose a preferred source of information from all the possible sources of information on a resource. The preferred source for an audio recording is the resource itself, so in other words, the disc and its label. (Disc label includes anything permanently affixed or printed on the disc surface.) If the disc cannot be used as the preferred source, choose a substitute from this list, in order of preference:

1. an internal source such as title screen or menu (for an online resource)
2. a container (this includes the booklet visible through the jewel case)
3. any other accompanying material.

Multidisc sets – RDA 2.1.2.3: Resource issued in more than one part:

- if sequentially numbered discs, choose lowest-numbered part available
- if not, choose source with info identifying resource as a whole
  - if no source with info identifying resource as a whole:
    - if one source identifies main/predominant work, consider that to identify the resource as a whole
    - use individual titles as collective source of info if that’s all you have

## Preferred Source of Information

### RDA 2.2.2.4 (“Other Resources”)

- No title?
  - choose another source within resource
  - prefer a formally presented title
- Individual titles only on disc?
  - Prefer source with formally presented collective title
    - Container
    - Spine
    - Insert

If there is no title – choose another source within the resource, preferring a source with a formally presented title

If there are only individual titles on the disc, and no title covering the resource as a whole – prefer another source with a formally presented collective title ( this could be a container spine, title inside the insert, etc.)

## Other Sources of Information

### ■ Other sources, in preferred order:

- Accompanying material
- Other published descriptions of the resource
- Container not issued with the resource
- Any other source
  - Reference source
  - Cataloger's knowledge



Finally, a list of sources of last resort:

other accompanying material, published descriptions of a resource, a container not issued with the resource, and any other source (like a reference source)

Also includes cataloger's knowledge 😊

## DESCRIPTION

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Leader & Fixed-Length Data Elements  
Coded Fields  
Identifiers

Now we'll dive right in...with a look at the Leader, Fixed-Length Data Elements, some MARC fields specific to audio, and identifiers. Most of this is unchanged from AACR2, but still worth a review.

## Leader

### ■ LDR/06 Type of Record

- j = musical audio recording
- i = non-musical audio recording
  - spoken word
  - sounds

### ■ LDR/07 Bibliographic Level

- m = single unit OR multipart monograph
- RDA Core Element “Mode of Issuance”
  - LC-PCC PS 2.13.1.3 specify recording this in LDR/07

In the Leader: Type of Record should be coded for the type of the resource (musical or non-musical).

Bib Level should be coded “M” for both single unit/multipart monograph resources. This is where RDA core element “mode of issuance” is recorded per the LC-PCC PS.

## Fixed-Length Data Elements (008)

Position	OCLC	Description
008/06	DtSt	Type of Date
008/07-14	Date1, 2	Date 1, Date 2
008/15-17	Ctry	Place of publication
008/35-37	Lang	Language

Position	OCLC	Description
008/18-19	Comp	Form of composition
008/24-29	AccMat	Accompanying Material
008/30-31	LText	Literary Text

Fixed-length data elements – the first table are things that apply to all resources, not specifically audio recordings. These will be covered in more detail in association with their respective topics.

The 2<sup>nd</sup> table includes things of interest for audio recordings. Values for these elements are found in the MARC21 documentation or OCLC BF&S



## Additional Material Characteristics (006)

### Videorecordings

Position	OCLC	Description
006/00	Type	Form of Material
006/01-03	Time	Running Time
006/12	Form	Form of Item
006/16	TMat	Type of Visual Material
006/17	Tech	Technique

### Computer Files/Electronic Resources

Position	OCLC	Description
006/00	Type	Form of Material
006/06	Form	Form of Item
006/09	File	Type of computer file

When the resource contains multiple formats, use an 006 field to describe the “secondary” characteristics. Most commonly, these will be either DVDs or CD-ROMs; could be text if significant

## Physical Description Fixed Field (007)

### Compact Discs

MARC21	OCLC Subfield	Value	Description
007/00	a	s	Sound recording
007/01	b	d	Sound disc
007/03	d	f	Speed
007/04	e	s/m/q	Configuration of playback channels
007/05	f	n	Groove width
007/06	g	g	Dimension
007/07	h	n	Tape width
007/08	l	n	Tape configuration
007/12	m	e	Special playback characteristics
007/13	n	d/e	Original capture/storage techniques

Values for CDs. Optionally add 007/09-11 (subfields j, k, l).

Note that Configuration of playback channels has value “q” that has been expanded to include surround sound

007/12 should be coded “e” (digital) for CDs

007/13 reflects the ORIGINAL capture or storage technique: example: CD containing folksongs originally recorded on cylinders (1905-1907) would be coded “a”

(*Acoustical capture, direct storage*) rather than “d” (*digital storage*) Example: OCLC #880432240

## Other Coded Fields

- 040 Cataloging Source
  - \$b eng (Language of Cataloging)
  - \$e rda
- 046 Special Coded Dates
  - \$k Beginning or single date created
  - \$l Ending date created
  - \$o Single or starting date for aggregated content
  - \$p Ending date for aggregated content
- 033 (Date/place of Event), 041 (Language)
  - Will cover with their associated RDA elements

These MARC fields contain information in coded form – as mentioned earlier, the 040 contains \$e rda, plus the language of the catalog agency

The 046 is a place to record the date of composition of a resource, or a start/end date for “aggregated content”. 045 used to be used for this info, but now is used more for the date or time period covered or depicted by the resource.


We’ll cover the 033 and 041 with their associated RDA elements (place/date of capture & language)

## Identifiers

Identifier	MARC21
ISBN	020
ISRC (International Standard Recording Code)	024 0_
UPC	024 1_
EAN (International Article Number)	024 3_
Issue Number	028 0_
Matrix Number	028 1_
Stock Number	037

A summary of identifiers for audio recordings. We'll look at a few of the more common ones.

## Identifier for the Manifestation (RDA 2.15)

- Core element
- Any source
- Prefer internationally recognized schemes
- Record all standard numbers
- Record number in its specified display format
  - Not possible with MARC21
- Don't record "DIDX" or  numbers

Identifier for the manifestation (2.15) is a core element. Numbers can be taken from any source.

Numbers from internationally recognized schemes are preferred; it's a good practice to record all standard numbers whenever possible.

RDA instructs recording numbers in their scheme's specified display format, however that doesn't work with MARC21

Finally, it's not necessary to record any "DIDX" or "LC-in-the-bullet" numbers found on audio recordings – these numbers refer to the manufacturing process and have no bibliographical significance.

