

# **Best Practices for Music Cataloging**

**Using RDA and MARC21**

**Version 1.0.1<sup>1</sup>**

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Bibliographic Control Committee, Music Library Association

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<sup>1</sup> Includes minor corrections and incorporates the scheduled April 2014 updates to the RDA Toolkit.

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## Background

The RDA Music Implementation Task Force was formed in September 2011. Its charge<sup>2</sup> comprises several tasks, three of which are fulfilled in the present document:

1. Create music-related best practices documentation to supplement Resource Description and Access (RDA)<sup>3</sup>.
2. Make recommendations regarding the relationship between the MLA music-related best practices document and other official RDA policies such as the Library of Congress/Program for Cooperative Cataloging Policy Statements (LC-PCC PS) and other decisions disseminated by PCC.
3. Create complete examples for scores, audio recordings, musical works, and musical expressions.<sup>4</sup>

## Purpose and Scope

These best practices guidelines should:

- Provide sufficient guidance for creating and enhancing both basic descriptions (“core records”) and more robust descriptions of musical resources and the musical works and expressions embodied therein. In MARC21, these descriptions take the form of bibliographic and authority records.
- Be comprehensible and useful to both catalogers transitioning from an AACR2 environment and newly-trained catalogers.
- Be usable as the basis for training materials, such as cataloging manuals and workshop curricula.
- Be amenable for repurposing for use in future data environments<sup>5</sup>.
- Be amenable for repurposing for use by agencies applying RDA in other languages.

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<sup>2</sup> Complete text of charge here: <http://www.musiclibraryassoc.org/group/rda>

<sup>3</sup> <http://access.rdatoolkit.org>. Full text available with subscription. LC-PCC PS and many other Toolkit resources are freely available.

<sup>4</sup> To appear in a future draft.

<sup>5</sup> <http://www.loc.gov/bibframe/>

## Use of this Document

These best practices guidelines are arranged by RDA instruction number. RDA instructions are arranged according to the entities embodied in resources, their attributes and their relationships, rather than by carrier format (as was the case in AACR2); these guidelines are structured accordingly. Situations pertaining to specific formats are described in the context of the applicable RDA instruction.

This document should be consulted in combination with RDA itself, as well as any local and/or cooperative policies, including LC-PCC PS and section Z1 of the Library of Congress Descriptive Cataloging Manual (DCM Z1)<sup>6</sup>. MARC mappings and examples are intended to supplement the RDA to MARC mappings given in the Toolkit, as well as the MARC21 documentation itself<sup>7</sup> and encoding guidelines specific to the cataloging interface<sup>8</sup>. Cases where LC-PCC PS gives sufficient guidance, and where these guidelines contravene LC-PCC PS, are indicated as such.

These guidelines presume no prior knowledge on the part of the reader of the Anglo-American Cataloging Rules, 2<sup>nd</sup> Edition, Revised (AACR2) or their accompanying Library of Congress Rule Interpretations (LCRI). However, pertinent comparisons to AACR2 are made in a limited number of cases (i.e., when RDA practice differs fundamentally).<sup>9</sup> These guidelines do presume a basic level of training with RDA and LC-PCC PS, however. With a few exceptions, cataloging guidelines of a general nature, such as for identifying and constructing access points for persons and corporate bodies, are out of scope for this document.

Recommendations prefaced by “if feasible” apply to elements that are not identified as RDA Core (or in some cases LC “Core-plus”), but that the Task Force feels are routinely valuable to transcribe or record for music resources. Cataloger’s judgment dictates that any such elements which are difficult to ascertain or burdensome to transcribe or record do not fall into the category of “feasibility” and thus may be omitted. The Task Force also understands that the above criteria will vary from cataloger to cataloger, and from agency to agency. In an increasingly distributed global metadata environment, the burden of completeness need not rest with an individual metadata creator. Thus, these recommendations are equally intended to serve as guidance when enhancing existing metadata for music resources.

Recommendations designated “if readily ascertainable” apply to information present on the resource being cataloged, or information encountered during the course of routine authority research.

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<sup>6</sup> Available in Cataloger’s Desktop (<http://desktop.loc.gov>)

<sup>7</sup> <http://www.loc.gov/marc>

<sup>8</sup> A prime example is OCLC’s Bibliographic Formats and Standards (<http://www.oclc.org/bibformats/>). Note that at the time of writing of these best practices guidelines, the documentation available at this site has not yet been fully harmonized with RDA.

<sup>9</sup> For a more thorough comparison of the two codes, see presentation by Adam Schiff, available at <http://faculty.washington.edu/aschiff/WLMA-WALEPresentation.pdf>. For a comparison of the two codes as applied to music resources, see presentation by Daniel Paradis, available at [http://spectrum.library.concordia.ca/6828/1/RDA\\_and\\_music\\_\(IAML\)\(with\\_examples\)\\_Oct.\\_2010.pdf](http://spectrum.library.concordia.ca/6828/1/RDA_and_music_(IAML)(with_examples)_Oct._2010.pdf).

# Section 1. Recording Attributes of Manifestation & Item

## Chapter 1. General Guidelines on Recording Attributes of Manifestations and Items

### 1.4. Language and Script

*MLA recommendation:* Follow LC-PCC PS. If feasible, follow LC-PCC PS also for the first alternative (LC and/or PCC practices, as applicable) and the optional addition, that is, transcribe both the original script and a transliterated form for the elements listed. Otherwise, transcribe only the transliterated form.

### 1.5. Type of Description

*MLA recommendation:* for large multi-volume sets and series of notated music (i.e., those that are typically classed in M2-M3.1), generally create separate descriptions for the set/series as a whole and for each volume in the series, regardless of whether the set is classed together or not.

Relate separately cataloged volumes to the main work following the guidelines in Chapter 25 (Related Works).

#### 1.5.2. Comprehensive Description

*MLA recommendation:* Follow LC-PCC PS.

#### 1.5.3. Analytical Description

*MLA recommendation:* Follow LC-PCC PS.

#### 1.5.4. Hierarchical Description

*MLA recommendation:* Generally follow LC-PCC PS, except when applying the recommendation given under 1.5.

### 1.7.1. Transcription

*MLA recommendation:* Follow LC-PCC PS, including for both alternatives, that is, for each separate element, either “take what you see” from the resource or apply Appendix A, per local policy and/or cataloger’s judgment.

When in doubt, leave a space between a caption (e.g., “op.”) and an opus or thematic index number.

### 1.7.5. Symbols

*MLA recommendation:* Follow LC-PCC PS.

### 1.8.2. Form of Numerals

*MLA recommendation:* Follow LC-PCC PS for 1<sup>st</sup> alternative.

Note: this may result in a different form of numeral in a series transcription (490) and its corresponding access point (8xx).

#### EXAMPLES:

```
490 1_ AIMP ; $v CIII
830 _0 Archives internationales de musique populaire
(Series) ; $v 103.
```

```
490 1_ Documenta musicologica. Zweite Reihe, Handschriften-
Faksimiles ; $v Band XLIII
830 _0 Documenta musicologica. $n 2. Reihe, $p
Handschriften-Faksimiles ; $v 43.
```

### 1.10.2. Notes--Capitalization

*MLA recommendation:* Follow LC-PCC PS for both alternatives.

## Chapter 2. Identifying Manifestations and Items

### 2.1.2.3. Resource Issued in More Than One Part

This instruction applies to many kinds of music resources, including multi-disc audio recordings, scores issued with parts, sets of parts, etc. The following are guidelines for choosing a preferred source of information in several common cases.

*Multi-part audio recordings:*

- 1) Generally apply b) if parts are numbered and title information is repeated on each part. If title information is not repeated, treat the individual parts as a collective source.
- 2) Generally apply a) if parts are not numbered and title information is repeated on each part. If title information is not repeated, treat the individual parts as a collective source.

*Scores issued with parts:* Generally apply a) and treat the score (along with a cover or wrapper if present) as a source of information identifying the resource as a whole.

*Sets of parts with no score:* Generally apply a) if there is a cover or wrapper, and treat it as a source of information identifying the resource as a whole. If there is no cover or wrapper, apply d) and select one of the parts as the main part. Use judgment in making this selection, giving preference to parts that would generally appear first in score order (e.g., violin I in a string quartet, flute in a wind quintet). In both cases, apply 2.20.2.3 and make a note on the source of the title.

*Books or scores issued with audio/video carriers:* Generally apply a) or d) as follows:

- 1) If the audio/video carrier is affixed to the cover or endpapers of the book/score, apply a) and treat the book/score as the source of information identifying the resource as a whole. Apply 2.2.2.2.
- 2) If the book/score and audio/video carrier is housed together in a single container (e.g., a box containing a CD jewel case and a book) or the book/score is inserted into the container (e.g., a booklet in a jewel case), or the book/score is the same size as the audio/video carrier, apply d) and treat the audio/video carrier as the main part. Note that a booklet cover which is visible through the front of a container forms part of that container. Apply 2.2.2.3 or 2.2.2.4 as appropriate.
- 3) In cases of doubt, base the decision on the perceived intent of the publisher and/or the relative importance of each component to the cataloging agency.



### 2.2.2.2. Preferred Source of Information--Resources Consisting of One or More Pages, Leaves, Sheets, or Cards (or Images of One or More Pages, Leaves, Sheets, or Cards)

Note: for printed music, cover is preferred over caption.<sup>10</sup>

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.

### 2.2.2.4. Preferred Source of Information--Other Resources

This instruction applies to all audio carriers.

### 2.3.1.7. Title Proper--Titles of Parts, Sections, and Supplements

*MLA recommendation:* Follow LC-PCC PS.

#### EXAMPLES:

245 10 Choraleworks. \$n Set II, \$p Ten chorale preludes for organ

245 10 Ouvertures per il teatro di Shakespeare. \$n N. 5, \$p Il racconto d'inverno : \$b per orchestra

245 10 Bolivian Baroque. \$n Vol. 2, \$p Music from the missions and La Plata

245 00 Billboard #1s. \$p The '70s

245 04 The Dick Cavett show. \$p Ray Charles collection

245 00 Musical theatre for classical singers. \$p Soprano  
*The compilations with this title for other voice ranges contain different songs.*

#### **but**

245 10 Songs of separation / \$c William Grant Still.  
250     Tenor.

*This piece is published in tenor and baritone versions.*

---

<sup>10</sup> Under AACR2, caption was preferred over cover.

