

RDA: An Overview of Descriptive Elements – Notes

RDA Preconference

Music Library Association Annual Meeting

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Identifier for the Manifestation: RDA 2.15 Basics

► Scope:

- A character string that differentiates one manifestation from another
 - Does not include URLs
- Sound recording numbers covered by the general instruction ([RDA 2.15.1.4](#))
- Specific instructions for scores
 - Music publisher numbers ([RDA 2.15.2](#))
 - Music plate numbers ([RDA 2.15.3](#))

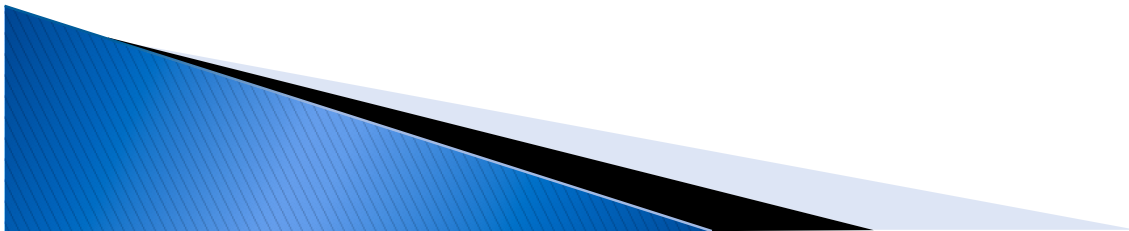
► Source

- Any source



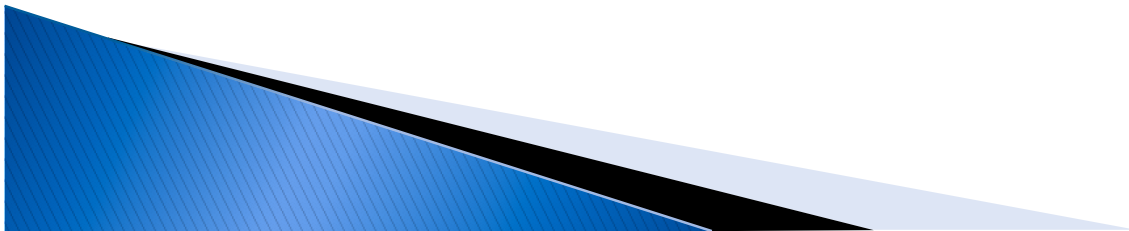
Identifier for the Manifestation: RDA 2.15 Basics

- ▶ Sometimes transcribed
 - For prescribed display formats (ISBN, ISSN, ISMN), record in accordance with that format
 - Otherwise, record as it appears on the source
- ▶ Precede the identifier with a trade name or the name of the agency, etc., responsible for assigning the identifier, if readily ascertainable
 - General instruction: applies to sound recordings but not to scores



Identifier for the Manifestation: RDA 2.15 Basics

- ▶ Core
 - If there is more than one identifier for the manifestation, prefer an internationally recognized identifier, if applicable
- ▶ Optional
 - Additional identifiers for the manifestation



Identifier for the Manifestation: RDA 2.15

Differences from AACR2: General

- ▶ Option to record all identifiers for individual parts
 - Instead of using dash to give range of consecutive numbers or a diagonal slash for non-consecutive numbers
- ▶ Do not omit letters preceding or following numbers when giving a range
- ▶ Ranges only available for more than three identifiers for individual parts
 - Use single hyphen for consecutive numbers (no change from AACR2, but different from the two hyphens specified in LCRI 6.7B19)