## ISBN (020) – UPC (024 1) – EAN (024 3)

- Record ISBN without “ISBN” or hyphens

- 020 \_\_ 9781490603377



- UPC – 12 digits

- 024 1\_ 885150337073



- EAN – 13 digits

- 024 3\_ 5412327920803



ISBN numbers are recorded without the leading “ISBN” or hyphens

UPCs have 12 digits; additional digits entered in \$d (usually refer to pricing). Record without spaces or hyphens

EANs have 13 digits; record without spaces or hyphens

## Issue Numbers (028 0)

- Record issue number (as it appears) in \$a
  - Record each number separately, not as range
- Record label name in \$b
  - Label name, not larger company name
- Add qualifiers in \$q
  - Location of number (container, disc number, etc.)
- Reissues: give number/label name of original
  - Can set 2<sup>nd</sup> indicator for “no note”

Read slide

## Issue Numbers – Examples

028 02 8.557145 \$b Naxos

028 02 COR16113 \$b Coro \$q (disc 1)

028 02 COR16114 \$b Coro \$q (disc 2)

*(Each disc has a separate number)*

028 02 CDH55463 \$b Helios

028 00 CDA66994 \$b Hyperion

*(2<sup>nd</sup> number represents the original number and label for a reissue)*



# DESCRIPTION

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Titles

Statements of Responsibility

Now, on to the fun stuff 😊

## Title (RDA 2.3)

- Lots of titles!
  - Title proper
  - Parallel title proper
  - Other title information
  - Parallel other title information
  - Variant title
- Source of information for each category varies
- Transcribe titles
- Introductory words not intended to be part of the title omitted unless integral part of title

RDA categorizes titles as: (read list)

The source of information for each varies. Titles are transcribed for the most part; introductory words are omitted unless an integral part of the title (e.g., linked with a possessive, etc.)

## Title Proper (RDA 2.3.2)

- Core element
- Source: Preferred source
- Collective title vs. Individual title
  - Collective title = Comprehensive description
  - Individual title = Analytical description
- Includes alternative title
  - Does not include
    - Parallel title proper
    - Other title info
    - Parallel other title info

Title proper is a core element. The title proper should always be taken from the preferred source.

The choice of a collective title or an individual title depends on the choice of description for the resource: use a collective title for a comprehensive description, and an individual title for an analytical description.

Title proper includes an alternative title, but does not include parallel title proper, other title information, or parallel title information.

## Determining Title Source – Example



Container spine:  
Piano concertos

Disc:  
Prokofiev: Piano  
Concerto no. 3  
Tchaikovsky: Piano  
Concerto no. 1

Container:  
Tchaikovsky 1  
Prokofiev 3

Collective title: Piano concertos  
Source of title: Container spine

245 00 Piano concertos  
500 \_\_ Title from container spine.

For this compilation, we need to look for a collective title that describes the resource as a whole. The disc and the container fail us (they only have individual titles) but there is a collective title “Piano concertos” on the container spine. We will use that as our title, and note the source in a 500 field.

## Title Proper – Examples

245 10 Since brass, nor stone...

245 10 StAr splendors

245 00 GREATEST HITS

*(Titles transcribed as they appear on disc)*

245 00 Snotas for piano

246 3\_ Sonatas for piano

*(Title typo is transcribed, correct title as variant)*

245 00 **String quintet** / \$c Schubert. Verklärte Nacht / Schoenberg.

For this slide, titles are transcribed as they appear on the disc; if following LC-PCC PS 1.7.1/Appendix A, may appear differently

Last example: no collective title for the resource on either the disc or any other source, so title of first work goes in the title proper slot.

## Title Proper (RDA 2.3.2)

- “Generic” vs. distinctive titles
  - Consult *MLA Types of Composition* document
  - Choice determines if these elements are recorded as part of the title proper
    - medium of performance
    - key
    - date of composition
    - number

As in AACR2, determining the title proper also involves determining whether the title is a name of a type of composition (also referred to as “generic” titles). The choice between “generic” and distinctive is important because it determines whether certain elements are recorded as part of the title proper or as other title information. The *MLA Types of Composition* document is very helpful in this regard, and has been newly updated for use with RDA.

Note that when adjectives, etc. are connected to a “generic” title, that makes it distinctive (“Little” sonata would be distinctive, not generic)

## Title Proper – Examples

### *“Generic” title examples*

245 00 Piano sonata no. 3, 2007

245 00 Sextet in E-flat Major for transverse flute, oboe, violin, viola, violoncello or bassoon and basso continuo, op. 5

### *“Distinctive” title examples*

245 00 Blowhard : \$b for horn and piano

245 12 A Fluttering of wings : \$b for string quartet and electronic ghost score

In these examples, note that those elements listed on the previous slide reside either in \$a (title proper) or \$b (other title information) depending on the type of title.

## Parallel Title Proper (RDA 2.3.3)

- Core for LC/PCC
- Source: Any source
- Consult MLA Best Practices Appendix D for help with deciphering parallel title information

245 00 Romantische Suiten = \$b Romantic suites  
246 31 Romantic suites

The parallel title proper can be taken from any source (which is a change from AACR2).

Appendix D of the MLA BP document walks you through various parallel element scenarios, for example, repeated words, titles with partial parallel information, etc.

In MARC, the parallel title is preceded by an equals sign. The parallel title should also be given a 246 field with 2<sup>nd</sup> indicator 1.

the example illustrates a name of a type of composition that is modified, making it distinctive



## Other Title Information (RDA 2.3.4)

- Core for LC/PCC
- Source: Same source as Title proper
- Give information from other sources in 246
  - Use \$i to give the source of the information

Other title information is core for LC/PCC.

In RDA, other title information may only be taken from the same source as the title proper.

Other title information taken from outside the same source as title proper should be placed in 246, with a \$i giving the source of the information.

## Other Title Information (RDA 2.3.4)

245 00 Hard times : \$b for concertante group and strings

*(information from same source as title proper)*

245 00 Studio One ska fever!

246 1\_ \$i Subtitle on container : \$a more ska sounds from Sir Coxsone's downbeat

*(other title info from different source as title proper)*

The 1<sup>st</sup> example: other title info from same source as title proper

2<sup>nd</sup> example: other title info from different source as title proper

## Variant Title (RDA 2.3.6)

- Not core
- Source: Any source
- Consult LC-PCC PS 2.3.6.3 for help with formulating variant titles
- MARC 246 or 740

245 00 Elgar conducts Gerontius

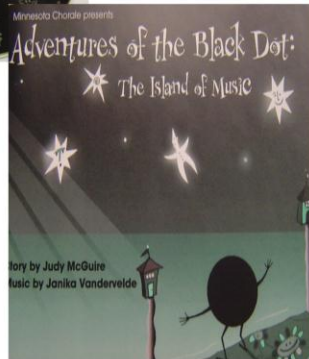
246 1\_ \$i Title on container: \$a Elgar conducts 'The Dream of Gerontius'

Variant titles are not core, but often have information that is useful for discovery.

