

## **RDA: WHERE WE ARE, ONE YEAR LATER**

Program Report, MLA 2014 Atlanta

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This session was moderated by Casey Mullin and Tracey Snyder.

### **Training Opportunities**

ALA and MLA are collaborating to produce three music cataloging webinars. The first one will take place on April 17<sup>th</sup>, when Tracey Snyder and Kevin Kishimoto will lead the session about cataloging popular music, jazz, and world music audio recordings. The second webinar will focus on cataloging western art music (classical) sound recordings, and the third webinar will focus on cataloging scores and sheet music. The second and third webinars have not been scheduled.

### **Relationship Designators**

Beth Iseminger announced three different ways to propose relationship designators for inclusion in the RDA Toolkit: 1) utilizing the PCC Relationship Designator Proposal Form: <http://www.loc.gov/aba/pcc/scs/RD-Requests.html>; 2) directly contacting the ALA representative to the Joint Steering Committee (Kathy Glennan); and 3) talking with either BCC Chair Beth Iseminger or Descriptive Cataloging Subcommittee Chair Tracey Snyder.

### **“Types of Composition” Document**

Ray Schmidt announced that the resource is now called *Types of Composition for Use in Authorized Access Points for Music* and is available at:

<http://www.library.yale.edu/cataloging/music/typesrda.htm> The document has been updated to reflect RDA. Tracey Snyder and Ray Schmidt elaborated that the biggest way the document changed was to accommodate the new “Cognate Rule” that was approved as part of the 6JSC/Music/2 proposal for RDA Rule 6.14.2.5 for the April 2014 updates to the RDA Toolkit. The “Types of Composition” document also includes the plural form of many types of composition listed in the authorized access point.

### **Changes put forth in the approved 6JSC/Music Documents**

(Finalized text of each document can be found here: <http://www.rda-jsc.org/workingnew.html> )

#### 6JSC/Music/1

6JSC/Music/1 improves RDA 6.14.2.7.2 and 6.28.2.3 by giving clearer guidance on using the term “Selections” and on using the term “Suite.” Historically the practice of supplying a single AAP for consecutively numbered parts of a musical work was actually abolished in an earlier revision cycle. 6JSC/Music/1 proposed to abolish this practice for non-musical works too, but that aspect of the proposal was rejected.

#### 6JSC/Music/2

See above discussion on types of composition.

#### 6JSC/Music/3

Damian Iseminger announced that the proposals put forth in 6JSC/Music/3 will change the medium of performance for authorized access points. In AACR2, uniform titles were designed to conserve space by keeping the instrument combinations as short as possible, so many standard combinations and element limits were enforced. RDA changed this space conservation requirement, so the rules designed to accommodate that were also changed in many important ways. The biggest one was the removal of the “Rule of Three,” but other changes include doing away with standard combinations of instruments and specifying instrument combinations because terms that depend on context don’t necessarily make sense anymore.

The 382 field in authority records can now be used to record the number of instruments, instrument names, key, alternate or doubled instruments, and all voices.

Future possible proposals might include changes to serial numbers, changes to how to ID a part of a musical work with a number but no words, and more specific ways to indicate numeric designations in authorized access points including guides to using thematic indices, opus numbers, numbers, etc.

### **Descriptive Cataloging**

Tracey Snyder announced that the Descriptive Cataloging Subcommittee will be working with OLAC to propose revisions concerning the statement of responsibility for audiovisual materials and for recording duration/performance time.

A recent CC:DA (Nov. 2013) proposal added new reciprocal pairs of relationship designators to the “complemented by” areas of Appendix J for incidental music and moved existing pairs for cadenzas to the “augmented by” and “augmentation of” areas.

A reconstituted CC:DA Task Force has been charged with working on instructions for recording relationships between the WEMI levels, including instructions for contents notes, accompanying materials, and structured descriptions. Chris Diamond and Amy Strickland are serving on behalf of the Descriptive Cataloging subcommittee and MLA.