Identifier for the Manifestation: Score example

ISBN: 0-8256-4037-7

Publisher's no.: 040037

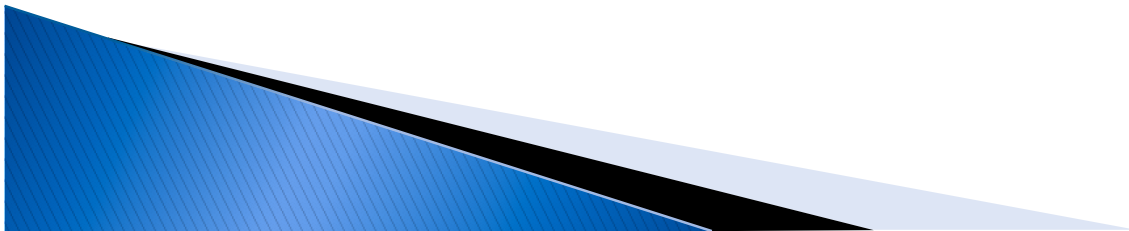
Published by Consolidated Music Publishers

RDA in MARC

020 0825640377

028 32 040037 \$b Consolidated Music Publishers

[Assumption – can convert these fields into appropriate end user displays]



Identifier for the Manifestation: Recording example

On spine: 27014/15
On disc 1: 27014
On disc 2: 27015
Publisher: Verona

RDA in MARC

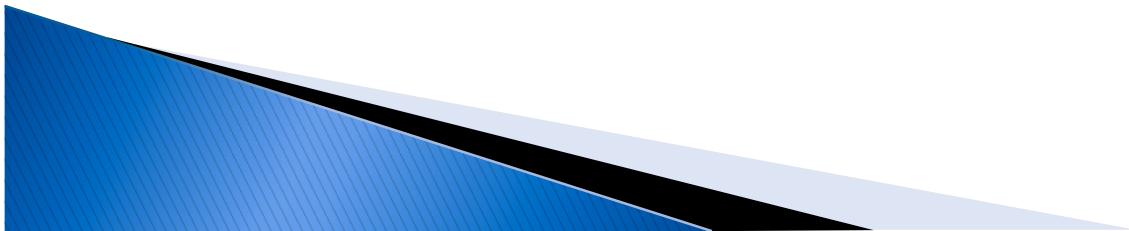
028 00 27014/15 \$b Verona

028 00 27014 \$b Verona

028 00 27015 \$b Verona

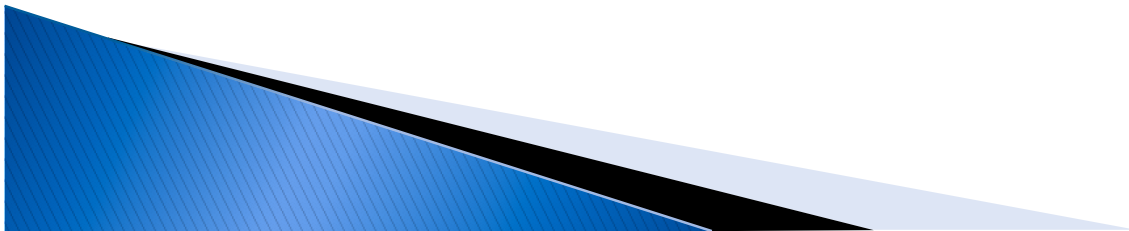
500 Verona: 27014 (disc 1).

500 Verona: 27015 (disc 2).



Identifier for the Manifestation: Exercises

- ▶ Exercise 1 – score
Volume 1 plate number: 12175-1-128
Volume 2 plate number: 12175-2-128
Publisher: Edward B. Marks Music Corporation
- ▶ Create the appropriate MARC tags (028? 500?)
- ▶ Where do you find the appropriate RDA instructions?



Identifier for the Manifestation: Exercises

- ▶ Exercise 1 – score
Volume 1 plate number: 12175-1-128
Volume 2 plate number: 12175-2-128
Publisher: Edward B. Marks Music Corporation
- ▶ Create the appropriate MARC tags (028? 500?)
028 20 12175-1-128 \$b Edward B. Marks Music Corporation
028 20 12175-2-128 \$b Edward B. Marks Music Corporation
500 Plate number: 12175-1-128, 12175-2-128.
- ▶ Where do you find the appropriate RDA instructions?
RDA 2.15.3



Identifier for the Manifestation: Exercises

- ▶ *Exercise 2 – recording*
- ▶ Create the appropriate MARC tags:

EMI Classics

Container spine:

7243 5 65360 2 9

Container verso:

CMS 5 65360 2

F PM 617

USA CDMB 65360

Disc 1 label:

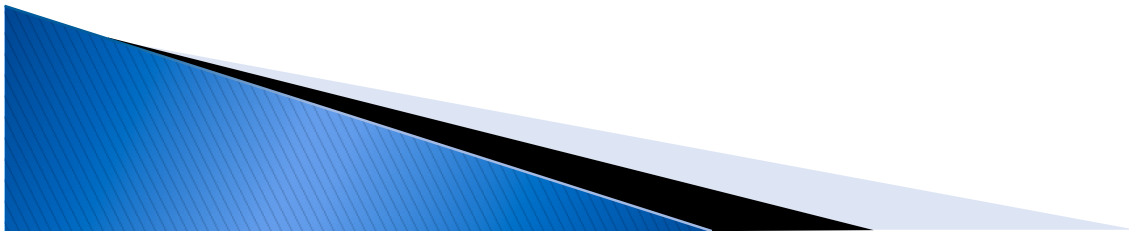
7243 5 65361 2 8

Disc 2 label:

7243 5 65362 2 7

UPC: 724356536029

- ▶ How did you exercise cataloger's judgment?



Identifier for the Manifestation: Exercises

▶ *Exercise 2 – recording*

EMI Classics

Container spine:

7243 5 65360 2 9

Container verso:

CMS 5 65360 2

F PM 617

USA CDMB 65360

Disc 1 label:

7243 5 65361 2 8

Disc 2 label:

7243 5 65362 2 7

UPC: 724356536029

▶ Create the appropriate MARC tags:

024 1 724356536029

028 00 7243 5 65360 2 9 \$b EMI Classics

028 00 7243 5 65361 2 8 \$b EMI Classics

028 00 7243 5 65362 2 7 \$b EMI Classics

028 00 CMS 5 65360 2 \$b EMI Classics

028 00 CDMB 65360 \$b EMI Classics

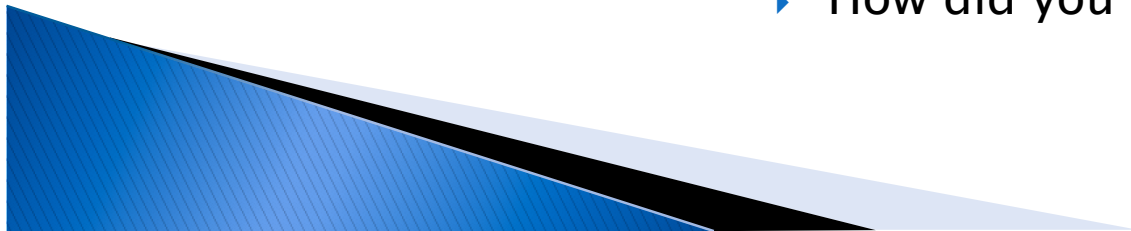
500 UPC: 724356536029

500 EMI Classics: 7243 5 65360 2 9
(container); additional numbers on
container: CMS 5 65360 2, CDMB 65360.

500 EMI Classics: 7243 5 65361 2 8
(disc 1).

500 EMI Classics: 7243 5 65362 2 7
(disc 2).

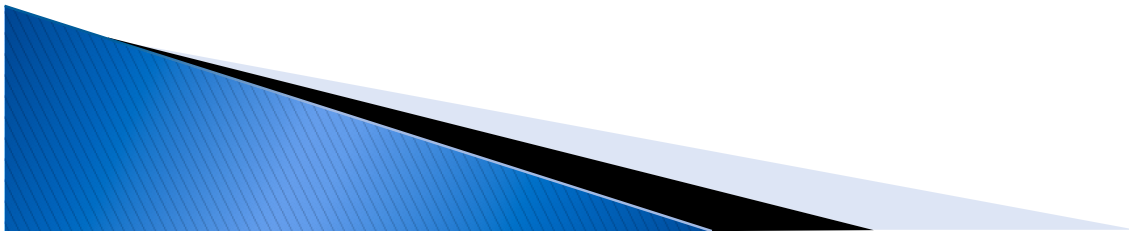
▶ How did you exercise cataloger's judgment?