A variant title is a title that differs from the title proper, parallel title proper, or other title information. Variant titles may be taken from any source. Consult LC-PCC PS 2.3.6.3 for help in formulating variant titles. Record variant titles in 246 or 740 as appropriate.

In this example, the variant title comes from the container.

## Title Quiz!



### Title proper?

Adventures of the black dot

### Other title info?

the island of music

### Variant title?

Minnesota Chorale presents  
Adventures of the black dot  
: the island of music

Name that title! (A very basic quiz, don't worry) Since this is hard to read, I'll read what's on the disc container:

On disc: Adventures of the black dot : the island of music

On container: Minnesota Chorale presents Adventures of the black dot: the island of music

What would be the title proper?

(click) Adventures of the black dot

(etc. for rest)

## Statement of Responsibility (RDA 2.4)

- Core element
- Source: Same source as title proper
  - Another source within the resource
  - Other source listed at RDA 2.2.4
- Only the statement of responsibility relating to the title proper is core; others optional
- Performers?
  - Art music – no
    - Participation limited to performance
  - Popular music – yes
    - Participation goes beyond performance

The statement of responsibility should be taken from the same source as the title proper. If information is not available from that source, use another source within the resource, or failing that (in order of preference), accompanying material not part of the resource, other published descriptions of the resource, a container not issued with the resource or an external resource

Only the statement relating to the title proper is core; other statements are optional – however, it's a good idea to include as many as practicable.

Performers for art (“classical”) music should not be recorded in the statement of responsibility, but in a note field. However, performers of non-western art music (pop, jazz, world music) can be entered here. The MLA Best Practices recommends to “generally consider that the participation of performers of popular music, jazz, etc. is not limited to performance, execution or interpretation, and record statements identifying these performers as statements of responsibility.” (p. 13)

## Statement of Responsibility – Example



Disc:  
Prokofiev: Piano  
Concerto no. 3  
Tchaikovsky: Piano  
Concerto no. 1



Container:  
Tchaikovsky 1  
Prokofiev 3



Container spine:  
Tchaikovsky, Prokofiev  
Piano concertos

Source of title: **Container spine**

245 00 Piano concertos / \$c Tchaikovsky, Prokofiev.

Just an illustration of what to keep in mind when the title isn't taken from the disc – the SOR should be taken from the same source as the title proper (preferred). This SOR would be taken from the container spine (Tchaikovsky, Prokofiev) and not the disc (Prokofiev, Tchaikovsky) since the title was taken from the spine.

## “Rule of 3”

- No more “rule of 3”!
- May list all names in Statement of Responsibility
  - or shorten with “and <number> others”

*On disc:*

### CANTICLES

Archer, Gray, Roth, Stanford, Tippett, Walmisley, Walton, Wood

Transcribe as:

Canticles / \$c Archer, Gray, Roth, Stanford, Tippett, Walmisley, Walton, Wood

(or: Canticles / \$c Archer [and 7 others] )

Just a reminder that the “Rule of 3” no longer rules 😊

All names may be listed in the SOR, or may shorten with “and <> others”

The example lists a title plus 8 composers beneath on the label. It may be transcribed as shown, or in the shortened form.

## Statement of Responsibility – Examples

245 00 Orchestral music arranged for two pianos / \$c Frederick Delius.

245 00 New world quartets.

*(classical music; composer in SOR, no performers in SOR)*

245 00 Trilogy / \$c Chick Corea Trio.

245 00 Six, Alps & jazz / \$c Matthias Schriebl.

*(pop-jazz-world music; performers in SOR)*

Talk through examples



## DESCRIPTION

---

Production – Publication

Distribution – Manufacture

Copyright

## Production, Publication, Distribution, Manufacture, Copyright (RDA 2.7–RDA 2.11)

- Production statement for unpublished resources
- Remainder for published resources
- 264 vs. 260

Element	Core	MARC21
Production	Yes (date)	264 _0
Publication	Yes	264 _1
Distribution	Yes, if no pub.	264 _2
Manufacture	Yes, if no pub., dist.	264 _3
Copyright	Yes, if no pub. date	264 _4

RDA offers more granularity in recording production, publication, distribution, manufacture and copyright information.

Production statements are used for unpublished resources. The rest of these elements are for published resources.

MARC field 264 replaces 260 (although 260 remains available for use). Prefer use of 264 with RDA.

## Publication Statement (RDA 2.8)

- Name of publisher
  - Source: same as title proper
    - Another source within resource
    - Other source from list at RDA 2.2.4
- Use label name
- No option to shorten name
- If unsure of function, give as publisher
- Place of publication
  - Same source as publisher name
  - Supply probable place

Three elements make up the publication statement: Place of publication, name of publisher, and publication date.

For audio recordings, the label name is used in preference to the name of any larger company. Corporate hierarchy can be omitted (although LC practice is to generally not to omit).

In RDA, there is no option to shorten the publisher name. It is transcribed – if there is an abbreviation on the source, OK to include it. If there is uncertainty about the function (e.g., distributor or publisher), give the name as a publisher.

The place of publication should come from the same source as the publisher name, which is taken from the same source as the title proper. Always try to give a publication statement (cf LC-PCC PS 2.8.2.6 – always supply probable ... rather than give [place of publication not identified])

We'll cover dates in just a bit.

## Label vs. Publisher



Label Name: Helios

Company Name:  
Hyperion Records

264 \_1 \$b Helios

In this example, both the label name and the company name appear on the disc. Helios is the label, and Hyperion Records in the company name. Only “Helios” is given in the 264 \_1 \$b.

(Helios is a budget label, most content reissued from Hyperion)

## Publication Statement – Examples

264 \_1 London : \$b NMC, \$c [2013]

264 \_1 [United States?] : \$b Really Good Records, \$c [2013]

264 \_1 [St. Paul, Minnesota] : \$b innova, \$c [2014]

264 \_1 England : \$b Opal, \$c [1989]

*(Label name = Opal; name of larger company, Pavilion Records Ltd. also present)*

1<sup>st</sup> example: eaasy!

2<sup>nd</sup> example: No place of publication, guessed at United States

3<sup>rd</sup> example: No place of publication, info from external source (no question mark)

## Distribution Statement (RDA 2.9)

- Core, if no Publication Statement
- Optional in other cases
- MARC 264 \_2

264 \_ 2 New York : \$b distributed in the USA by  
Sony Music

The Distribution Statement is core if there is no publication statement and optional in all other cases.