### **Best Practices for Music Cataloging**

Casey Mullin announced that Version 1.0 of this document is now available on the BCC website: <http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging.pdf>

Additionally, the best practices will be available in the RDA Toolkit as a PDF later this spring, and it will be linked within the text of RDA itself (in similar fashion to the LC-PCC-PSs) this fall.

### **Open Forum/Question and Answer Period**

#### Question:

What constitutes a creator in pop music and jazz? Also, what is the threshold between creator and performer? Does the compilation as a whole constitute a creation of the performer?

Answer (Damian Iseminger):

We have purposely avoided interpretation of the dividing line. Leave it up to the individual and groups to decide that.

Answer (Tracey Snyder):

The rather-unhelpful Amy Winehouse example previously used to demonstrate an example of a performer who is also a creator is now being replaced in the RDA Toolkit with a much clearer Ani DiFranco example. Still, the question remains, and it gets complicated when we try to draw the line. If an album has two songs with a different songwriter, is that enough to keep the singer/mostly songwriter out of the 1xx field? One example is Stevie Wonder's *Talking Book*, in which the performer is also the sole creator of all but two of the songs, and is a co-creator of the remaining two songs. In this case Wonder can be considered the creator of the album since he has a creator role on all of the songs. So, in this case, the performer DOES go in the 100.

Question:

How would we express relationships between a performance and specific written expressions (a sound recording of a particular performance of a particular edition of a score of a work)? Will BIBFRAME be capable of linking specific expressions together?

Answer (Kathy Glennan and others):

For now use unstructured descriptions for these types of relationships in MARC-based cataloging.

Answer (Casey Mullin):

BIBFRAME will include the ability to link one specific expression to another specific expression.

Question:

Will a Table of Contents for the RDA Best Practices appear in the RDA Toolkit, and will it alleviate the need to scroll through the document?

Answer (Casey Mullin):

Yes, a table of contents will be added to RDA Toolkit. When the Best Practices are integrated into the RDA text itself, the need to scroll will be eliminated.

Question:

How do catalogers approach hybrid records (AACR2 records with RDA coding present)?

Answer (multiple respondents):

Varied. Some catalogers accept hybrid records; some upgrade records to RDA. Others suggested using macros as a way to make your work more efficient.

Question:

Why does RDA use the relationship designator \$e composer in the 1XX field but not the 7XX field?

Answer (Kathy Glennan):

Relationship designators for creators (i.e. composer) may be used in the 1XX or 7XX fields, but \$e may not be used in a name/title access point in a 7XX field.

Answer (Damian Iseminger):

The string validates in the Voyager system, so in cases like this it isn't a problem. (ignore the string). The PCC guidelines for relationship designators include the prohibition to not use \$e in a name/title 7XX fields.

Answer (Morris Levy):

The 100 and 240 fields are functioning together like an authorized access point. Ideally, relationship designators in \$e shouldn't be used in 1XX fields in these cases. In reality, this is still okay.

Question:

Why do we use the phrase "Title from disc label" for compact discs when the information is not usually printed on a label that's affixed to the material?

Answer (Sue Stancu and others):

AACR2 developed the terminology when many A/V catalogers were cataloging LPs and the terminology stuck.

Answer (Kathy Glennan):

According to RDA, a label can be considered a label whether it's printed on paper affixed to the disc or it's printed directly onto the disc (RDA 2.2.2.4.1).

Question:

My question concerns on-demand CDs, especially from amazon.com. I've been cataloging them in RDA using amazon.com as the publisher and manufacturer and adding a copyright date. Is that a good way to do this?

Answer (multiple respondents):

Sounds reasonable.

Answer (Mark Scharff):

The conundrum with on-demand CDs sounds a lot like determining how to handle G. Schirmer scores-the innards are all pretty much the same, but they often change just enough on the title page to convince you that you're dealing with something different.