Notes: RDA 2.20, 3.22, etc.

Basics

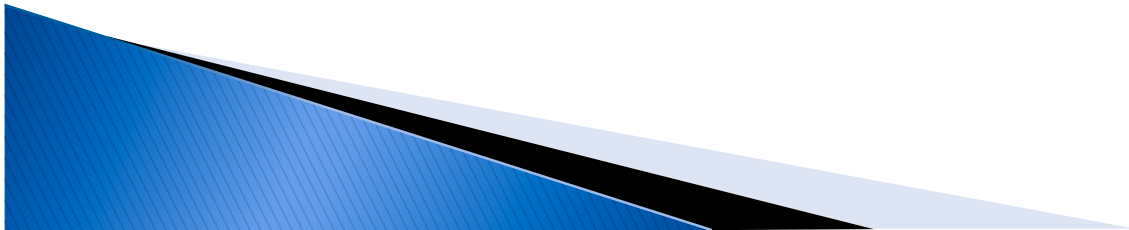
- ▶ Instructions scattered in Chapters 2–4 and Chapter 7
 - Considered separate elements
- ▶ Record quotations from the resource or from other sources in quotation marks, followed by an indication of the source
 - Unless it comes from the preferred source



Notes: RDA 2.20, 3.22, etc.

Basics

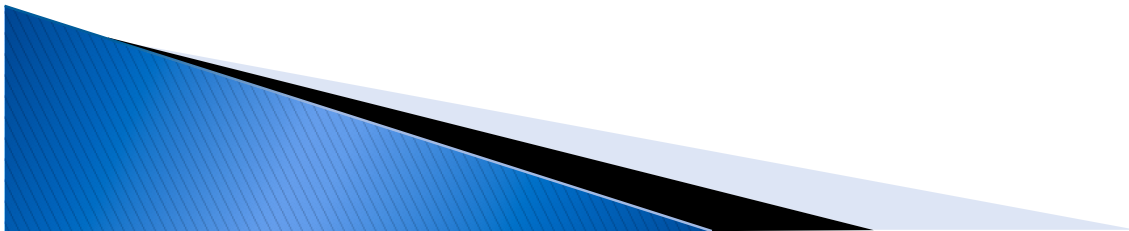
- ▶ Scope
 - An annotation providing additional information relating to data recorded in another element
- ▶ Source
 - Any source
- ▶ Not core
 - But, LCPS makes certain of these elements core
 - Index and bibliography notes for monographs
 - Form of notation for some scripts and for musical scores
 - Certain notes in relation to resources for children



Notes: RDA 2.20, 3.22, etc.

Differences from AACR2: General

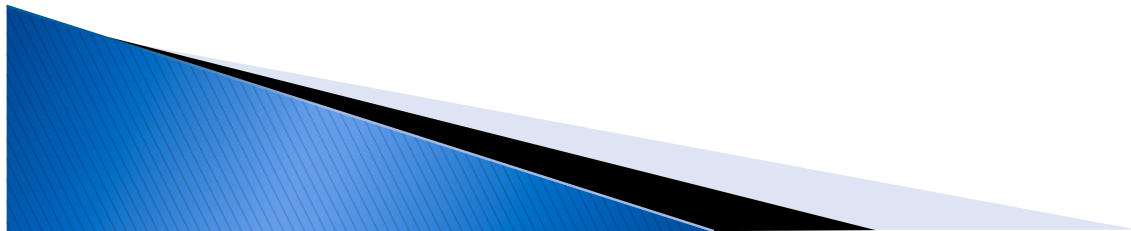
- ▶ Order not mandated
 - Guidance in ISBD
- ▶ Inclusion based largely on fulfilling FRBR user tasks and cataloger judgment
 - Include if considered important
- ▶ Do not combine notes that represent different elements (different RDA instruction numbers) unless MARC offers separate subfielding for them



Notes: RDA 2.20, 3.22, etc.