## Manufacture Statement (RDA 2.10)

- Core, if no Publication or Distribution Statement
- Optional in all other cases

264 \_ 3 New York : \$b manufactured by BMG

Manufacture Statement is a core element, if no publication or distribution statement and optional in all other cases.

## Deciphering Dates...



- Publication Date
  - Usually not present!
- Phonogram Date
  - Copyright for the sound
  - Record as © or “phonogram” (not “p”)
- Copyright Date
  - Often refers to container artwork, etc.
  - Can be used to infer publication date
- Recording Date
  - Date of recording of sound

Let's decipher those dates generally found (or not!) on an audio recording.

- The publication date, if present (but is generally not!) – stress that publication date is not the phonogram or copyright date!
- The phonogram date, which is the copyright for the recorded sound
- The copyright date, which usually refers to text or container artwork, etc.
- The recording date, referring to the date of the recording of the content.

In addition, for reissues, there may be a date of the original release.

For audio recordings, the phonogram date is more important than copyright date, as it is the “copyright” of the sound itself.



## Dates Commercially Available

Year	Format
1948	Vinyl record
1965	Audio cassettes
1982	Compact Disc
1991	MiniDisc
1996	DVD
1999	SACD
1999	Streaming Audio
2000	DVD-Audio
2004	DualDisc
2008	Blu-ray Audio

—Information drawn from Wikipedia and other sources

Can't have publication dates earlier than in chart!

## Dates – Example



The only date on disc:

© 1976

- CDs not commercially available until 1982!
- Need to infer publication date from other evidence/sources

Talk through slide

## Dates – Table of Precedence

### Single Items or Multipart Items Complete in One Year

Type of Date	Description
r	Reprint/Original Date
s	Single Date
p	Distribution/Production Date
t	Publication and Copyright Date
q	Questionable Date

The table of precedence for dates in OCLC's Bib Formats & Standards is quite useful: use this table to determine which value to use for Type of Date if more than one code applies.

Code r trumps all – if it's a reissue, use code r

Code s is used only when a single date is all you have (e.g., publication date only, no copyright date)

Code p is used when the production date (e.g., date of recording of sound) differs from the publication/distribution date

Code t is used when both publication and copyright dates are recorded (t is used even if both of the dates are the same)

Code q is used when a range of years is recorded in 264 \$c (e.g., between one date and another date)

■ No publication date, ©2014

008/06 (DtSt): t 008/07-14 (Date1): 2014, (Date 2): 2014  
 264 \_1 \$c [2014]  
 264 \_4 \$c ©2014

■ No publication date, ©2013; recorded June 2012

008/06 (DtSt): p 008/07-14 (Date1): 2013, (Date 2): 2012  
 264 \_1 \$c [2013]  
 264 \_4 \$c ©2013  
 518 \_\_ \$d 2012 June 033 00 \$a 201206—

■ No publication date, ©1990, ©2014; reissue

008/06 (DtSt): r 008/07-14 (Date1): 2014, (Date 2): 1990  
 264 \_1 \$c [2014]  
 264 \_4 \$c ©1990, \$c ©2014

Some common situations...

## Copyright Date (RDA 2.11)

- Core, if no Publication or Distribution date
  - Can be used to infer Publication date
- Precede date with symbol or spelled-out form
  - ©2014 or ®2014
  - copyright 2014 or phonogram 2014
- Record latest date
  - ® for audio recordings
- Option to record multiple copyright dates covering multiple aspects
  - Single 264
  - Separate subfields separated by comma

The Copyright Date is core if there is no Publication or Distribution date. The copyright date cannot be substituted for a publication date, but can be used to infer a publication date.

The date should be preceded by the symbol or spelled out form. Record copyright dates for notated music, and phonogram dates for audio recordings. (The phonogram date is preferred for audio recordings because it is the copyright for the recorded sound).

Only the latest date needs to be recorded, however if there are copyright dates covering multiple aspects, the latest of each may be recorded. Use a single 264 field, separate \$c's separated by a comma.

## © & ® Dates – Quiz!



On disc:

© & ® 2014

Which date is more important?

® 2014

On this disc there are both copyright and phonogram dates; which date is more important for cataloging an audio disc?

(® 2014 because it covers the sound)

## Solve the Puzzle!

### Available Information

Disc label/Container: Arcana and Outthere Music logos, ©2013/©2013 Outthere Music France; supercool art on container, ©2013!

**(No publication date)**

Insert: "Arcana is a label of Outthere Music"

Container: "Manufactured in Austria by Sony DADC Austria AG;" recorded 11-14 December 2010

### RDA in MARC21

264 \_1 France : \$b Arcana, \$c [2013]

264 \_3 Austria : \$b Sony DADC

264 \_4 \$c © 2013, \$c ©2013

518 \_\_ \$o Recorded \$d 2010 December 11-14.

033 20 \$a 20101211 \$a 20121214

008/06 (DtSt): p

008/11-17 (Dates 1, 2): 2013, 2010

The left column contains some typical information available for an audio recordings. How do we put it into MARC?

(Talk through info)

(033 & 518 – bonus! we haven't covered those yet!)

# DESCRIPTION

---

Content–Media–Carrier Types

Extent

Physical Description

in RDA, the Content – Media – Carrier elements replace the GMD



## Content Type (RDA 6.9)

- Record primary content of the resource
- Optionally, record secondary content or accompanying material
  - Use separate 336 fields
  - Use \$3 to explain
- Use terms from list at RDA 6.9.1.3
  - Include \$2 rdacontent if taking from RDA list
  - Give the source in \$2 if taking term from another source

Always record the primary content type of the resource; optionally record any secondary content or accompanying material in separate 336 fields. Use the \$3 for explanation, if necessary.

Content type terms come from the list given at RDA 6.9.1.3; include the \$2 rdacontent for these terms. If taking the term from another source, give the source in \$2

## Media Type (RDA 3.2)

- Not RDA core, but LC/PCC core
- Record primary media type of the resource
- Optionally, record media type of accompanying material
  - Use separate 337 fields
  - Use \$3 to explain
- Use terms from list at RDA 3.2.1.3
  - Include \$2 rdamedia if taking from RDA list
  - Give the source in \$2 if taking term from another source

Media type is not RDA core, but it is LC/PCC core. Again, record the primary and significant accompanying material media type using multiple 337 fields. Media type terms come from the list at RDA 3.2.1.3.

## Carrier Type (RDA 3.3)

- Record carrier type(s) of the resource
- Record carrier type(s) of accompanying material
  - Use separate 338 fields
  - Use \$3 to explain
- Use terms from list at RDA 3.3.1.3
  - Include \$2 rdacarrier if taking from RDA list
  - Give the source in \$2 if taking term from another source

Record the carrier type of the resource and any significant accompanying material, using separate 338 fields. Terms come from the list at RDA 3.3.1.3.