#### **2.3.2.8.1. Other Elements Recorded as Part of the Title Proper--Type of Composition, Medium of Performance, Key, Etc.**

*MLA recommendation:* Consult the alphabetical list at *Types of Composition for Use in Authorized Access Points for Music* to determine whether the title in question meets the condition of the instruction. Do not consider such titles as "Double concerto," "Tripelkonzert", etc. to be names of types of compositions.

When a composer uses a word which is normally the name of a type of composition as the title of a work which is definitely not a work of the type designated by the word, do not consider the title to be the name of a type of composition.

A title consisting of two words, each of which alone would be the name of a type of composition, may in combination produce a distinctive title. Generally treat such a compound title as a distinctive title.

#### **2.3.2.9. Title Proper--Resources Lacking a Collective Title**

*MLA recommendation:* Follow LC-PCC PS, that is, generally do not apply the alternative. Apply the alternative in cases of archival or other large collections. Note that since resources of this type do not normally carry title information, the exception at 2.2.4 applies and no square brackets are necessary.

##### **EXAMPLES:**

245 00 Collection of 18th century English songs and ballads.

245 04 The Vivian Perlis Collection of Schmitz, Ornstein, Copland, and Kirkpatrick.

#### **2.3.2.11. Title Proper--Recording Devised Titles**

*MLA recommendation:* Follow LC-PCC PS for the alternative.

### 2.3.3. Parallel Title Proper

*MLA recommendation:* If feasible, record all parallel titles proper appearing on the preferred source. Optionally, record parallel titles appearing elsewhere in the item.

Parallel titles from any source in the item may be transcribed in 245 \$b or \$c, without square brackets. Parallel titles should also be encoded in 246 31, to ensure proper indexing.

**EXAMPLE:**

```
100 1_ De Pastel, Karen, $d 1949-
245 10 Unter den Gärten von Bolhás : $b 9 Stücke über
ungarische Volksmelodien für 2 Flöten = In the gardens of
Bolhás : 9 pieces based on Hungarian folksongs for 2 flutes
/ $c Karen De Pastel.
246 31 In the gardens of Bolhás
```

When a parallel title is taken from outside the preferred source and recorded in 246 (in addition to 245 \$b or \$c), apply 2.20.2.3 (Note on Title Source) by encoding either a 500 note or an introductory phrase in 246 \$i.

**EXAMPLE:**

```
245 04 Das dunkle Reich = $b Dark kingdom
246 31 Dark kingdom
500     English title from caption.
Or
245 04 Das dunkle Reich = $b Dark kingdom
246 1_ $i English title from caption: $a Dark kingdom
```

Alternatively, parallel titles from outside the preferred source may be given only in 246 1\_ with an introductory phrase in \$i. This approach may be preferable when multiple parallel titles appear in different sources, and therefore the second paragraph at 2.3.3.3 is difficult to apply.

**EXAMPLE:**

```
245 10 Píseň bohatýrská = $b Heroisches Lied = A hero's
song = Le chant héroïque : op. 111 / $c Antonín Dvořák.
246 1_ $i Parallel title on cover: $a Heldenlied
246 31 Heroisches Lied
246 31 Hero's song
246 31 Chant héroïque
```

### 2.3.4. Other Title Information

*MLA recommendation:* Follow LC-PCC PS, that is, routinely transcribe other title information appearing in the same source as the title proper.

Give subtitles, alternative titles, etc. appearing on other sources (e.g., cover, caption, container spine of an audio carrier) if deemed useful for identification or access. Since other title information as defined in RDA can only be transcribed from the same source as the title proper, encode such subtitles as variant titles (per 2.3.6) in 246. Use indicators 13, 1\_ with \$i, or other indicator values according to local practice, as appropriate.

#### EXAMPLES:

```
245 00 Barry Manilow.  
246 1_ $i Subtitle on cover: $a Sing 8 of his best with  
sound-alike CD tracks  
  
245 03 El lenguaje del tambor  
246 1_ $i Subtitle on container: $a Bata rhythms &  
techniques from Matanzas, Cuba  
  
246 1_ $i Subtitle on container spine: $a Collection of  
tracks from performers who made their name at Harlem's  
legendary Apollo Theatre  
  
246 1_ $i Subtitle on insert: $a Tribute to Peter Tosh
```

### 2.3.5. Parallel Other Title Information

*MLA recommendation:* If feasible, transcribe all parallel other title information. See D.1 for guidance on encoding parallel data in 245, using ISBD presentation.

#### 2.3.6.3. Recording Variant Titles

*MLA recommendation:* Follow LC-PCC PS. Encode titles in 246 or 740 as appropriate. When encoding variant titles in 246, use indicators 13, 1\_ with \$i, or other values according to local practice, as appropriate.

**EXAMPLES:**

245 00 64 spirituals a cappella : \$b traditional Afro-American songs  
246 3\_ Sixty-four spirituals a cappella

245 10 Oscar Wilde's The happy prince  
246 30 Happy prince

245 10 Variations on "Awariguli"  
246 30 Awariguli

245 00 Jazz concerto : \$b Hot-Sonate (Jazz-Sonate) (1930) : für Altsaxophon und Klavier  
246 30 Hot-Sonate  
246 30 Jazz-Sonate

245 14 The art of tremolo : \$b a comprehensive analysis of the tremolo technique  
246 1\_ \$i Title appears on item as: \$a Mel Bay presents The art of tremolo

245 10 Threnody for the victims of Hiroshima / \$c Krzysztof Penderecki. Popcorn superhet receiver / Johnny Greenwood. Polymorphia / Krzysztof Penderecki. 48 responses to Polymorphia / Jonny Greenwood.  
740 02 Popcorn superhet receiver.  
740 02 Polymorphia.  
740 02 48 responses to Polymorphia.  
740 02 Forty-eight responses to Polymorphia.

240 10 Männerlist grösser als Frauenlist<sup>11</sup>  
245 10 Männerlist grosser als Frauenlist, oder, Die glückliche Bärenfamilie = \$b Men are more cunning than women, or, The happy bear family  
246 15 Men are more cunning than women, or, The happy bear family  
246 30 Männerlist grosser als Frauenlist  
246 30 Glückliche Bärenfamilie  
246 30 Happy bear family

245 00 Nigeria 70. \$p Sweet times : \$b Afro-funk, highlife & juju from 1970s Lagos  
246 30 Sweet times  
246 30 Afro-funk, highlife & juju from 1970s Lagos  
246 3\_ Nigeria seventy  
246 3\_ Afro-funk, highlife and juju from 1970s Lagos

---

<sup>11</sup> In this example, "Männerlist grösser als Frauenlist" is being given both as the preferred title (in 240) and as a variant title based on the first part of an alternative title (in 246), per LC-PCC PS 2.3.6.3(D)(1).

#### **2.4.1.1. Statements of Responsibility--Scope**

*MLA recommendation:* For the purposes of this instruction, 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.

#### **2.4.1.4. Recording Statements of Responsibility**

*MLA recommendation:* Follow LC-PCC PS, that is, generally do not apply the optional omission.

#### **2.4.1.5. Statement of Responsibility--Statement Naming More than One Person, Etc.**

*MLA recommendation:* Follow LC-PCC PS, that is, generally do not apply the optional omission.

#### **2.4.1.8. Noun Phrases Occurring with a Statement of Responsibility**

This instruction applies regardless of whether the noun(s) or noun phrase(s) is/are indicative of the nature of the work<sup>12</sup>, and regardless of whether the noun(s) or noun phrase(s) appear(s) immediately adjacent to the prepositional phrase(s) following it.

#### **EXAMPLES:**

245 10 Tartuffe : \$b comic opera in three acts / \$c music  
and libretto by Kirke Mechem.

245 14 Der Freischütz / \$c Oper in 3 Akten von C.M. von  
Weber.

245 13 La sonnambula / \$c Vincenzo Bellini ; melodramma in  
due atti di Felice Romani ; riduzione per canto e  
pianoforte condotta sull'edizione critica della partitura a  
cura di Alessandro Roccatagliati e Luca Zoppelli.

If deemed useful for identification or access, encode a variant title in 246, using indicators 13, for any noun(s) or noun phrase(s) not already recorded as title information.

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<sup>12</sup> Under AACR2, such nouns were transcribed as other title information.

### 2.4.2. Statement of Responsibility Relating to Title Proper

*MLA recommendation:* If feasible, record all statements of responsibility relating to title proper appearing on the preferred source. Optionally, record statements of responsibility relating to title proper appearing elsewhere in the item.

Statements of responsibility relating to title proper from any source in the item may be transcribed in 245 \$c, without square brackets. If transcribing statements from multiple sources, apply 2.4.1.6 and give them in the order that makes the most sense, according to judgment. Generally, give statements from prominent sources (e.g., cover, caption, title page verso) before statements from other sources, and give all statements appearing in the item before statements from outside the item (which are given in square brackets).

For the purposes of this instruction, do not consider attributions, etc. embedded in text to be statements of responsibility. If desired, apply 2.20.3 and give such attributions as notes on statement of responsibility.

#### EXAMPLES:

245 12 A piece for Yvonne : \$b for solo piano / \$c Gustav Holst ; edited by Raymond Head.

*On caption: edited by Raymond Head.*

245 10 Nänie : \$b for chorus of mixed voices with orchestra (and harp ad libitum) op. 82 / \$c [poem by] Friedrich Schiller ; [music by] Johannes Brahms ; English version by Alma Strettell.

*On title page: Friedrich Schiller, Johannes Brahms. On caption: English version by Alma Strettell. On cover: music by Johannes Brahms, poem by Friedrich Schiller. (Statements from title page transcribed first, and 2.4.1.7 applied)*

245 10 On the beach at Fontana : \$b soprano and piano / \$c Roger Sessions ; text by James Joyce.

*On cover: text by James Joyce.*

### 2.4.3. Parallel Statement of Responsibility Relating to Title Proper

*MLA recommendation:* If feasible, transcribe all parallel statements of responsibility relating to the title proper. See D.1 for guidance on encoding parallel data in 245, using ISBD presentation.

#### 2.5.1.4. Recording Edition Statements

Separate multiple designations of edition, designations of named revision of edition, etc. in 250 by a comma.

##### EXAMPLES:

```
250    Revised 1947 version, Full orchestral score.
250    Full score, Second printing with revisions.
```

#### 2.5.1.5. Edition Statements Relating to Issues or Parts

A common case in music is when a score, cataloged together with parts, bears the statement "Score" (or its equivalent). Per this instruction, do not treat such a statement as a designation of edition, as it does not apply to the entire resource.

#### 2.5.2. Designation of Edition

The most common designations of edition in music resources fall into category (b)(vii), "a statement indicating ... a particular voice range or format for notated music."<sup>13</sup>

Treat a statement indicating a particular voice range that is not grammatically linked to the title, other title information, etc. as a designation of edition, whether or not it includes the word "edition" or its equivalent.

