

Best Practices for Music Cataloging Using RDA and MARC21

List of Changes between Draft (released 2/15/13) and Version 1.0 (released 2/21/14)

In addition to typo and formatting corrections, as well as systematic wording changes to achieve stylistic consistency, the following substantive changes were made.

Italics are used to indicate additions; strikethrough is used to indicate deletions. In cases where the revision was extensive, only a description of the change is given.

Draft Location	Change
p. 4	2 nd paragraph revised: This document should be consulted in combination with RDA itself, as well as any local and/or cooperative policies, <i>including LC-PCC PS and section Z1 of the Library of Congress Descriptive Cataloging Manual (DCM Z1)</i> ⁵ ...
2.1.2.3	Options a) and c) updated to b) and a), respectively, in all appearances
2.2.2.2	New 2 nd paragraph: <i>Use cataloger's judgment in determining whether or not the resource has a cover. Generally consider a cover to be made of substantially different material (e.g., heavier or different colored paper) than the paper on which the music is printed.</i>
2.3.1.7	Order of examples changed; example "Musical theatre for classical singers" revised
2.3.2.3	Deleted section
2.4	Heading revised: 2.4 Statement of Responsibility changed to 2.4.1.4 Recording Statements of Responsibility
2.4.1.1	New section

2.4.1.8 Order of examples changed
Example deleted and replaced

2.5.2 1st paragraph revised:
The most common designations of edition in music resources fall into category ~~g~~ (b)(vii), "a statement indicating ... a particular voice range or format for notated music."¹²

2nd example deleted and replaced

Added final paragraph:

For statements containing "Urtext" and its variants: consult the National Authority File to see if the usage by a particular publisher has been established as a series or series-like phrase. If appropriate, transcribe as a series statement (see 2.12). In other cases, use judgment in determining whether the statement fits the "difference in content" criterion and thus may be transcribed as an edition statement. When in doubt, do not transcribe as an edition statement.

2.7.2 1st paragraph revised:
~~Alternatively, transcribe it in 260 \$e~~

Examples revised:
260 \$e alternatives deleted

2.7.4 1st paragraph revised:
~~Alternatively, transcribe it in 260 \$f~~

Examples revised:
260 \$f alternative deleted

2.7.6 1st paragraph revised:
~~Alternatively, record date of production in 260 \$c~~

Examples revised:
260 \$c alternative deleted
264 \$c *March 4, 2011*
264 \$c *1950 February [26?]*

2.8.4 1st paragraph revised:
~~Input Encode in 264 (2nd indicator 1) \$b or 260 \$b~~

2nd paragraph replaced by:
Treat a trade name or brand name used by a publishing company (i.e., a “label” in the case of audio recordings) as a publisher’s name.

Examples deleted and replaced

260 \$b alternative deleted from second set of examples

2.8.4.7 1st paragraph revised:
~~or 260 \$b. (both occurrences)~~

Examples revised:
260 alternative deleted for all examples

2.8.6.6 1st paragraph revised:

MLA recommendation: Follow LC-PCC PS. Note that copyright date (whether © or ®) is a separate element in RDA. It, *or a copyright renewal or transfer notice (see Best Practices 2.11)* may be used to infer a publication date, but may not “stand in” as one. Give such inferred dates in square brackets. Routinely give copyright date separately, even if it is the same as the stated or inferred publication date. *Give the date of publication in 264 (2nd indicator 1) \$c and the copyright date in 264 (2nd indicator 4) \$c. Give both dates in 260/264 \$c.* See *Best Practices 2.11* for guidelines on selecting and recording copyright dates.

Examples revised:
1st example, 260 alternative and question mark deleted
2nd example, 260 changed to 264, explanatory note added

2.10.2 Example deleted and replaced

2.10.4 Example deleted and replaced

2.10.6 1st paragraph revised:

MLA recommendation: Follow LC-PCC PS, that is, routinely infer a publication date from a date of manufacture and/or copyright date *if it seems reasonable to assume that date is a likely publication date*. Do this even if also giving date of manufacture separately in 264 (2nd indicator 3) \$c ~~or 260 \$g~~.

Example deleted and replaced

2.11 1st paragraph revised:

MLA recommendation: Follow LC-PCC PS, that is, generally do not record copyright dates for ~~incomplete multivolume~~ *multipart* monographs. For notated music, routinely record the latest copyright date, ~~either following a transcribed or inferred publication date in 264 (2nd indicator 1) \$c or 260 \$c, or in a separate~~ in 264 (2nd indicator 4) \$c.