## CMC: Audio Recordings

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

337 \_\_ audio \$b s \$2 rdamedia

338 \_\_ audio disc \$b sd \$2 rdacarrier

■ Codes (\$b) optional

Content/Media/Carrier may include codes in addition to the terms (the codes are automatically inserted if one is using the 33X macro available in Connexion).

## Multiple Content Types



### Music & Spoken Word:

336 performed music \$2  
rdacontent

336 spoken word \$2 rdacontent



337 audio \$2 rdamedia

338 audio disc \$2 rdacarrier

Multiple Content Types: use 2 - 336 field for the music and the spoken word

## Complex CMC: CD + DVD

336 \_\_ performed music \$b prm \$2 rdacontent \$3  
audio disc

336 \_\_ two-dimensional moving image \$b tdi \$2  
rdacontent \$3 videodisc

337 \_\_ audio \$b s \$2 rdamedia \$3 audio disc

337 \_\_ video \$b v \$2 rdamedia \$3 videodisc

338 \_\_ audio disc \$b sd \$2 rdacarrier \$3 audio disc

338 \_\_ videodisc \$b vd \$2 rdacarrier \$3 videodisc

■ Use \$3 to specify the part of the resource

Here's how you would do a resource that contained both a CD and a DVD:

A set of 33X for both formats

Codes are optional

Can use \$3 to specify the part of the resource; \$3 can be placed at either the beginning or the end of the field.

## Extent (RDA 3.4)

- Number and type of unit(s)
- Type of unit
  - Audio recordings: use list of carrier types at RDA 3.3.1.3
    - “audio disc” not “sound disc”
- Alternative to use a term in common usage
  - LC, PCC may apply alternative (LC-PCC PS 3.4.1.3)
  - MLA Best Practices: do not apply the alternative
- Multiple types of units or carriers
  - Use “+” to record in single 300 field, OR
  - Use multiple 300 fields

Extent is defined as: “Number and type of units and/or subunits making up a resource.” For audio recordings, the unit would be an “audio disc.”

RDA gives an alternative to use a term in common usage for terms not in the list, or if preferred by the cataloging agency; LC-PCC PS allows the alternative, however, MLA Best Practices discourages use of terms in common usage for shared cataloging.

Since MARC 300 is repeatable, multiple 300 fields can be used when multiple types of units (e.g., scores, parts) or carriers (e.g., CD, DVD) are present. The MLA Best Practices lean toward a single 300 field, but did not give that as a recommendation 😊

## Extent – Examples

300 \_\_ 1 audio disc (56:45)

### Multiple formats:

300 \_\_ 1 audio disc (51 min.) ; \$c 4 3/4 in. + \$e 1 videodisc (1 hr., 20 min.)

*OR*

300 \_\_ 1 audio disc (51 min.) ; \$c 4 3/4 in.

300 \_\_ 1 videodisc (1 hr., 20 min.) ; \$c 4 3/4 in.



## Duration (RDA 7.22)

- Core element for LC
- Record total duration in 300 \$a
  - OK to abbreviate
  - Substitute “approximately” for “ca.” since the element is not transcribed
  - No prescribed format
    - “Digital” clock format
    - Words (abbreviation allowed)
  - Record regardless of number of works on disc
- Record duration of individual works in 500 or 505 and 306

We’ll stay in chapter 7 for minute to talk about duration, a core element for LC.

Recording duration has been simplified from AACR2, particularly if the LCRI was followed. Duration is a core element for LC. Record total duration in 300 \$a; it’s OK to abbreviate hours, minutes, seconds. However, use “approximately” instead of “ca.” since the element is not transcribed. There is no prescribed format for recording duration. Note that recording duration in the 300 \$a is no longer dependent on whether the disc has only a single work (as in AACR2).

Durations of individual works or parts are additionally recorded in 500 or 505 fields, plus the 306 (duration in coded form).

## Duration – Examples

300 \_\_ 1 audio disc (53 min., 6 sec.)

or:

300 \_\_ 1 audio disc (53:06)

500 \_\_ Duration: approximately 30 min.

(on resource: ca. 30 minutes)

300 1 audio disc (58:34)

505 \_\_ You & the night & the music (5:38) --  
Floating (5:46) -- Far away (6:33) - [etc.]

Either method of recording duration (digital clock or words) are acceptable; if words are used, must use abbreviations in Appendix B

2<sup>nd</sup> example: duration is not transcribed, so no “ca.” but “approximately”

3<sup>rd</sup> example: record total duration and duration of individual works if desired

## Sound Characteristics (RDA 3.16)

### ■ MARC 344

Subfield	Description
a	Type of Recording
b	Recording Medium
c	Playing Speed
g	Configuration of Playback Channels
2	Source of Terms

MARC 344 (Sound characteristics) records technical specifications relating to the encoding of sound in a resource.

There are more subfields defined but these are the most commonly used.

## Sound Characteristics (RDA 3.16)

- Type of Recording (344 \$a)
  - Digital
  - Analog
- Recording Medium (344 \$b)
  - Optical (standard spec – optionally record)
- Playing Speed (344 \$c)
  - 1.4 m/s (standard spec – optionally record for CDs)
  - Important for other types of recordings!
- Configuration of Playback Channels (344 \$g)
  - stereo, mono, surround
- Source of Term (344 \$2)
  - rda

Subfield a contains the type of recording (analog or digital; example LPs and CDs). Subfield c contains the playing speed. Subfield g contains the configuration of playback channels.

It's not necessary to record standard specifications. For example, it's not necessary to record \$b "optical" or \$c "1.4 m/s" for CDs because all CDs have these specs. For vinyl discs, however, you would want to record the playing speed, which is not the same for all vinyl discs.

Subfield g is repeatable, so all playback configuration can be recorded. Note there are no longer periods following stereo & mono!

The example adds \$2 rda because the terms in the field all are taken from the RDA vocabulary.

## Digital File Characteristics (RDA 3.19)

### ■ MARC 347

Subfield	Description
a	File Type
b	Encoding Format
2	Source of Terms

MARC 347 records the technical specifications relating to the digital encoding of audio in a resource.

## Digital File Characteristics (RDA 3.19)

- File type (347 \$a)
  - audio file
  - Term taken from RDA 3.19.2.3
- Encoding Format (347 \$b – repeatable)
  - CD audio, DVD audio, SACD
  - No Blu-ray audio!
  - Terms taken from RDA 3.19.3.3
- Source of terms (347 \$2)
  - rda
  - Do not add \$b rda for Blu-ray audio discs!