##### EXAMPLES:

```
250    Low voice.

245 10 Songs of separation / $c William Grant Still.
250    Tenor.
```

```
245 10 Songs of separation / $c William Grant Still.
250    Baritone.
```

*This piece is published in tenor and baritone versions.*

##### **but**

```
245 00 Musical theatre for classical singers. $p Soprano
The compilations with this title for other voice ranges contain different songs.
```

---

<sup>13</sup> Under AACR2, statements of the latter type were treated as Musical Presentation Statements, and encoded in MARC field 254.



For the latter type ("format for notated music"), refer to the list of formats given at 7.20.1.3 for guidance in determining whether the statement in question fits the scope or not.

Vocal scores and chorus scores are special cases inasmuch as they have dual identities: as a format of notated music (manifestation), subject to this instruction<sup>14</sup>, and as a type of arrangement (expression). Do not treat other statements of arrangement, transposition, etc. as designations of edition; transcribe those statements as statements of responsibility, per 2.4. When in doubt, treat the statement as a statement of responsibility.

#### EXAMPLES:

250     Partitur und Stimmen.

250     Klavierauszug.

250     Studien- und Dirigierpartitur.

245 10 Six great secular cantatas / \$c Johann Sebastian Bach.

250     In full score.

*On title page: Six great secular cantatas in full score.*

245 10 Orlando furioso : \$b dramma per musica in tre atti, RV 728 / \$c Antonio Vivaldi ; arrangement pour clavier, Jacques Manet ...

250     Chant et clavier.

*On title page: Arrangement pour clavier, Jacques Manet.*

*On cover: Chant et clavier.*

#### **but**

245 10 ... / \$c ... ; flute and piano reduction.

245 10 Konzert für Violine und Orchester D-Dur / \$c Ludwig van Beethoven ; Ausgabe für Violine und Klavier von Christian Rudolf Riedel.

*On title page: Ausgabe für Violine und Klavier von Christian Rudolf Riedel = Edition for violin and piano.*

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.

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<sup>14</sup> Under AACR2, vocal score statements were treated as Statements of Responsibility.

### 2.5.3. Parallel Designation of Edition

*MLA recommendation:* If feasible, transcribe all parallel designations of edition in 250 \$b.

Note that any subsequent designations of edition, designations of named revision of edition, etc. should follow a comma in \$b (250 \$a and \$b are not repeatable).

#### EXAMPLES:

250 Study score = \$b Studienpartitur.

250 Partytura = \$b Score = Partitur.

250 Erstdruck, Partitur und Stimmen = \$b First printing,  
Score and parts.

250 Limited edition = \$b Edición limitada

250 Édition critique = \$b Edizione critica = Critical  
edition.

### 2.5.4. Statement of Responsibility Relating to the Edition

*MLA recommendation:* If feasible, transcribe, in 250 \$b, all statements of responsibility relating to the edition.

Note that any subsequent designations of edition, designations of named revision of edition, etc. should follow a comma in \$b (250 \$a and \$b are not repeatable).

#### EXAMPLES:

250 Klavierauszug = \$b Vocal score / Paul Horn.

250 Revised edition / \$b by Leslie Howard.

250 Vocal score / \$b revised by Michael Pilkington.

### 2.5.5. Parallel Statement of Responsibility Relating to the Edition

*MLA recommendation:* If feasible, transcribe all parallel statements of responsibility relating to the edition in 250 \$b.

Note that any subsequent designations of edition, designations of named revision of edition, etc. should follow a comma in \$b (250 \$a and \$b are not repeatable).

#### EXAMPLES:

250      Vocal score / \$b arranged by Sam Jones =  
Klavierauszug / bearbeitet von Sam Jones.

250      Partition chant et piano d'après le Urtext de  
l'édition "L'opéra français" / \$b par Karl-Heinz Müller =  
Piano reduction based on the Urtext of the edition "L'opéra  
français" / by Karl-Heinz Müller = Klavierauszug nach dem  
Urtext der Ausgabe "L'opéra français" / von Karl-Heinz  
Müller.

250      Neuausgabe nach den Quellen, Partitur = \$b New  
edition based on original sources, Full score.

250      Erstveröffentlichung, Klavierauszug = \$b First  
edition, Vocal score = Première édition, Partition pour  
piano.

### 2.5.6. Designation of a Named Revision of an Edition

*MLA recommendation:* If feasible, transcribe all designations of named revision of an edition, in 250 \$a or \$b as applicable.

Separate multiple designations of edition, designations of named revision of edition, etc. in 250 by a comma.

#### EXAMPLE:

250      5th edition, with corrections, Study score.

### 2.5.7. Parallel Designation of a Named Revision of an Edition

*MLA recommendation:* If feasible, transcribe all parallel designations of named revision of edition in 250 \$b.

Note that any subsequent designations of edition, designations of named revision of edition, etc. should follow a comma in \$b (250 \$a and \$b are not repeatable).

### 2.5.8. Statement of Responsibility Relating to a Named Revision of an Edition

*MLA recommendation:* If feasible, transcribe all statements of responsibility relating to a named revision of edition in 250 \$b.

Note that any subsequent designations of edition, designations of named revision of edition, etc. should follow a comma in \$b (250 \$a and \$b are not repeatable).

### 2.5.9. Parallel Statement of Responsibility Relating to a Named Revision of an Edition

*MLA recommendation:* If feasible, transcribe all parallel statements of responsibility relating to a named revision of edition in 250 \$b.

Note that any subsequent designations of edition, designations of named revision of edition, etc. should follow a comma in \$b (250 \$a and \$b are not repeatable).

### 2.7.2. Place of Production

*MLA recommendation:* If deemed useful for identification or access, transcribe place of production in 264 (2<sup>nd</sup> indicator 0) \$a.

#### EXAMPLES:

264 \_0 [Boston, Massachusetts]

*Title frames: An evening of opera scenes, recorded in Studio 401, March 4, 2011, by the Boston Conservatory.*

264 \_0 New York

*Resource is a holograph sketch. Caption: Trio in D (1950) / B. Martinů. P. 11: New York, February 26, 1950.*

### 2.7.4. Producer's Name

*MLA recommendation:* If deemed useful for identification or access, transcribe producer's name in 264 (2<sup>nd</sup> indicator 0) \$b.

#### EXAMPLES:

264 \_0 [Boston, Massachusetts] : \$b Boston Conservatory

*Title frames: An evening of opera scenes, recorded in Studio 401, March 4, 2011, by the Boston Conservatory.*

264 \_0 New York : \$b B. Martinů

*Resource is a holograph sketch. Caption: Trio in D (1950) / B. Martinů. P. 11: New York, February 26, 1950.*

### 2.7.6. Date of Production

*MLA recommendation:* record date of production in 264 (2<sup>nd</sup> indicator 0) \$c.

#### EXAMPLES:

264 \_0 [Boston, Massachusetts] : \$b Boston Conservatory, \$c March 4, 2011.

*Title frames: An evening of opera scenes, recorded in Studio 401, March 4, 2011, by the Boston Conservatory. Resource is a first-generation videocassette.*

264 \_0 New York : \$b B. Martinů, \$c 1950 February 26

*Resource is a holograph sketch. Caption: Trio in D (1950) / B. Martinů. P. 11: New York, February 26, 1950.*

### 2.8.2. Place of Publication

*MLA recommendation:* Follow LC-PCC PS.

If more than one place is given in the resource and it is unclear which is the “true” place of publication and which is a place of distribution, foreign office, etc., give all places.

#### 2.8.2.6. Place of Publication Not Identified in the Resource

*MLA recommendation:* Follow LC-PCC PS. Interpret “if possible” to mean “if feasible.”

### 2.8.4. Publisher's Name

*MLA recommendation:* Transcribe the names of all publishers appearing on the preferred source. If feasible, transcribe the names of all publishers appearing anywhere in the item. Encode in 264 (2<sup>nd</sup> indicator 1) \$b.

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:

264 \_1 [Hamburg, Germany] : \$b Archiv Produktion, a Universal Music company

264 \_1 New York, N.Y. : \$b London

*On label: London; on container: London Records, a division of Polygram Records, Inc., New York, N.Y.*

Note that there is no option to transcribe a publisher name in the “shortest form in which it can be understood and identified internationally”. Thus, when in doubt as to whether a presentation of two names in the same source represents a publishing company and the name of a subdivision of that company or a trade name or brand name used by that company, or whether it represents two unrelated publishers, transcribe both names as separate publishers.

**EXAMPLES:**

```
264 _1 Minneapolis, Minnesota : $b Libby Larsen Publishing  
: $b Kenwood Editions
```

```
264 _1 [Paris] : $b Opus111 : $b Naïve
```

**2.8.4.4. Publisher's Name--Statement of Function**

*MLA recommendation:* Generally do not apply the optional addition.

**2.8.4.7. No Publisher Identified**

*MLA recommendation:* If transcribing a separate distributor statement in 264 (2<sup>nd</sup> indicator 2), record “[publisher not identified]” in 264 (2<sup>nd</sup> indicator 1) \$b. If not transcribing a separate distributor statement in 264 (2<sup>nd</sup> indicator 2), and it is believed the distributor is also the publisher, transcribe the distributor name in square brackets in 264 (2<sup>nd</sup> indicator 1) \$b.

**EXAMPLES:**

```
264 _1 [Nanterre] : $b [Rue Stendhal]
```

**or**

```
264 _1 [Place of publication not identified] : $b  
[publisher not identified]
```

```
264 _2 [Nanterre] : $b distribué par Rue Stendhal
```

```
264 _1 [Chatsworth, California] : $b [Image Entertainment]
```

**or**

```
264 _1 [Place of publication not identified] : $b  
[publisher not identified]
```

```
264 _2 Chatsworth, California : $b distributed exclusively  
by Image Entertainment
```

*On container: Distributed exclusively by Image Entertainment. No other publisher on item.*

### 2.8.6.6. Date of Publication Not Identified in a Single-Part Resource

*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. See *Best Practices* 2.11 for guidelines on selecting and recording copyright dates.

#### EXAMPLES:

```
264 _1 $c [2011]
264 _4 $c ©2011
and
008/6: t
008/7-14: 2011, 2011
```

```
264 _1 $c [2011?]
264 _4 $c ©1991
Publication date inferred from date given in preface.
```

### 2.9. Distribution Statement

*MLA recommendation:* If transcribing a distribution statement separately from a publication statement, encode it in 264 (2<sup>nd</sup> indicator 2). It is not always necessary to record a separate date of distribution if date of publication and copyright are already recorded.