Differences from AACR2: General

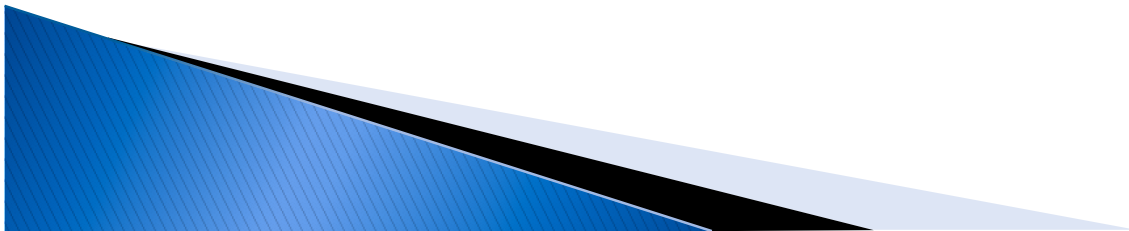
- ▶ Contents notes
 - Not an explicit instruction
 - Covered by RDA 25.1 (Referencing Related Works)
- ▶ Notes used to explain situations where you would have used [sic] or [i.e., ____] in AACR2



Notes: RDA 2.20, 3.22, etc.

Differences from AACR2: Scores

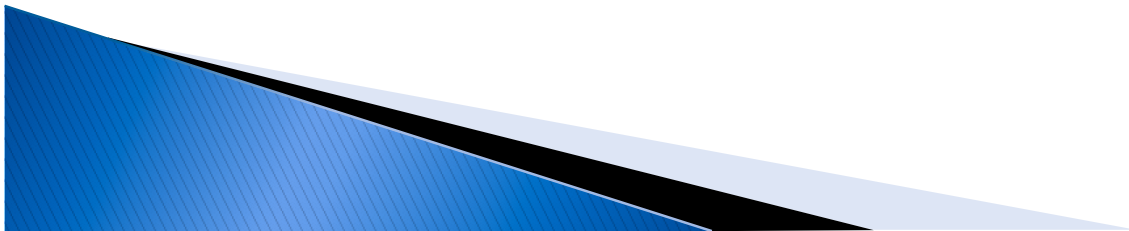
- ▶ May name more than 11 instruments in Medium of Performance note
- ▶ Specific MARC coding for form of musical notation: 546 \$b
 - May be used alone, without language element in 546 \$a



Notes: RDA 2.20, 3.22, etc.

Differences from AACR2: Recordings

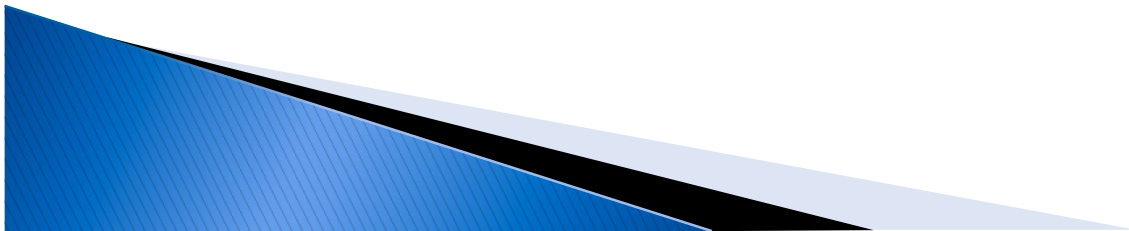
- ▶ Must give source of title note
 - Even if taken from label, as instructed
- ▶ As with scores, may name more than 11 instruments in Medium of Performance note



Notes: RDA 2.20, 3.22, etc.