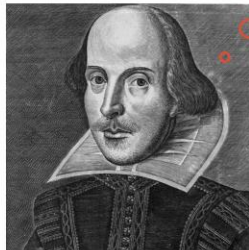
Record the file type from the list at RDA 3.19.2.3 – “audio file”

Record the encoding format using terms from the list at RDA 3.19.3.3 – “CD audio” “DVD audio” “SACD.” Subfield b is repeatable, so for example, hybrid SACDs should include both “CD audio” and “SACD.” Note that “Blu-ray audio” is NOT in the list. Terms taken from the RDA list should be given a \$2 rda.

## To \$b or not to \$b...

- Either 300 \$b or 34X fields may be used to record technical information
- 34X preferred for RDA records

2 \$b or not  
to \$b...



*Image: Wikipedia*

So now, you are probably wondering...do I still record this information in the 300 \$b?? Prefer use of 34X for RDA records: discrete data elements. Reasons not to use 300 \$b: might be useful now but need to think longterm (i.e., beyond MARC or current local system); duplication of work if using both 300 \$b & 34X

## Base Material (RDA 3.6)

### ■ MARC 340

Subfield	Description
a	Base material and configuration
b	Dimensions
2	Source of Terms

- May record dimensions here rather than 300 \$c
- Use \$a when it's important to record information about the material (acetate, vinyl, wax, etc.)

340 \$b may be used instead of (or in addition to) 300 \$c to record dimensions.

340 \$d may be used to record the production method for manuscript notated music instead of a note.



## Dimensions (RDA 3.5)

- Core element for LC
- Audio recordings
  - Record dimensions of the carrier (disc)
  - LC-PCC PS 3.5.1.3
    - Use inches to describe discs and all audio carriers
    - Does not include videocassettes
  - Consult MLA Best Practices Chapter 3 Appendix
- Record in 300 \$c (or 340 \$b)

Back to chapter 3! Dimensions are a core element for LC (for resources that are not serials or online electronic resources)

For audio recordings, the Policy Statement directs us to use inches to describe discs and all audio carriers. For those who catalog video, note that while PS applies to DVDs, because they're discs, it does not extend to videocassettes 😊

The MLA Best Practices Chapter 3 appendix contains a chart to help with standard dimensions for all sorts of audio materials.

For a resource where the container is larger than the discs, RDA 3.5.1.5 allows recording of the container size in addition to the carrier size

## Example

### A typical CD:

300 \_\_ 1 audio disc (58:34) ; \$c 4  $\frac{3}{4}$  in.

340 \_\_ \$b 4  $\frac{3}{4}$  in.

344 \_\_ \$a digital \$b optical \$b 1.4 m/s \$g stereo \$2  
rda

347 \_\_ \$a audio file \$b CD audio \$2 rda

### OR:

300 \_\_ 1 audio disc (58:34) \$b digital, CD audio,  
stereo ; \$c 4  $\frac{3}{4}$  in.

gray parts are optional

# DESCRIPTION

---

Notes

## Most Common Notes

Note	RDA	MARC
Source of Title	2.17.2.3	500
System Requirements	3.20	538
Nature of Contents	7.2	500
Medium of Performance	7.21	500
Place/Date of Capture	7.11	518
Language of Content	7.12	546
Performer/Presenter/Narrator	7.23	511
Artistic and/or Technical Credit	7.24	508
Contents	25.1	505/500
Accompanying Material	25.1	500

No order of notes prescribed in RDA

--ISBD order

--RDA element order

--Local decisions can be imposed on the order

## Source of Title (RDA 2.17.2.3)

- Core element for LC/PCC
- MARC 500
- Always give source of title
  - 500 \_\_ Title from disc label.
  - 500 \_\_ Title from container.

For audio recordings, the source of title is always recorded.

500 vs 588: 588 reflects the “source of description” – broader than the source of title. For streaming audio, the title source note is given along with the source of description note. Physical materials – use 500.

## Equipment/System Requirements (RDA 3.20)

- MARC 538
- Record any non-standard equipment or requirements
- No “Compact disc” note in RDA

538 \_\_ Super audio CD (hybrid); multi-channel and stereo sound; playable on CD and SACD players.

Use the System Requirements note for any special equipment or requirements for use.

Note RDA does not have an option for the 500 Compact disc note.

## Nature of the Work (RDA 7.2)/Medium of Performance (RDA 7.21)

- MARC 500
- Explanation of the content if not clear from the rest of the record
  - May combine with Medium of Performance note (RDA 7.21)

These notes are essentially unchanged from AACR2 – and still may be combined with if desired. The Medium of Performance note is LC/PCC core if not stated or implied by other parts of the record, including subject headings.

## Nature of the Work (RDA 7.2)/Medium of Performance (RDA 7.21) – Examples

500 \_\_ Opera in three acts.

500 \_\_ The first work is a symphonic poem ; the second work is for high voice with orchestra.

500 \_\_ The first, second and fourth works are suites extracted by the composer from incidental music ; the third work is a suite for string orchestra.

Examples



## Place/Date of Capture (RDA 7.11)

- MARC 518, 033
- PCC–recommended for audio recordings
- Formatted/unformatted options

Subfield	Description
d	Date of Event
p	Place of Event
o	Other Event Information
3	Materials Specified

The place and date of recording for audio recordings should be recorded in a formatted 518 field. (The unformatted 518 with all information in a single \$a may still be used).

Some of this information may also be entered in coded form in an 033 field.

PCC recommends recording this element for both audio and moving image resources.

## Place/Date of Capture – Examples

518 \_\_ \$o Recorded \$d 2010 November 25–28, \$p  
Christiansen Recital Hall, Concordia College,  
Moorhead, Minnesota.

518 \_\_ \$3 Track 1 \$o recorded live Brisbane \$d 2008  
July 27 \$p ABC Ferrey Road Studios.

033 00 20080727 \$b 8964 \$c B7

518 \_\_ \$a Recorded March 31–April 2, 2012 in Cork,  
Ireland. (*unformatted 518*)

The first example illustrates a formatted 518 field: \$o for the introductory word, \$d for the date, in the Year-Month-Day format, and \$p for the place of recording.

The second example adds the \$3 to specify that track 1 was recorded at this date and place, plus an example of the 033 field. The values for \$b and \$c are taken from the LC Classification schedule G (minus the class letter “G”)

Finally, the third example is an unformatted 518 where all information is recorded in a single \$a.