#### EXAMPLES:

```
264 _2 Milwaukee, WI : $b Hal Leonard Corporation

264 _2 Kraków : $b Andromeda

264 _2 Kassel ; $a New York : $b distribution mondiale
Bärenreiter

264 _2 Paris : $b distribution pour le monde entier,
Alphonse Leduc

264 _2 Oaks, PA : $b Eclectic DVD Distribution
```

When in doubt as to whether a person, family or corporate body is functioning as publisher or distributor, transcribe the name as a publisher's name.

## 2.10. Manufacture Statement

*MLA recommendation:* Follow LC-PCC PS.

### 2.10.2. Place of Manufacture

Encode place of manufacture in 264 (2<sup>nd</sup> indicator 3) \$a.

**EXAMPLE:**

264 \_3 Austria

### 2.10.4. Manufacturer's Name

Encode manufacture's name in 264 (2<sup>nd</sup> indicator 3) \$b.

**EXAMPLE:**

264 \_3 Austria : \$b fabriqué par Sony DADC

### 2.10.6. Date of Manufacture

*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 (2<sup>nd</sup> indicator 3) \$c.

**EXAMPLE:**

264 \_3 Austria : \$b fabriqué par Sony DADC, \$c 2012.



## 2.11. Copyright Date

*MLA recommendation:* Follow LC-PCC PS, that is, generally do not record copyright dates for multipart monographs. For notated music, routinely record the latest copyright date in 264 (2<sup>nd</sup> indicator 4) \$c.

### EXAMPLE:

```
264 _1 $c [2011]
264 _4 $c ©2011
```

For audio recordings, routinely record the latest phonogram copyright date in a separate 264 (2<sup>nd</sup> indicator 4) \$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 (2<sup>nd</sup> indicator 4) field, in separate occurrences of \$c.

### EXAMPLES:

```
264 _1 $c [2010]
and
264 _4 $c ©2008

264 _1 $c [2010]
and
264 _4 $c ©2010, $c ©2008
```

Code Date type and Dates 1 and 2 in 008/06-14 as appropriate.<sup>15</sup>

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

## 2.12. Series Statement

*MLA recommendation:* Follow LC-PCC PS.

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.

---

<sup>15</sup> See <http://www.oclc.org/bibformats/en/fixedfield/dtst.shtm#DtSt> for determining precedence of date type when coding multiple dates.

### 2.12.3. Parallel Series Statement

*MLA recommendation:* If feasible, transcribe all parallel series statements.

### 2.12.6. Statement of Responsibility Relating to Series

*MLA recommendation:* Routinely transcribe the first statement of responsibility for series representing the complete works or selected works of one composer.

#### EXAMPLE:

```
490 1_ Ausgewählte Werke / Homilius
800 1_ Homilius, Gottfried August, $d 1714-1785. $t Works.
    $k Selections. $f 2006.
```

### 2.12.7. Parallel Statement of Responsibility Relating to Series

*MLA recommendation:* If transcribing a statement of responsibility relating to a series (such as for the complete works or selected works of one composer), and if transcribing one or more parallel series statements for the same series, routinely transcribe a parallel statement of responsibility corresponding to each parallel series statement transcribed. See D.1 for guidance on encoding parallel data in 490, using ISBD presentation.

#### EXAMPLES:

```
490 1_ Sämtliche Werke für Laute / Silvius Leopold Weiss ;
    $v Band 2 = $a Complete works for lute / Silvius Leopold
    Weiss ; $v volume 2
800 1_ Weiss, Silvius Leopold, $d 1687-1750. $t Lute music.
    $f 2002 ; $v Bd. 2.

490 1_ Opera omnia latina / Matthei Rosmarini ; $v I/1 = $a
    Collected works / Mateo Romero ; $v volume I/1
800 1_ Romero, Mateo, $d 1575 or 6-1647. $t Choral music.
    $k Selections ; $v 1/1.
```

### 2.12.8. ISSN of Series

*MLA recommendation:* Follow LC-PCC PS.

### 2.12.9. Numbering Within Series

*MLA recommendation:* Follow LC-PCC PS.

### 2.12.11. Parallel Subseries Statement

*MLA recommendation:* If feasible, transcribe all parallel subseries statements. See D.1 for guidance on encoding parallel data in 490, using ISBD presentation.

### 2.12.16. ISSN of Subseries

*MLA recommendation:* Follow LC-PCC PS.

## 2.13. Mode of Issuance

Though LC-PCC PS 2.13 indicates that this is a core element for LC/PCC, current implementations of the MARC21 Bibliographic Format in North America do not provide an unambiguous means<sup>16</sup> for coding mode of issuance for a multipart monograph<sup>17</sup>. Rather, this particular mode of issuance is inferred based on a number of clues elsewhere in the record. For the following types of multipart monographs, mode of issuance is indicated by one or more of the following.

*Multi-volume scores and audio recordings:*

- 008/06 (“Type of Date/Publication Status”) m
- 300 \$a begins with a numeral higher than 1 followed by a term for type of carrier (e.g., “2 audio discs”)
- 300 \$a contains “(x volumes)”, where x is a numeral higher than 1

*Scores issued with part(s):*

- 008/21 or 006/04 (“Music parts”) d, e, f
- 300 contains a “+ x part(s)”

*Sets of parts with no score:*

- 008/21 or 006/04 (“Music parts”) d, e, f
- 300 \$a begins with a numeral higher than 1 followed by “parts”

*Books or scores issued with audio/video carriers:*

- 300 contains \$e
- Multiple instances of 300
- 006 present

---

<sup>16</sup> The RDA to MARC mapping for Mode of Issuance for a multipart monograph designates Leader/19 (“Multipart resource record level”), a character position which is currently not available for direct encoding in OCLC or most other cataloging interfaces. Per LC-PCC PS 2.13.1.3, Leader/07 m is to be encoded for both single and multipart monographs.

<sup>17</sup> Defined in RDA as “A resource issued in two or more parts (either simultaneously or successively) that is complete or intended to be completed within a finite number of parts (e.g., a dictionary in two volumes, three audiocassettes issued as a set)”. Note that this definition applies to a resource regardless of how its component carriers are described. See 3.1.4 for guidance on describing accompanying material.

*Audio/video carriers with accompanying volume (insert, booklet, etc.):*

- 300 contains \$e (uncommon)
- Multiple instances of 300 (uncommon)
- 500 note describing accompanying material

### 2.13.1.3 Recording Modes of Issuance

*MLA recommendation:* Follow LC-PCC PS.

## 2.15. Identifier for the Manifestation

*MLA recommendation:* If feasible, record all standard identifiers present on the item, including but not limited to the following. MARC coding is indicated in parentheses.

- ISBN (020)
- ISMN (024 (1<sup>st</sup> indicator 2))
- EAN (024 (1<sup>st</sup> indicator 3))
- UPC (024 (1<sup>st</sup> indicator 1))
- Issue number (audio recordings) (028 (1<sup>st</sup> indicator 0))
- Matrix number (audio recordings) (028 (1<sup>st</sup> indicator 1))
- Videorecording number (028 (1<sup>st</sup> indicator 4))

### EXAMPLES:

020      0895796929

024 1\_ 680160601042

024 2\_ M001178969

024 2\_ 9790215319196<sup>18</sup>

028 02 HBR 00001 \$b Hidden Beach Recordings

028 02 EK 62137 \$b Epic

*On container: Hidden Beach Recordings, Manufactured and distributed by Epic.*

028 42 OA 0969 D \$b Opus Arte

---

<sup>18</sup> 13-digit ISMNs have historically been designated in OCLC using 024 1<sup>st</sup> indicator 3. The MARC documentation has been revised to clarify that both 10- and 13-digit ISMNs can be designated using 1<sup>st</sup> indicator 2.

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

**EXAMPLES:**

```
028 02 438 953-2 $b Philips Classics $q (set)
028 02 438 954-2 $b Philips Classics $q (disc 1)
028 02 438 955-2 $b Philips Classics $q (disc 2)
```

```
028 02 ECM 2316 $b ECM $q (disc 1)
028 02 372 9527 $b ECM $q (disc 1)
028 02 ECM 2317 $b ECM $q (disc 2)
028 02 372 9528 $b ECM $q (disc 2)
```

*Multi-CD set that has two numbering schemes; disc labels include both numbers.*

For audio/video recording reissues, optionally record the issue and/or matrix number(s) pertaining to the original manifestation in 028 (1<sup>st</sup> indicator 0 or 1). Do this in addition to formulating a structured or unstructured description of the related manifestation (see 27.1). If this description includes the issue and/or matrix number(s), set 028 2<sup>nd</sup> indicator to 0.

**EXAMPLES:**

```
028 02 COL-CD-6618 $b Collectables Records
028 00 1446 $b Atlantic
028 00 1509 $b Atlantic
500      Originally issued as analog discs in 1966 (Atlantic
1446; Soulero) and 1969 (Atlantic 1509; Laws' cause).
```

```
028 02 88697 56207 2 $b Masterworks Broadway
028 00 ML 4140 $b Columbia
028 00 OL 4140 $b Columbia
500      Originally released February 15, 1949, as Columbia
ML/OL 4140.
```

### 2.15.1.5. More Than One Identifier for the Manifestation

*MLA recommendation:* When a publisher's number appears in variant forms on an audio recording, its container, accompanying material, etc., record at least the form on the recording itself (e.g., the labels of a disc). If deemed useful for identification or access, record other forms as well. Follow each by a qualifier indicating its location, if appropriate.

**EXAMPLE:**

```
028 02 VDE-CD-552 $b VDE-Gallo
028 02 VDE-552 $b VDE-Gallo $q (container)
```

When two or more distinct publisher's numbers appear on an audio recording, its container, accompanying material, etc., record each, followed by a qualifier indicating its location, if appropriate.

**EXAMPLE:**

```
028 02 MS-003 $b Mosaic
028 02 B2-82418 $b Mosaic $q (container)
```

Generally record matrix numbers only if they are the only numbers shown on the item. If deemed useful for identification or access, record matrix numbers even if the resource also bears regular publisher's numbers. Follow each matrix number by the word matrix in parentheses.

**EXAMPLE:**

```
028 02 P 406 $b Folkways Recs. & Serv. Corp.
028 02 EFL 1406 $b Folkways Recs. & Serv. Corp. $q (container)
028 12 FP 406 $b Folkways Recs. & Serv. Corp. $q (matrix)
Matrix number recorded because it might appear with "FP" in catalogs or citations.
```

Generally follow LC-PCC PS for the optional addition, that is, record identifiers for all units, including cases where scores and parts bear separate identifiers, if feasible. Follow each identifier by a qualifier indicating the unit(s) to which it refers.