Examples after 1st paragraph revised:

264 _1 \$c [2011?] (question mark deleted)

264 _4 \$c ©2011

~~or~~

~~260 __ \$c [2010], ©2010.~~

~~or~~

~~264 _1 \$c [2010]~~

~~and~~

~~264 _4 \$c ©2010~~

2nd paragraph revised:

For audio recordings, *routinely* record the latest phonogram copyright date in a separate 264 (2nd indicator 4) \$c, ~~or following a transcribed or inferred publication date in 260 \$c~~. *If it has been deemed useful for identification or access to also record the latest regular copyright date, record both dates in a single 264 (2nd indicator 4) field, in separate occurrences of \$c.*

Examples after 2nd paragraph revised:

264_1 \$c [2010]

and

264_4 \$c ©2008

~~or~~

~~260__ \$c [2010], ©2008.~~

264_1 \$c [2010]

and

264_4 \$c ©2010, \$c ©2008

New 4th paragraph:

Do not transcribe a copyright renewal date as the copyright date. Do not transcribe as a copyright date a date of copyright transfer as the copyright date.

2.12

New 2nd paragraph:

For statements containing "Urtext" and its variants: consult the National Authority File to see if the usage by a particular publisher has been established as a series or series-like phrase. If appropriate, transcribe as a series statement. In other cases, use judgment in determining whether the statement fits the "difference in content" criterion and thus may be transcribed as an edition statement (see 2.5.2). When in doubt, do not transcribe as an edition statement.

2.13

List revised:

EAN or ~~ISMN-13~~ (024 (1st indicator 3))

Examples revised:

Moved "Philips Classics" example after new 2nd paragraph

Added "ECM" example after new 2nd paragraph

New 2nd paragraph:

Record qualifying information following the identifier as appropriate (e.g., for components of a multipart monograph, or for variant forms of an identifier).

2.15.1.5

Entire section revised and expanded, example added.

2.15.2 1st paragraph revised and expanded

Example revised:

028 30 3891 \$b C.F. Peters

028 32 Edition Peters Nr. 3891 \$b C.F. Peters

or

028 30 3891 \$b C.F. Peters

500 *Publisher's number: Edition Peters Nr. 3891*

Added new paragraph:

For multipart notated music resources, apply the LC-PCC PS for the optional addition at 2.15.1.5. That is, follow each publisher's number by a qualifier indicating the unit(s) to which it refers.

2.15.3 1st paragraph revised and expanded

2nd paragraph revised:

If, however, initials, abbreviations, or words identifying the publisher also appear with the number, transcribe the entire statement as it appears in 028 (*with 2nd indicator 2*) or a 500 note, even if this means giving again a publisher's name already transcribed as such.

New final paragraph:

For multipart notated music resources, apply the LC-PCC PS for the optional addition at 2.15.1.5. That is, follow each plate number by a qualifier indicating the unit(s) to which it refers.

2.20.2.3 2nd example revised:

~~245 10 Violinkonzert no. 2 ; \$b Concertino de printemps ; Violinkonzert no. 1 ;
Le bœuf sur le toit~~

~~500—Title from disc label.~~

245 10 *Werke für Violine und Orchester*

500 *Title from container spine.*

505 0_ *Violinkonzert no. 2 -- Concertino de printemps -- Violinkonzert no. 1 -- Le bœuf sur le toit*

Disc label lists titles of each work without collective title. Container spine: Werke für Violine und Orchester.

3.2 New final paragraph:
If deemed useful for identification or selection, specify the carrier to which the term refers in 337 \$3.

Example added

3.3 New final paragraph:
If deemed useful for identification or selection, specify the carrier to which the term refers in 338 \$3.

Example added

3.4.1.3 New section

3.4.3 1st paragraph revised:
~~Generally do not~~ *Alternatively, encode extent for scores and parts in separate 300 fields.*

3.4.5.8 Example revised:
300 1 score (10 pages, 9 pages, 10 pages, 8 pages, 10 pages)

3.4.5.18 Example deleted

3.5 2nd paragraph revised:
Apply the exception for notated music by encoding dimensions of each carrier in after the extent of that carrier, *either* in separate occurrences of 300 \$c and \$a, respectively, *or in separate 300 fields.*

Example revised:
Multiple 300 field alternative added

New paragraph and example added:
If giving separate 300 fields, give dimensions of each unit in \$c, even if they are the same.

300 1 score (8 pages) ; \$c 30 cm
300 1 part (3 pages) ; \$c 30 cm

3.7 New section

3.10.2	Example added
3.16.2	Example added
3.16.4	Example added
3.16.5	Example added
3.16.6	Example added
3.16.7	Example added
3.16.8	Example added
3.16.9	Example added
3.19.2	New section
3.19.3	Example added
3.22.2	Deleted section
Describing And Encoding Attributes...	Table and examples revised: Added alternative 300 fields to all examples MP3 example: deleted footnote
6.3	Examples revised Added final paragraph and example: <i>When terms do not come from a controlled vocabulary, use a singular form.</i> <i>100 1_ Bartók, Béla, \$d 1881-1945. \$t Sonatinas, \$m piano \$n (1915)</i> <i>380 Sonatina</i>

6.4 1st paragraph replaced:
MLA recommendation: Record date of work as a data element in 046 \$k (and \$l as appropriate) if readily ascertainable. See 6.28.1.9.1 and 6.28.1.10.1 for instructions on giving date of work as a component of an access point (i.e., to distinguish two works with the same preferred title).