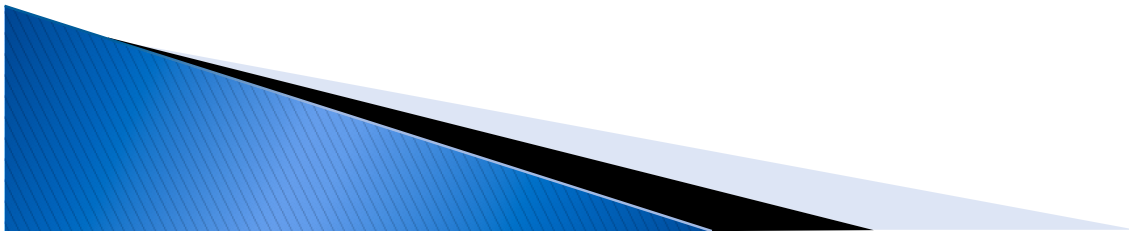
Differences from AACR2: Recordings

- ▶ Date of Capture and Place of Capture
 - Separate elements
 - Encode in MARC in separate subfields of 518
 - Place of Capture: 518 \$p
 - Date of Capture: 518 \$d
 - Within a pure RDA implementation, not combined, so no introductory phrase
 - But MARC allows for \$o – Other event information
 - Date of capture recorded in prescribed format:
 - Year, month, day, and time, as applicable



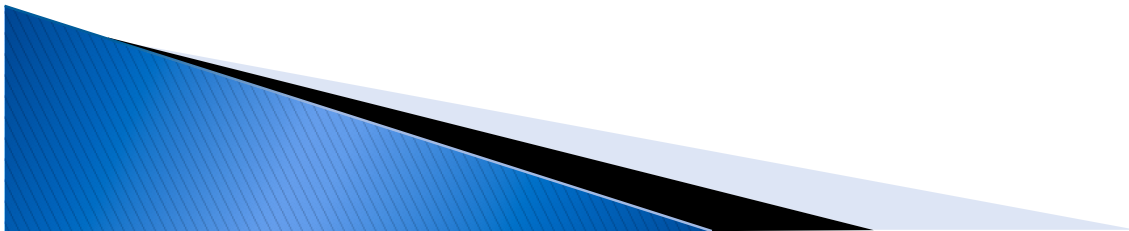
Notes: Score example

- 500 Secular and sacred unaccompanied melodies with first verse only underlaid; includes three works for two voices.
- 546 Middle High German words; also printed as text with German translation following each song.
- 504 Includes bibliographical and discographical references (page 198) and index.
- 500 Critical notes in German.



Notes: Recording example

- 500 Title from label.
- 511 0# Pablo Casals, violoncello.
- 518 \$3 BWV 1007 \$d 1938 June 2 \$p Paris.
- 518 \$3 BWV 1008 \$d 1936 November 25 \$p Abbey Road Studios, London.
- 518 \$3 BWV 1009 \$d 1936 November 23 \$p Abbey Road Studios, London.
- 500 "Transferred from 78's by Keith Hardwick"-- Container.
- 500 Program notes by Lionel Salter (2 unnumbered pages) inserted.
- 505 0# No. 1 in G major, BWV 1007 -- No. 2 in D minor, BWV 1008 -- No. 3 in C major, BWV 1009.



Notes: Exercises

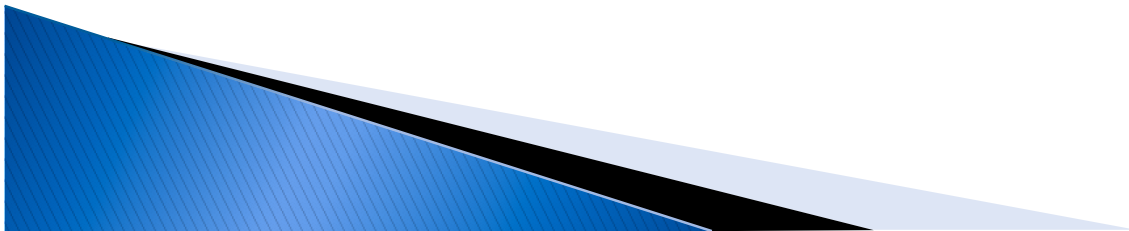
Identify the supporting RDA instruction

500 For treble chorus (SA), originally a cappella; orchestral accompaniment added subsequently and given in this publication in piano reduction.