Follow LC-PCC PS for the alternative.

### 2.15.2. Publisher's Number for Music

*MLA recommendation:* If feasible, record all publisher's and distributor's numbers appearing on the item. Apply the basic instructions on recording identifiers for the manifestation given under 2.15.1. However, do not precede the number with a trade name or the name of the agency, etc., responsible for assigning it. If the resource has more than one number, record a brief qualification only if considered important for identification, e.g., if numbers for parts of the resource are recorded. Record the name of the publisher or distributor associated with the number in 028 \$b, in the same form as that transcribed in the publisher's/distributor's name element. However, do not include levels of corporate hierarchy.

When a designation such as "no.," "Nr.," "cat. no.," "Ed. Nr." appears with a publisher's number, do not consider it to be part of the number and do not record it with the number in 028 (1<sup>st</sup> indicator 3). If, however, initials, abbreviations, or words identifying the publisher also appear with the number, transcribe the entire statement as it appears in 028 (with 2<sup>nd</sup> indicator 2) or a 500 note, even if this means giving again a publisher's name already transcribed as such. Do this in addition to recording the number alone in 028; set 2<sup>nd</sup> indicator to 0 in this case.

#### EXAMPLES:

028 32 FK090003 \$b Serenissima Music Inc.

028 32 HL00042155 \$b Hal Leonard Corporation

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

For reprint scores, optionally record the publisher's number(s) pertaining to the original manifestation in 028 (1<sup>st</sup> indicator 3). Do this in addition to formulating a structured or unstructured description of the related manifestation (see 27.1). If this description includes the publisher's number(s), set 028 2<sup>nd</sup> indicator to 0.

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. Plate Number for Music

*MLA recommendation:* If feasible, record all plate numbers appearing on the item. Apply the basic instructions on recording identifiers for the manifestation given under 2.15.1. However, do not precede the number with a trade name or the name of the agency, etc., responsible for assigning it. If the resource has more than one number, record a brief qualification only if considered important for identification, e.g., if numbers for parts of the resource are recorded. Record the name of the publisher or distributor associated with the number in 028 \$b, in the same form as that transcribed in the publisher's/distributor's name element. However, do not include levels of corporate hierarchy.

#### EXAMPLES:

028 22 D. 19 806 \$b Doblinger

028 22 CMBV 063 \$b Centre du musique baroque de Versailles

When a designation such as "no.," "Nr.," "cat. no.," "Ed. Nr." appears with a plate number, do not consider it to be part of the number and do not record it with the number in 028 (1<sup>st</sup> indicator 2). If, however, initials, abbreviations, or words identifying the publisher also appear with the number, transcribe the entire statement as it appears in 028 (with 2<sup>nd</sup> indicator 2) or a 500 note, even if this means giving again a publisher's name already transcribed as such. Do this in addition to recording the number alone in 028; set 2<sup>nd</sup> indicator to 0 in this case.

For reprint scores, optionally record the plate number(s) pertaining to the original manifestation in 028 (1<sup>st</sup> indicator 2). Do this in addition to formulating a structured or unstructured description of the related manifestation (see 27.1). If this description includes the plate number(s), set 028 2<sup>nd</sup> indicator to 0.

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. Note on Title

*MLA recommendation:* Follow LC-PCC PS.

### 2.20.2.3 Title Source

*MLA recommendation:* Follow LC-PCC PS for the optional omission.

Note that this instruction applies to all audio recordings. Routinely supply this element, regardless of where the title is taken from.

#### EXAMPLES:

```
245 10 Take care
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.
```

```
245 10 Hear me howling! : $b blues, ballads, & beyond
500     Title from accompanying book title page.
4 discs enclosed in "accompanying" book, labels have only volume designations, and lack the title.
```

Encode a note on the source or basis for a variant title in 246 1\_ \$i.

#### EXAMPLES:

```
245 00 Michael Paulo.
246 1_ $i Title on container spine: $a Michael Paulo and
the Magenta Symphony Orchestra
```

```
245 10 English music for viola.
246 1_ $i Title on container spine: $a English viola
```

```
245 10 Om Shanti Om
246 1_ $i Title on container: $a Red Chillies Entertainment
presents Om Shanti Om
```

## Chapter 3. Describing Carriers

### 3.1.4. Resources Consisting of More Than One Carrier Type

*MLA recommendation:* Follow LC-PCC PS, observing the following approaches.

*Books or scores issued with audio/video carriers:* Follow method 1a or 1b.

#### EXAMPLE:

```
300    1 score (xxxii pages) ; $c 30 cm + $e 1 audio disc  
      (4 3/4 in.)
```

**or**

```
300    1 score (xxxii pages) ; $c 30 cm  
300    1 audio disc ; $c 4 3/4 in.
```

*Audio/video carriers with accompanying volume (insert, booklet, etc.):* Generally follow method 3, that is, consider a booklet inserted in an audio/video carrier to be of “little bibliographic importance.” Optionally, if the accompanying volume is substantial in content and/or extent, follow method 1a or 1b.

#### EXAMPLES:

```
500    Song texts with English translations from Yiddish  
and Hebrew (4 unnumbered pages) inserted in container.
```

**or**

```
300    1 audio disc ; $c 4 3/4 in. + $e 1 volume (4  
unnumbered pages ; 12 cm)  
344    $3 Audio disc $a digital $2 rda  
347    $3 Audio disc $a audio file $b CD audio $2 rda
```

**or**

```
300    1 audio disc ; $c 4 3/4 in.  
300    4 unnumbered pages ; $c 12 cm  
344    $3 Audio disc $a digital $2 rda  
347    $3 Audio disc $a audio file $b CD audio $2 rda
```

```
300    6 audio discs (42 min. each) ; $c 4 3/4 in.  
300    7 volumes : $b illustrations ; $c 12 cm  
344    $3 Audio discs $a digital $2 rda  
347    $3 Audio discs $a audio file $b CD audio $2 rda
```

### 3.2. Media Type

*MLA recommendation:* Follow LC-PCC PS. Record media type associated with the primary content of a resource in all cases.

If feasible, record media type associated with any accompanying material that is described in 300 \$e or in a separate 300, as follows. Record multiple instances of media type in separate 337 fields.

*Books or scores issued with audio/video carriers:* Encode in 337 and 007/00.

*Audio/video carriers with accompanying volume (insert, booklet, etc.):* Encode in 337.

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

**EXAMPLE:**

```
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.
337    audio $2 rdamedia $3 audio disc
337    video $2 rdamedia $3 videodisc
```

### 3.3. Carrier Type

*MLA recommendation:* If feasible, record carrier type associated with any accompanying material that is described in 300 \$e or in a separate 300, as follows. Record multiple instances of carrier type in separate 338 fields.

*Books or scores issued with audio/video carriers:* Encode in 338 and 007/01.

*Audio/video carriers with accompanying volume (insert, booklet, etc.):* Encode in 338.

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

**EXAMPLE:**

```
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.
338    audio disc $2 rdacarrier $3 audio disc
338    videodisc $2 rdacarrier $3 videodisc
```

### **3.4. Extent**

See Chapter 3 Appendix for guidance on recording extent terms, carrier types and other elements for specific types of audio recordings.

#### **3.4.1.3. Recording Extent**

*MLA recommendation:* Generally do not apply the alternative in a shared cataloging environment, that is, do not use a carrier term in common usage (e.g., "1 CD", "1 DVD-ROM").

#### **3.4.1.4. Extent--Exact Number of Units Not Readily Ascertainable**

*MLA recommendation:* Follow LC-PCC PS for the optional omission.

##### **3.4.1.7.1. Number of Subunits--Computer Discs, Cartridges, Etc.**

*MLA recommendation:* Routinely specify number of subunits for notated music content and audio files.

##### **3.4.1.7.4. Number of Subunits--Microfiches and Microfilm**

*MLA recommendation:* Routinely specify number of subunits for notated music content.

##### **3.4.1.7.5. Number of Subunits--Online Resources**

*MLA recommendation:* Routinely specify number of subunits for notated music content and audio files.

### 3.4.3. Extent of Notated Music

For resources consisting of more than one type of unit, separate each type by space-“-”-space. Alternatively, encode extent for scores and parts in separate 300 fields.

#### EXAMPLES:

```
300    1 score (73 pages) + 5 parts
```

```
300    1 score (3 volumes) + 4 parts (3 volumes)
```

```
300    1 score (3 volumes) + 12 parts
```

```
505 0_ v. 1. Sonatas 1-5, two violins and basso continuo (1  
score + 3 parts) -- v. 2. Sonatas 6-9, two violins, violone  
and basso continuo (1 score + 4 parts) -- v. 3. Sonatas 10-  
12, two violins, viola, violone and basso continuo (1 score  
+ 5 parts).
```

*Each volume includes a separate set of parts, for a total of 12 parts.*

Note that the RDA definition of “score” includes music for a solo performer.<sup>19</sup>

### 3.4.5.3. Extent of Text--Single Volume with Unnumbered Pages, Leaves, or Columns

*MLA recommendation:* Follow LC-PCC PS. Use the appropriate extent term for notated music instead of “volume”.

#### EXAMPLES:

```
300    1 score (1 unnumbered leaf)
```

```
300    1 score (1 volume (unpaged))
```

### 3.4.5.8. Extent of Text--Complicated or Irregular Paging, Etc.

*MLA recommendation:* Follow LC-PCC PS. Use the appropriate extent term for notated music instead of “volume”.

#### EXAMPLES:

```
300    1 score (various pagings)
```

*or*

```
300    1 score (10, 9, 10, 8, 10 pages)
```

```
300    1 score (2 volumes (various pagings))
```

---

<sup>19</sup> In AACR2, music for a solo performer was described as “p. of music”, “leaves of music” or “v. of music”.

#### 3.4.5.14. Extent of Text--Single Sheet

*MLA recommendation:* Do not apply this instruction to notated music. Instead, describe notated music on a numbered single sheet as “1 leaf” if only one side is numbered or as “2 pages” if both sides are numbered. If the sheet is unnumbered, describe it as “1 unnumbered leaf” if there is printing on one side or as “2 unnumbered pages” if there is printing on both sides. However, note that the carrier type (see 3.3) for a single sheet of notated music is still “sheet”.

**EXAMPLE:**

300 1 vocal score (1 unnumbered leaf)

#### 3.4.5.17. Extent of Text--Continuously Paged Volumes

*MLA recommendation:* Follow LC-PCC PS for the optional omission.