## Language of the Content (RDA 7.12)

- Core element for LC/PCC
- Also record (if readily available):
  - Original language (041 \$h, m, n as appropriate)
- Make further explanations in 546 or 500
- Enter information in coded form in 041

Type	Example	MARC21
Sung/spoken text	Song	008/35-37, 041 \$d, 546
Text presented separately	Libretto	041 \$e, 500 or 546
Accompanying text	Program notes	041 \$g, 500

Sorting out where to record language information can be complicated. The LC-PCC PS and the MLA Best practices direct us to record language for these types of linguistic content in these specific MARC fields. Language codes are taken from the MARC list of Language codes.

I did want to point out the difference in recording the language of the primary content between notated music and audio recordings in the 041 field: notated music records the language in \$a and for audio recordings the language is recorded in \$d.

In addition to the language(s) of the content, you may also record the original languages if you have that information readily available.

See the full chart in the MLA Best Practices!

## Language of the Content – Examples

Lang: fre

041 0\_ \$d fre \$b eng \$e eng \$e fre \$n fre \$g eng

546 \_\_ Sung in French.

500 \_\_ Synopsis and biographical notes on performers in English, and libretto in French with English translations (2 volumes), inserted in container.

Lang: zxx (*instrumental music*)

041 0\_ \$g eng \$g ger \$m ger

500 \_\_ Program notes and performer biographies in German with English translation inserted in container

The 2nd example is for a piece of instrumental music. Since there is no linguistic content, the fixed field gets “zxx” (no linguistic content), the 041 only has \$g (not \$a) for the program notes. The 500 is used for that note because it is accompanying material.

## Performer, Narrator, Presenter (RDA 7.23)

- Core element for PCC (audio)
- MARC 511
- Give authorized access points for all, if feasible
  - When giving an AAP for a performing group, don't give AAPs for individual group members

511 0\_ Michael Collins, clarinet.

511 0\_ York2 (Fiona York, John York, piano 4-hands).

710 2\_ York2, \$e instrumentalist.

*(no 700s for Fiona York or John York)*

The Performer, Narrator, Presenter note applies to audio recordings and is a core element for PCC.

Record performers, narrators, presenters, etc. in MARC 511. In addition, give an authorized access point for all, if feasible. When giving an AAP for a performing group, don't give AAPs for individual group members.

7.23, 7.24, Statement of Responsibility being discussed at a higher level – the question: what/who should be considered “responsible”

## Artistic and/or Technical Credit (RDA 7.24)

- MARC 508
- Producers, recording engineers, etc.
- Include a statement of function

508 \_\_ Tim Handley, producer and editor ;  
Jonathan Allen, recording engineer ; James Linahon,  
mastering engineer.

The Artistic and/or Technical Credit note records information about contributors to the technical production in MARC 508. Include a statement of function along with the name.

## Related Works (RDA 25.1.1.3)

- aka “Contents Note”
- Core element for LC (compilations)
- May include duration, statement of responsibility, performers
- Consult LC-PCC PS 25.1.1.3 for creating contents note

aka Contents Note

RDA treats contents notes as Related Works (RDA 25.1). Related works are a core element for LC for compilations. PCC recommends a full contents note for audio recording compilations, along with AAPs for all works in the compilation when feasible.

Contents notes may include duration, statements of responsibility, and performer information. Consult the LC-PCC PS 25.1.1.3 for help in formulating a formal contents note.

## Related Works (RDA 25.1.1.3) – Examples

505 0\_ Ignorance is bliss -- Insatiable --  
Wandering while wondering -- A world, upside down  
-- Freedom in flight.

505 0\_ Silver fanfare (4:11) -- Festivities (5:55) --  
Three Olympians (14:18) -- Celebration overture  
(6:40) -- Symphony no. 1 (24:11).

aka Contents Note

Contents notes may include duration, statements of responsibility, and performer information. Consult the LC-PCC PS 25.1.1.3 for help in formulating a formal contents note.



## Accompanying Material

- Not core
- Useful to record
- Program notes, biographical notes, notes about the instruments, etc. in the insert

500 \_\_ Program and biographical notes, and organ specifications (32 pages : color illustrations) inserted in container.

# ACCESS

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Recording Relationships  
Relationship Designators

## Summary of RDA Core Elements

Element	RDA	Core?
Creators (Principal or First named)	19.2	RDA
Related Work	25.1	LC
Related Expression	26.1	LC/PCC
Related Manifestation (reproductions)	27.1	LC/PCC

Far fewer core elements!

The principal creator is a core element. Related Work is a core element for LC, and Related Expression and Manifestation are core elements for LC/PCC.

PCC recommends “cataloger’s judgment” for including contributors beyond the principal creator of the work.

## RDA & Relationships

- RDA is all about the relationship!
  - Resource/Persons–Families–Corporate Bodies
  - Resource/Resource
- RDA Chapters 18–22
  - Arranged by WEMI level
- Appendices I–J
  - Relationship Designators
    - Appendix I: Persons–Families–Corporate Bodies
    - Appendix J: Resources

RDA is all about the relationship! We'll be looking at relationships between the resource and persons-families-corporate bodies, and between the resource and other resources.

The instructions are in RDA chapters 18-22, and in Appendices I and J.

## Relationship Designators

- Describe the nature of the relationship between the resource and a person/family/corporate body or another resource
  - PCC practice: use the most specific designator that applies
  - Do not include in a name-title entry
  - Apply in WEMI order
- RDA Appendix I – J
  - Arranged by WEMI level
- MARC21
  - \$e Relationship Designator (preferred)
  - \$4 Relator Code

Relationship designators are new in RDA, however, the concept isn't really new to music catalogers. Relationship designators should always be included, if possible.

Recommend following the PCC guidelines (**PCC Guidelines for the Application of Relationship Designators in Bibliographic Records**). Slide contains selective list of guidelines. The Guidelines also recommend use of the relationship designator even though the MARC coding may imply the relationship (i.e., 700 12 implies the \$i Container of work)

Lists of relationship designators are found in RDA Appendix I & J. The list is arranged by WEMI level – for example, composers are creators, so this term is given in the “works” list; performers are associated at the expression level and are included in the “expression” list.

There are two ways to express relationship designators in a MARC record - \$e with the spelled-out term, or \$4 with a relator code. Subfield e is preferred for RDA records. Don't include a relationship designator in a name-title entry!

## RDs & Music

### Work Level

#### ■ Creators

- Author
  - Librettist
  - Lyricist
- Composer

#### ■ Associated with Work

- Production company
  - description: corporate body responsible for financial, technical, organizational management of a production ... audio recording

At the work level:

Creators: Authors (librettist, lyricist) and composers

Associated with work (although we normally don't record production company info for most commercial audio recordings)

## RDs & Music

### ■ Associated with Expressions

- Arranger of music
- Composer (expression)
- Performer
  - Conductor
  - Instrumentalist
  - Narrator
  - Singer
- Recording Engineer
- Recordist
  - captures sound during recording session, including field recording

More RDs at the Expression level

## Examples

710 2\_ Minnesota Orchestra, \$e instrumentalist

or:

710 2\_ Minnesota Orchestra, \$e performer

710 2\_ BBC Scottish Symphony Orchestra, \$e  
instrumentalist.