6.5 Examples revised:
100 1_ Peterson, Marvin Hannibal. \$t Dear Mrs. Parks
370 \$g ~~U.S.~~ United States

100 1_ Cavalli, Pier Francesco, \$d 1602-1676. \$t Calisto
370 \$g Venice, (Italy)

6.9 Added final paragraph and example:
For resources with multiple carrier types, if deemed useful for identification or selection, specify the carrier to which the term refers in 336 \$3.

300 1 audio disc (48 min. 17 sec.) ; \$c 4 3/4 in.
300 1 videodisc (1 hr. 3 min. 25 sec.) : \$b color ; \$c 4 3/4 in.
336 performed music \$2 rdacontent \$3 audio disc
336 two-dimensional moving image \$2 rdacontent \$3 videodisc

6.11 Lists revised

Last paragraph revised:
Routinely encode language in 008/35-37 and 041as applicable. Optionally, explain the language ... as appropriate (see mappings given in the list above), if deemed useful for identification and selection.

6.13 New section

6.14.2.5 1st paragraph revised:
MLA recommendation: Follow LC-PCC PS. To determine whether the title in question meets the condition of the rule, i.e., whether it is a generic type of composition, consult the alphabetical list at Types of Compositions for Use in Music Uniform Titles or other reference sources. ~~to determine whether the title in question meets the condition of the rule.~~ Do not consider such titles...

- 6.14.2.7 New section
- 6.15 1st paragraph revised:
MLA recommendation: If giving medium of performance as a component of an access point, routinely also give medium of performance *as a separate element*, in a 382 field. For other works, give medium of performance in a 382 field if readily ascertainable.
- All examples revised to include additional 382 indicators and subfields
- Triebman example deleted and replaced
- 3rd paragraph replaced by:
If recording medium of performance in a 382 field in a bibliographic record, record the medium of performance corresponding to that particular expression.
- Final example revised
 100 1_ Forsyth, Josephine, \$d 1889-1940, \$e *composer*.
- 6.16 Footnote added to example
- 6.27.1.34 RDA instruction number revised
- 6.28.1 Added 2nd paragraph:
In order to construct an authorized access point representing a musical work, the creators of the musical work must be known. In order to determine the creators for a musical work, apply the instructions at 19.2.1.
- 6.28.1.9 Revised and expanded
- 7.2 2nd paragraph revised:
~~“Hybrid”~~ n Notes may be constructed...

7.11

Example added

Added final paragraph and example:

If a sound recording contains more than one work, and the individual works were captured on different dates and/or in different locations, record the information for each work or group of works in a separate 518.

033 10 19921201 \$a 19921202 \$b 5754 \$c L7

033 00 19640706 \$b 4364 \$c L8:2H5

033 00 19540614

033 00 1954---- \$b 4364 \$c L8:2H5

518 \$3 1st-5th works \$o recorded \$d 1992 December 1-2 \$p St. Mary's Church, Petersham, London.

518 \$3 7th work \$o recorded \$d 1964 July 6 \$p Hollywood, California.

518 \$3 9th-10th works \$o recorded \$d 1954 June 14.

518 \$3 11th work \$o recorded \$d 1954 \$p Paramount Studios, Hollywood, California.

7.22.1.3

1st paragraph replaced by:

MLA recommendation: When recording total playing time, running time, etc., encode in 300 \$a and 306. If recording duration for each work/expression in a resource embodying multiple works/expressions, encode total duration in 300 \$a and durations of the individual works/expressions in a 500 or 505 note, and/or a 306 field.

2nd, 3rd examples deleted

7.23

2nd paragraph amended:

If there are numerous works/expressions embodied in the resource, and there are performers, etc. who perform only in some of the works/expressions, give all performers names, qualified by a designation for the works/expressions involved, if feasible. Optionally, give "Various performers" if:

1. Giving fuller detail is not feasible or not deemed useful for identification or selection

Or

2. *Performers are named in the contents note in conjunction with the specific works/expressions in which they perform.*

2nd example amended

18.5.1.3

Paragraph amended:

MLA recommendation: Generally give relationship designators for all persons and corporate bodies for which access points are given, *except for persons or corporate bodies that form a part of a name/title access point in fields 700-711 or 800-811, or in 76X-78X linking fields.* Give terms in \$e rather than codes in \$4.

Examples added

19.2.1.1

New section

19.2.1.1.1

Section expanded

20.2

2nd paragraph and additional example added:

For compilations of musical works by various creators expressed as notated music that prominently name a person or corporate body known as a performer, give access points for the person or corporate body without a relationship designator.

245 04 The Doris Day songbook.

500 Popular songs and excerpts from motion pictures, as performed by Doris Day.

700 1_ Day, Doris, \$d 1924-

D.1

New section

Complete MARC
Examples

New section