**EXAMPLE:**

300 1 score (2 volumes (588 pages))

#### 3.4.5.18. Extent of Text--Individually Paged Volumes

*MLA recommendation:* Follow LC-PCC PS for the optional addition.

#### 3.4.5.20. Extent of Text--More than One Sheet

*MLA recommendation:* Do not apply this instruction to notated music. Instead, describe notated music on multiple unbound sheets by combining an extent term with the number of leaves or pages, as appropriate. However, note that the carrier type (see 3.3) for multiple sheets of notated music is still “sheet”.

**EXAMPLES:**

300 1 part (3 leaves)

300 1 score (5, 5 leaves)

### 3.5. Dimensions

*MLA recommendation:* Follow LC-PCC PS, that is, record dimensions in all cases.

See Chapter 3 Appendix for guidance on recording dimensions and other elements for specific types of audio recordings.

### 3.5.1.6. Resources Consisting of More Than One Carrier

*MLA recommendation:* Follow LC-PCC PS for the alternative.

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

**EXAMPLE:**

```
300    1 score (15 pages) ; $c 43 cm + $a 23 parts ; $c 32
cm
or
300    1 score (15 pages) ; $c 43 cm
300    23 parts ; $c 32 cm
```

If giving separate 300 fields, give dimensions of each unit in \$c, even if they are the same.

**EXAMPLE:**

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

### 3.6. Base Material

*MLA recommendation:* If feasible, record base material for certain types of audio carriers.

See Chapter 3 Appendix for guidance on recording base material and other elements for specific types of audio recordings.

### 3.7. Applied Material

*MLA recommendation:* If feasible, record applied material for certain types of audio carriers.

See Chapter 3 Appendix for guidance on recording applied material and other elements for specific types of audio recordings.

### 3.9.2. Production Method for Manuscript

*MLA recommendation:* If feasible, record production method for manuscripts of notated music.

**EXAMPLE:**

```
500    Printout.
or
340    $d printout $2 rda
```

### 3.10.2. Generation of Audio Recording

*MLA recommendation:* If feasible, record generation of audio recording for certain types of audio carriers.

**EXAMPLE:**

```
340      $j stamper $2 rda
```

See Chapter 3 Appendix for guidance on recording generation of audio recording and other elements for specific types of audio recordings.

### 3.16.2. Sound Characteristic--Type of Recording

*MLA recommendation:* If feasible, record type of recording for all audio carriers.

**EXAMPLE:**

```
344      digital $2 rda
500      Made from an analog original.
```

See Chapter 3 Appendix for guidance on recording type of recording and other elements for specific types of audio recordings.

### 3.16.3. Sound Characteristic--Recording Medium

*MLA recommendation:* Record recording medium only for sound-track films.

### 3.16.4. Sound Characteristic--Playing Speed

*MLA recommendation:* If feasible, record playing speed for certain types of audio carriers.

**EXAMPLE:**

```
344      $c 45 rpm $c 33 1/3 rpm $2 rda
500      $a Side one: 45 rpm; side two: 33 1/3 rpm.
```

See Chapter 3 Appendix for guidance on recording base material and other elements for specific types of audio recordings.



### 3.16.5. Sound Characteristic--Groove Characteristic

*MLA recommendation:* If feasible, record groove characteristic for certain types of audio carriers.

**EXAMPLE:**

344      \$d microgroove \$2 rda

See Chapter 3 Appendix for guidance on recording groove characteristic and other elements for specific types of audio recordings.

### 3.16.6. Sound Characteristic--Track Configuration

*MLA recommendation:* If feasible, record track configuration for sound-track films.

**EXAMPLE:**

344      \$e centre track \$2 rda

See Chapter 3 Appendix for guidance on recording track configuration and other elements for specific types of audio recordings.

### 3.16.7. Sound Characteristic--Tape Configuration

*MLA recommendation:* If feasible, record tape configuration for certain types of audio carriers.

**EXAMPLE:**

344      \$f 4 track

See Chapter 3 Appendix for guidance on recording tape configuration and other elements for specific types of audio recordings.

### 3.16.8. Sound Characteristic--Configuration of Playback Channels

*MLA recommendation:* If feasible, record configuration of playback channels for all audio carriers.

**EXAMPLE:**

344      \$g stereo \$g surround \$2 rda

See Chapter 3 Appendix for guidance on recording configuration of playback channels and other elements for specific types of audio recordings.

### 3.16.9. Sound Characteristic--Special Playback Characteristic

*MLA recommendation:* If feasible, record special playback characteristic for all audio carriers.

**EXAMPLE:**

```
344      $h Dolby-B encoded $2 rda
```

See Chapter 3 Appendix for guidance on recording special playback characteristic and other elements for specific types of audio recordings.

### 3.19.2. File Type

*MLA recommendation:* If feasible, record file type for digital audio carriers.

**EXAMPLE:**

```
347      audio file $2 rda
```

See Chapter 3 Appendix for guidance on recording file type and other elements for specific types of audio recordings.

### 3.19.3. Digital File Characteristic--Encoding Format

*MLA recommendation:* Routinely record encoding format for digital audio and video carriers. If feasible, record encoding format for audio, video, and computer carriers treated as accompanying material.

**EXAMPLE:**

```
347      $b CD audio $b SACD $2 rda
```

See Chapter 3 Appendix for guidance on recording encoding format and other elements for specific types of audio recordings.

### 3.20. Equipment or System Requirement

*MLA recommendation:* Apply this instruction to non-standard audio carriers, encoding formats, etc., if deemed useful for identification or selection.

**EXAMPLE:**

538      Hybrid Super Audio CD (SACD): CD standard stereo  
playable on regular CD player; requires SACD player and  
playback equipment with analog inputs for DSD (Direct  
Stream Digital) stereo or 4.0 multichannel surround sound  
to audition SACD-encoded layers.

## Chapter 3, Appendix. Guidelines for Describing and Encoding Attributes of Audio Recording Carriers

### 1. Table of RDA Values and Recommended Encodings<sup>20</sup>

Carrier	3.2 Media Type (007/00, 337 \$a, b)	3.3 Carrier Type (007/01, 300 \$f, 338 \$a, b)	3.4 Extent (300 \$a, f)	3.5 Dimensions (007/06*, 007/07*, 300 \$c, g, 340 \$b)	3.6 Base Material (007/10, 300 \$b, 340 \$a, 500 \$a)	3.7 Applied Material (007/10*, 300 \$b, 340 \$c, 500 \$a)	3.10.2 Generation of Audio Recording (007/09 (audio recording), 500 \$a, 340 \$j)	3.16.2 Type of Recording (007/12, 300 \$b, 344 \$a, 500 \$a)	3.16.4 Playing Speed (007/03, 300 \$b, 340 \$f, 344 \$c, 500 \$a)	3.16.5 Groove Characteristic (007/05, 300 \$b, 344 \$d, 500 \$a)	3.16.6 Track Configuration (300 \$b, 344 \$e, 500 \$a)	3.16.7 Tape Configuration (007/08, 300 \$b, 344 \$f, 500 \$a)	3.16.8 Configuration of Playback Channels (007/04 (SR), 300 \$b, 344 \$g, 500 \$a)	3.16.9 Special Playback Characteristic (007/12, 300 \$b, 344 \$h, 538 \$a)	3.19.2 File Type (256 \$a, 347 \$a, 516 \$a)	3.19.3 Encoding Format (300 \$b, 347 \$b, 352 \$q, 538 \$a)
CD	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audio disc <i>Encoding:</i> 007/01 = d 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 4 3/4 in. or 12 cm <i>Encoding:</i> 007/06 = g 300 \$c	<i>RDA Term:</i> plastic metal <i>Encoding:</i> 007/10 = m			<i>RDA Term:</i> digital <i>Encoding:</i> 007/12 = e 344 \$a	<i>RDA Value:</i> 1.4 m/s <i>Encoding:</i> 007/03 = f			<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono or stereo or quadraphonic or surround <i>Encoding:</i> 007/04 = m, q, s, z 344 \$g		<i>RDA Term:</i> audio file <i>Encoding:</i> 347 \$a	<i>RDA Term:</i> CD audio <i>Encoding:</i> 347 \$b
SACD	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audio disc <i>Encoding:</i> 007/01 = d 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 4 3/4 in. or 12 cm <i>Encoding:</i> 007/06 = g 300 \$c	<i>RDA Term:</i> plastic metal <i>Encoding:</i> 007/10 = m			<i>RDA Term:</i> digital <i>Encoding:</i> 007/12 = e 344 \$a	<i>RDA Value:</i> 1.4 m/s <i>Encoding:</i> 007/03 = f			<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono or stereo or quadraphonic or surround <i>Encoding:</i> 007/04 = m, q, s, z 344 \$g		<i>RDA Term:</i> audio file <i>Encoding:</i> 347 \$a	<i>RDA Term:</i> SACD <i>Encoding:</i> 347 \$b
DVD audio	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audio disc <i>Encoding:</i> 007/01 = d 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 4 3/4 in. or 12 cm <i>Encoding:</i> 007/06 = g 300 \$c	<i>RDA Term:</i> plastic metal <i>Encoding:</i> 007/10 = m			<i>RDA Term:</i> digital <i>Encoding:</i> 007/12 = e 344 \$a	<i>RDA Value:</i> 1.4 m/s <i>Encoding:</i> 007/03 = f			<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono or stereo or quadraphonic or surround <i>Encoding:</i> 007/04 = m, q, s,; 344 \$g		<i>RDA Term:</i> audio file <i>Encoding:</i> 347 \$a	<i>RDA Term:</i> DVD audio <i>Encoding:</i> 347 \$b

<sup>20</sup> The top row gives all possible encodings for each element; those followed by an asterisk are not currently included in the RDA to MARC mappings in the Toolkit. The specifications given after “Encoding:” in the rows for each specific carrier are the MLA-recommended encodings.