100 1\_ Getty, Gordon, \$e composer, \$e singer.

700 12 \$i Container of (work): \$a Schumann, Robert,  
\$d 1810–1856. \$t Waldscenen.

1st example shows option of instrumentalist/performer

2<sup>nd</sup> examples shows use of the most specific designator (instrumentalist rather than performer).

3<sup>rd</sup> example shows multiple RDs, applied in WEMI order

4<sup>th</sup> example shows no relationship designator in a name-title entry, even though we know that Schumann is the composer (per PCC Relationship Designator guidelines: no \$e in name-title entries)



# ACCESS

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Relationships Between...

Resource + Persons, Families, Corporate Bodies

Resource + Other Resources

## Resource & Person/Family/Corp. Body

### ■ Creators (RDA 19.2)

- Responsible for the work
  - Composers, Librettists, Lyricists
    - Librettos: Enter under author of libretto, not composer of music
- Creator with principal responsibility named first is core
- MARC 1XX (first), 7XX (additional)

### ■ Contributors (RDA 20.2)

- Contribute to an expression of the work
  - Arranger of music, performers, conductors, etc.
- MARC 7XX

Relationships between the resource and persons/families/corporate bodies are categorized by WEMI level.

Creators are responsible for the work, and include composers, librettists, lyricists. (An aside: RDA differs from AACR2 for librettos – these are now entered under the name of the librettist, not the composer). The creator with principal responsibility for the resource named first is core. The MLA Best Practices recommend recording all creators, if possible.

Contributors have responsibility at the expression level. Examples of contributors for music materials include “arranger of music,” performers, etc. PCC practice is to record contributors if considered important for identification.

(Only selective examples of contributors are listed – there are more)

## Can Performers be Creators?

- Sometimes... 😊
- No equivalent to AACR2 LCRI 21.23C “Principal performer”
- Just because a performer is prominently named doesn’t make them a creator!
- To be considered a creator:
  - Must be responsible for composing all the works
  - Modify an existing work so that it is substantially changed, resulting in a new work
- Scan credits, consult external sources
- Stay tuned for further developments on this issue

Can performers be creators? That is the million dollar question, especially if you catalog recordings of popular music!

RDA has no equivalent for AACR2 LCRI 21.23C (“Principal performer”). In RDA, the 1XX fields are reserved for creators, and folks who are strictly performers are not necessarily considered creators.

There are certain conditions that have to be met for a performer to be considered a creator: the performer must be responsible for composing all the works (or is a co-composer on all works), or must have transformed an existing work in such a way that it results in a new work (e.g., improvisation). You’ll have to scan through the credits, and possibly consult external sources such as All Music to find composition information.

There’s a handy decision tree in the MLA Best Practices to help sort some of this out.

As you can imagine, this is a very hot topic and more work is being done on this by MLA and others.

Bottom line: Remember that just because a performer is prominently named on a resource doesn’t give them creator status and the MARC 1XX in RDA (as it stands at this moment in time).

(Why is this such a hot issue? Because compilations of musical works with more than one creator frequently have short, generic titles which a strict interpretation of RDA 6.27.1.9 would seem to require an AAP with a qualifier to distinguish the title. That means checking the catalog for conflicts and constructing qualified AAPs for titles like “Live” or “Greatest Hits” or “String quartets,” a potential hugely time-consuming activity. Another issue – used to seeing the name of the performing group at the head of a record; has implications for patrons and staff. Treatment of compilations is being discussed and the instructions may change...)

## Can Performers be Creators?

*Passes the “creator” test:*

110 2\_ Maine (Musical group), \$e composer, \$e performer.

245 10 Forever Halloween / \$c the Maine.

500 \_\_ All songs written by The Maine.

*Doesn’t pass the “creator” test... or does it??:*

245 00 Does anybody really know what time it is? / \$c Misfit Toys.

500 \_\_ "Hybrid-jazz covers of pop music from the 1970s"--Liner notes.

The second example illustrates the difficulties with determining creator status. This could be argued to pass the creator test, if the “hybrid-jazz” approach substantially changes the “pop” music... although the term “covers” generally implies a version just like the original.

## Resource & Other Resources

- Types of relationships
  - Related works (RDA chapter 25)
    - contents, derivative works, parts of larger works
  - Related expressions (RDA chapter 26)
    - translations, arrangements
  - Related manifestations (RDA chapter 27)
    - reprints, facsimiles
  - Related items (RDA chapter 28)
- Relationship expressed by
  - AAP, relationship designator
  - Structured description (formal note)
  - Unstructured description (informal note)

Getting back to relationships, there are also relationships between resources. These are also organized along WEMI lines:

- Works – examples include adaptations, parts of a larger work
- Expressions – translations, arrangements
- Manifestation – facsimiles, reprints

These relationships are expressed by use of an AAP & relationship designator, a structured description (formal note), or an unstructured description (informal note)

## RDs (Appendix J) & Music

### Derivative

- **Based on (work)**
  - Adaptation of (work)
    - Libretto based on (work)
    - Musical theatre adaptation of (work)
    - Opera adaptation of (work)
  - Musical setting of (work)
  - Paraphrase of (work)
  - Variations based on (work)

### Whole/Part Relationships

- **Container of (work)**
- **Container of (expression)**

### Equivalent Manifestation Relationships

- **Reproduction of (manifestation)**

A selective list of Appendix J RDs related to music

## Examples

700 1\_ **\$i Libretto based on (work):** \$a Milton, John,  
\$d 1608–1674. \$t Paradise lost.

700 12 **\$i Contains (expression):** \$a Mozart, Wolfgang  
Amadeus, \$d 1756–1791. \$t Concertos, \$m piano,  
orchestra, \$n K. 466, \$r D minor; **\$o arranged.**

500 \_\_ Material previously released, 1967–2007.

775 08 **\$i Reproduction of (manifestation):** \$a  
Kirchhof, Lutz. \$t The lute in dance & dream. \$d New  
York : Sony Classical, 1991. \$o SK 48 068 \$w  
(OCoLC)26407274.

The first example shows a relationship between the libretto and the work it is based on. This could also be expressed as a note.

The second example shows a relationship between an arrangement (expression) and the original (work).

The third example is an unstructured description (informal note) about the original audio recording.

The fourth example shows the relationship of the reissue to the original audio recording.



# QUESTIONS?

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Questions?

Thank you!

# THANK YOU!

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Thank you!