500 "It is the composer's intention that performances should take place either a cappella or with orchestra, but not with piano"--Caption.

500 Duration: approximately 2 min., 10 sec.

546 \$b staff notation



Notes: Exercises – Score

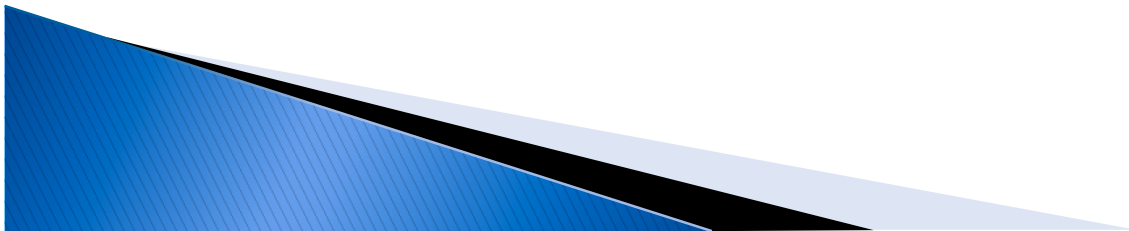
Identify the supporting RDA instruction

500 For treble chorus (SA), originally a cappella; orchestral accompaniment added subsequently and given in this publication in piano reduction. [RDA 7.21.1.3](#), [B.5.6](#)

500 "It is the composer's intention that performances should take place either a cappella or with orchestra, but not with piano"--Caption. [RDA 7.21.1.3](#)

500 Duration: approximately 2 min., 10 sec.
[RDA 7.22.1.3](#)

546 \$b staff notation [RDA 7.13.3.3](#)



Notes: Exercises – Recording

Identify the supporting RDA instruction

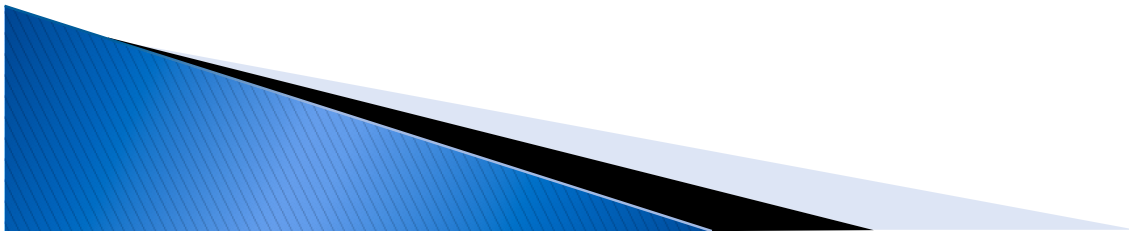
511 0 Aquarelle Guitar Quartet (Michael Baker,
Vasilis Bessas, James Jarvis, Rory Russell)

518 \$o Recorded \$d 2007 August 3–5 \$p
Freeman Concert Hall, Royal Northern College of
Music, Manchester.

500 Program notes in English, German and French
(22 pages) inserted in container.

500 The last work for 2 guitars.

505 0 Bluezilian / Clarice Assad (3:03) -- [etc. ...]



Notes: Exercises – Recording

Identify the supporting RDA instruction

511 0 Aquarelle Guitar Quartet (Michael Baker, Vasilis Bessas, James Jarvis, Rory Russell)

[RDA 7.23.1.3](#)

518 \$o Recorded \$d 2007 August 3–5 \$p Freeman Concert Hall, Royal Northern College of Music, Manchester. [RDA 7.11.2.3](#), [7.11.3.3](#)

500 Program notes in English, German and French (22 pages) inserted in container. [RDA 27.1.1.3](#) (or [7.16.1.3](#))

500 The last work for 2 guitars. [RDA 7.21.1.3](#)

505 0 Bluezilian / Clarice Assad (3:03) -- [etc. ...]

[RDA: 25.1.1.3](#)



Questions?

- ▶ Email Kathy Glennan:
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