Carrier	3.2 Media Type (007/00, 337 \$a, b)	3.3 Carrier Type (007/01, 300 \$f, 338 \$a, b)	3.4 Extent (300 \$a, f)	3.5 Dimensions (007/06*, 007/07*, 300 \$c, g, 340 \$b)	3.6 Base Material (007/10, 300 \$b, 340 \$a, 500 \$a)	3.7 Applied Material (007/10*, 300 \$b, 340 \$c, 500 \$a)	3.10.2 Generation of Audio Recording (007/09 (audio recording), 500 \$a, 340 \$j)	3.16.2 Type of Recording (300 \$b, 344 \$a, 500 \$a)	3.16.4 Playing Speed (007/03, 300 \$b, 340 \$f, 344 \$c, 500 \$a)	3.16.5 Groove Characteristic (007/05, 300 \$b, 344 \$d, 500 \$a)	3.16.6 Track Configuration (300 \$b, 344 \$e, 500 \$a)	3.16.7 Tape Configuration (007/08, 300 \$b, 344 \$f, 500 \$a)	3.16.8 Configuration of Playback Channels (007/04 (SR), 300 \$b, 344 \$g, 500 \$a)	3.16.9 Special Playback Characteristic (007/12, 300 \$b, 344 \$h, 538 \$a)	3.19.2 File Type (256 \$a, 347 \$a, 516 \$a)	3.19.3 Encoding Format (300 \$b, 347 \$b, 352 \$q, 538 \$a)
Blu-Ray audio (i.e., audio content predominant)	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audio disc <i>Encoding:</i> 007/01 = d 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 4 3/4 in. or 12 cm <i>Encoding:</i> 007/06 = g 300 \$c	<i>RDA Term:</i> plastic metal <i>Encoding:</i> 007/10 = m			<i>RDA Term:</i> digital <i>Encoding:</i> 007/12 = e 344 \$a	<i>RDA Value:</i> 1.4 m/s <i>Encoding:</i> 007/03 = z			<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono or stereo or quadraphonic or surround <i>Encoding:</i> 007/04 = m, q, s, z 344 \$g		<i>RDA Term:</i> audio file <i>Encoding:</i> 347 \$a	<i>RDA Term:</i> [Blu-Ray audio] <i>Encoding:</i> 347 \$b
Dual disc	<i>RDA Term(s):</i> audio video (if appropriate) <i>Encoding:</i> 007/00 = s 007(VR)/00 = v 337 \$a	<i>RDA Term(s):</i> audio disc videodisc (if appropriate) <i>Encoding:</i> 007/01 = d 007(VR)/01 = d 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 4 3/4 in. or 12 cm <i>Encoding:</i> 007/06 = g 300 \$c	<i>RDA Term:</i> plastic metal <i>Encoding:</i> 007/10 = m			<i>RDA Term:</i> digital <i>Encoding:</i> 007/12 = e 344 \$a	<i>RDA Value:</i> 1.4 m/s <i>Encoding:</i> 007/03 = f			<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono or stereo or quadraphonic or surround <i>Encoding:</i> 007/04 = m, q, s, z 344 \$g		<i>RDA Term:</i> audio file video file (if appropriate) <i>Encoding:</i> 347 \$a	<i>RDA Term:</i> CD audio DVD audio (if appropriate) DVD video (if appropriate) <i>Encoding:</i> 347 \$b
Mini CD	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audio disc <i>Encoding:</i> 007/01 = d 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 3 1/8 in. or 8 cm <i>Encoding:</i> 007/06 = z 300 \$c	<i>RDA Term:</i> plastic, metal <i>Encoding:</i> 007/10 = m			<i>RDA Term:</i> digital <i>Encoding:</i> 007/12 = e 344 \$a	<i>RDA Value:</i> 1.4 m/s <i>Encoding:</i> 007/03 = f			<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono or stereo or quadraphonic or surround <i>Encoding:</i> 007/04 = m, q, s, z 344 \$g		<i>RDA Term:</i> audio file <i>Encoding:</i> 347 \$a	<i>RDA Term:</i> CD audio <i>Encoding:</i> 347 \$b
Minidisc	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audio cartridge <i>Encoding:</i> 007/01 = g 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 8 x 7 cm or 2 7/8 x 2 3/4 in. <i>Encoding:</i> 007/06 = z 300 \$c	<i>RDA Term:</i> plastic, metal <i>Encoding:</i> 007/10 = m			<i>RDA Term:</i> digital <i>Encoding:</i> 007/12 = e 344 \$a	<i>RDA Value:</i> 1.4 m/s <i>Encoding:</i> 007/03 = f			<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono or stereo or quadraphonic or surround <i>Encoding:</i> 007/04 = m, q, s, z 344 \$g		<i>RDA Term:</i> audio file <i>Encoding:</i> 347 \$a	<i>RDA Term:</i> CD audio <i>Encoding:</i> 347 \$b

Carrier	3.2 Media Type (007/00, 337 \$a, b)	3.3 Carrier Type (007/01, 300 \$f, 338 \$a, b)	3.4 Extent (300 \$a, f)	3.5 Dimensions (007/06*, 007/07*, 300 \$c, g, 340 \$b)	3.6 Base Material (007/10, 300 \$b, 340 \$a, 500 \$a)	3.7 Applied Material (007/10*, 300 \$b, 340 \$c, 500 \$a)	3.10.2 Generation of Audio Recording (007/09 (audio recording), 500 \$a, 340 \$j)	3.16.2 Type of Recording (300 \$b, 344 \$a, 500 \$a)	3.16.4 Playing Speed (007/03, 300 \$b, 340 \$f, 344 \$c, 500 \$a)	3.16.5 Groove Characteristic (007/05, 300 \$b, 344 \$d, 500 \$a)	3.16.6 Track Configuration (300 \$b, 344 \$e, 500 \$a)	3.16.7 Tape Configuration (007/08, 300 \$b, 344 \$f, 500 \$a)	3.16.8 Configuration of Playback Channels (007/04 (SR), 300 \$b, 344 \$g, 500 \$a)	3.16.9 Special Playback Characteristic (007/12, 300 \$b, 344 \$h, 538 \$a)	3.19.2 File Type (256 \$a, 347 \$a, 516 \$a)	3.19.3 Encoding Format (300 \$b, 347 \$b, 352 \$q, 538 \$a)
CD/DVD combo (where audio content is predominant)	<i>RDA Term(s):</i> audio video (if appropriate) <i>Encoding:</i> 007/00 = s 007(VR)/00 = v (if appropriate) 337 \$a	<i>RDA Term(s):</i> audio disc videodisc (if appropriate) <i>Encoding:</i> 007/01 = d 007(VR)/01 = d (if appropriate) 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 4 3/4 in. or 12 cm <i>Encoding:</i> 007/06 = g 300 \$c	<i>RDA Term:</i> plastic, metal <i>Encoding:</i> 007/10 = m			<i>RDA Term:</i> digital <i>Encoding:</i> 007/12 = e 344 \$a	<i>RDA Value:</i> 1.4 m/s <i>Encoding:</i> 007/03 = f			<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono or stereo or quadraphonic or surround <i>Encoding:</i> 007/04 = m, q, s, z 344 \$g		<i>RDA Term:</i> audio file video file (if appropriate) <i>Encoding:</i> 347 \$a	<i>RDA Term:</i> CD audio DVD audio (if appropriate) DVD video (if appropriate) <i>Encoding:</i> 347 \$b
MP3 CD	<i>RDA Terms:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Terms:</i> audio disc <i>Encoding:</i> 007/01 = d 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 4 3/4 in. or 12 cm <i>Encoding:</i> 007/06 = g 300 \$c	<i>RDA Term:</i> plastic, metal <i>Encoding:</i> 007/10 = m			<i>RDA Term:</i> digital <i>Encoding:</i> 007/12 = e 344 \$a	<i>RDA Value:</i> 1.4 m/s <i>Encoding:</i> 007/03 = f			<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono or stereo or quadraphonic or surround <i>Encoding:</i> 007/04 = m, q, s, z 344 \$g		<i>RDA Term:</i> audio file <i>Encoding:</i> 347 \$a	<i>RDA Term:</i> MP3 <i>Encoding:</i> 347 \$b
CD-R	<i>RDA Term(s):</i> audio computer (if appropriate) <i>Encoding:</i> 007/00 = s 007(ER)/00 = c (if appropriate) 337 \$a	<i>RDA Term(s):</i> audio disc computer disc (if appropriate) <i>Encoding:</i> 007/01 = d 007(ER)/01= o (if appropriate) 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 4 3/4 in. or 12 cm <i>Encoding:</i> 007/06 = g 300 \$c	<i>RDA Term:</i> plastic, metal <i>Encoding:</i> 007/10 = m			<i>RDA Term:</i> digital <i>Encoding:</i> 007/12 = e 344 \$a	<i>RDA Value:</i> 1.4 m/s <i>Encoding:</i> 007/03 = f			<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono or stereo or quadraphonic or surround <i>Encoding:</i> 007/04 = m, q, s, z 344 \$g		<i>RDA Term:</i> audio file <i>Encoding:</i> 347 \$a	<i>RDA Term:</i> CD audio or MP3 or RealAudio or WAV etc. <i>Encoding:</i> 347 \$b

Carrier	3.2 Media Type (007/00, 337 \$a, b)	3.3 Carrier Type (007/01, 300 \$f, 338 \$a, b)	3.4 Extent (300 \$a, f)	3.5 Dimensions (007/06*, 007/07*, 300 \$c, g, 340 \$b)	3.6 Base Material (007/10, 300 \$b, 340 \$a, 500 \$a)	3.7 Applied Material (007/10*, 300 \$b, 340 \$c, 500 \$a)	3.10.2 Generation of Audio Recording (007/09 (audio recording), 500 \$a, 340 \$j)	3.16.2 Type of Recording (300 \$b, 344 \$a, 500 \$a)	3.16.4 Playing Speed (007/03, 300 \$b, 340 \$f, 344 \$c, 500 \$a)	3.16.5 Groove Characteristic (007/05, 300 \$b, 344 \$d, 500 \$a)	3.16.6 Track Configuration (300 \$b, 344 \$e, 500 \$a)	3.16.7 Tape Configuration (007/08, 300 \$b, 344 \$f, 500 \$a)	3.16.8 Configuration of Playback Channels (007/04 (SR), 300 \$b, 344 \$g, 500 \$a)	3.16.9 Special Playback Characteristic (007/12, 300 \$b, 344 \$h, 538 \$a)	3.19.2 File Type (256 \$a, 347 \$a, 516 \$a)	3.19.3 Encoding Format (300 \$b, 347 \$b, 352 \$q, 538 \$a)
Audiocassette	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audiocassette <i>Encoding:</i> 007/01 = s 338 \$a	<i>RDA Value:</i> 1 audio-cassette <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 10 x 7 cm, 4 mm tape or 3 7/8 x 2 1/2 in., 1/8 in. tape <i>Encoding:</i> 007/06 = j 007/07 = l 300 \$c (if non-standard)	<i>RDA Term:</i> [polyester] <i>Encoding:</i> 007/10 = p			<i>RDA Term:</i> analog <i>Encoding:</i> 344 \$a	<i>RDA Value:</i> 4.75 cm/s or 1 7/8 ips <i>Encoding:</i> 007/03 = l 344 \$c (if non-standard)			<i>RDA Term:</i> 4 track <i>Encoding:</i> 007/08 = c 344 \$f (if non-standard)	<i>RDA Term:</i> mono or stereo <i>Encoding:</i> 007/04 = m, s 344 \$g	<i>RDA Term:</i> dbx encoded Dolby Dolby-A encoded Dolby-B encoded Dolby-C encoded <i>Encoding:</i> 007/12 = c, d, f, g, z 344 \$h		
Tape (reel-to-reel)	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audiotape reel <i>Encoding:</i> 007/01 = t 338 \$a	<i>RDA Value:</i> 1 audiotape reel <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 13 cm or 18 cm or 25 cm or 30 cm, 13 mm tape or 5 in. or 7 in. or 10 in. or 1/2 in. tape or 1/4 in. tape <i>Encoding:</i> 007/06 = b, c, d, e 007/07 = m, o 300 \$c	<i>RDA Term:</i> [acetate], [paper], [polyester], [PVC] <i>Encoding:</i> 007/10 = c, p, r	<i>RDA Term:</i> [ferrous oxide] or [lacquer] <i>Encoding:</i> 007/10 = a, c, r		<i>RDA Term:</i> analog <i>Encoding:</i> 344 \$a	<i>RDA Value:</i> 19.5 cm/s, 9.53 cm/s, 38.1 cm/s, etc. or 7 1/2 ips, 3 3/4 ips, 15 ips, etc. <i>Encoding:</i> 007/03 = m, o, p 344 \$c			<i>RDA Term:</i> 4 track, 8 track, 12 track, etc. <i>Encoding:</i> 007/08 = c, d, e, etc. 344 \$f	<i>RDA Term:</i> mono or stereo or quadraphonic <i>Encoding:</i> 007/04 = m, q, s 344 \$g	<i>RDA Term:</i> dbx encoded Dolby Dolby-A encoded Dolby-B encoded Dolby-C encoded <i>Encoding:</i> 007/12 = c, d, f, g, z 344 \$h		

Carrier	3.2 Media Type (007/00, 337 \$a, b)	3.3 Carrier Type (007/01, 300 \$f, 338 \$a, b)	3.4 Extent (300 \$a, f)	3.5 Dimensions (007/06*, 007/07*, 300 \$c, g, 340 \$b)	3.6 Base Material (007/10, 300 \$b, 340 \$a, 500 \$a)	3.7 Applied Material (007/10*, 300 \$b, 340 \$c, 500 \$a)	3.10.2 Generation of Audio Recording (007/09 (audio recording), 500 \$a)	3.16.2 Type of Recording (300 \$b, 344 \$a, 500 \$a)	3.16.4 Playing Speed (007/03, 300 \$b, 340 \$f, 344 \$c, 500 \$a)	3.16.5 Groove Characteristic (007/05, 300 \$b, 344 \$d, 500 \$a)	3.16.6 Track Configuration (300 \$b, 344 \$e, 500 \$a)	3.16.7 Tape Configuration (007/08, 300 \$b, 344 \$f, 500 \$a)	3.16.8 Configuration of Playback Channels (007/04 (SR), 300 \$b, 344 \$g, 500 \$a)	3.16.9 Special Playback Characteristic (007/12, 300 \$b, 344 \$h, 538 \$a)	3.19.2 File Type (256 \$a, 347 \$a, 516 \$a)	3.19.3 Encoding Format (300 \$b, 347 \$b, 352 \$q, 538 \$a)
DAT	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audiocassette <i>Encoding:</i> 007/01 = s 338 \$a	<i>RDA Value:</i> 1 audio- cassette <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 8 x 6 cm, 4 mm tape or 2 7/8 x 2 1/8 in., 1/8 in. tape <i>Encoding:</i> 007/06 = z 007/07 = l 300 \$c (if non- standard)	<i>RDA Term:</i> [polyester] <i>Encoding:</i> 007/10 = p			<i>RDA Term:</i> digital <i>Encoding:</i> 007/12 = e 344 \$a	<i>RDA Value:</i> 8.15 mm/s or 5/16 ips or 4.075 mm/s or 5/32 ips <i>Encoding:</i> 007/03 = z 344 \$c			<i>RDA Term:</i> 2 track 007/08 = b 344 \$f (if non- standard)	<i>RDA Term:</i> mono or stereo <i>Encoding:</i> 007/04 = m, s 344 \$g	<i>RDA Term:</i> dbx encoded Dolby Dolby-A encoded Dolby-B encoded Dolby-C encoded <i>Encoding:</i> 007/12 = c, d, f, g, z 344 \$h		
Record (33 1/3 rpm)	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audio disc <i>Encoding:</i> 007/01 = d 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 18 cm or 25 cm or 30 cm or 7 in. or 10 in. or 12 in. <i>Encoding:</i> 007/06 = c, d, e 300 \$c)	<i>RDA Term:</i> shellac or vinyl <i>Encoding:</i> 007/10 = p, s 340 \$a			<i>RDA Term:</i> analog <i>Encoding:</i> 344 \$a	<i>RDA Value:</i> 33 1/3 rpm <i>Encoding:</i> 007/03 = b 344 \$c	<i>RDA Term:</i> microgroove <i>Encoding:</i> 007/05 = m 344 \$d (if non- standard)		<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono or stereo <i>Encoding:</i> 007/04 = m, s 344 \$g	<i>RDA Term:</i> dbx encoded <i>Encoding:</i> 007/12 = d 344 \$h		
Record (45 rpm)	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audio disc <i>Encoding:</i> 007/01 = d 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 18 cm or 25 cm or 30 cm or 7 in. or 10 in. or 12 in. <i>Encoding:</i> 007/06 = c, d, e; 300 \$c	<i>RDA Term:</i> paper or vinyl <i>Encoding:</i> 007/10 = p, r 340 \$a	<i>RDA Term:</i> [lacquer] <i>Encoding:</i> 007/10 = a, r		<i>RDA Term:</i> analog <i>Encoding:</i> 344 \$a	<i>RDA Value:</i> 45 rpm <i>Encoding:</i> 007/03 = c 344 \$c	<i>RDA Term:</i> microgroove <i>Encoding:</i> 007/05 = m 344 \$d (if non- standard)		<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono or stereo <i>Encoding:</i> 007/04 = m, s 344 \$g			



Carrier	3.2 Media Type (007/00, 337 \$a, b)	3.3 Carrier Type (007/01, 300 \$f, 338 \$a, b)	3.4 Extent (300 \$a, f)	3.5 Dimensions (007/06*, 007/07*, 300 \$c, g, 340 \$b)	3.6 Base Material (007/10, 300 \$b, 340 \$a, 500 \$a)	3.7 Applied Material (007/10*, 300 \$b, 340 \$c, 500 \$a)	3.10.2 Generation of Audio Recording (007/09 (audio recording), 500 \$a 340 \$j)	3.16.2 Type of Recording (300 \$b, 344 \$a, 500 \$a)	3.16.4 Playing Speed (007/03, 300 \$b, 340 \$f, 344 \$c, 500 \$a)	3.16.5 Groove Characteristic (007/05, 300 \$b, 344 \$d, 500 \$a)	3.16.6 Track Configuration (300 \$b, 344 \$e, 500 \$a)	3.16.7 Tape Configuration (007/08, 300 \$b, 344 \$f, 500 \$a)	3.16.8 Configuration of Playback Channels (007/04 (SR), 300 \$b, 344 \$g, 500 \$a)	3.16.9 Special Playback Characteristic (007/12, 300 \$b, 344 \$h, 538 \$a)	3.19.2 File Type (256 \$a, 347 \$a, 516 \$a)	3.19.3 Encoding Format (300 \$b, 347 \$b, 352 \$q, 538 \$a)
Record (78 rpm)	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audio disc <i>Encoding:</i> 007/01 = d 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 25 cm or 30 cm or 10 in. or 12 in., etc. (cm for early recordings if necessary) <i>Encoding:</i> 007/06 = d, e 300 \$c)	<i>RDA Term:</i> shellac <i>Encoding:</i> 007/10 = l, s 340 \$a			<i>RDA Term:</i> analog <i>Encoding:</i> 344 \$a	<i>RDA Value:</i> 78 rpm <i>Encoding:</i> 007/03 = d 344 \$c	<i>RDA Term:</i> coarse groove <i>Encoding:</i> 007/05 = s 344 \$d (if non-standard)		<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono <i>Encoding:</i> 007/04 = m 344 \$g			
Instantaneous or Transcription disc	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audio disc <i>Encoding:</i> 007/01 = d 338 \$a	<i>RDA Value:</i> 1 audio disc <i>Encoding:</i> 300 \$a	<i>RDA Value:</i> 12 in./16 in., etc.	<i>RDA Term:</i> [aluminum] or glass or metal or shellac or vinyl <i>Encoding:</i> 007/10 = g, l, p, s 340 \$a	<i>RDA Term:</i> [lacquer] <i>Encoding:</i> 007/10 = a, g, i, r		<i>RDA Term:</i> analog <i>Encoding:</i> 344 \$a	<i>RDA Value:</i> 33 1/3 rpm, 78 rpm, etc. <i>Encoding:</i> 007/03 = a, b, c 344 \$c	<i>RDA Term:</i> coarse groove or microgroove <i>Encoding:</i> 007/05 = m, s 344 \$d (if non-standard)		<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono <i>Encoding:</i> 007/04 = m 344 \$g			
Cylinder	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audio cylinder <i>Encoding:</i> 007/01 = e 338 \$a	<i>RDA Value:</i> 1 audio cylinder <i>Encoding:</i> 300 \$a		<i>RDA Term:</i> wax <i>Encoding:</i> 007/10 = w			<i>RDA Term:</i> analog <i>Encoding:</i> 344 \$a		<i>RDA Term:</i> fine or standard <i>Encoding:</i> 007/05 = m, s 344 \$d		<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono <i>Encoding:</i> 007/04 = m 344 \$g			

Carrier	3.2 Media Type (007/00, 337 \$a, b)	3.3 Carrier Type (007/01, 300 \$f, 338 \$a, b)	3.4 Extent (300 \$a, f)	3.5 Dimensions (007/06*, 007/07*, 300 \$c, g, 340 \$b)	3.6 Base Material (007/10, 300 \$b, 340 \$a, 500 \$a)	3.7 Applied Material (007/10*, 300 \$b, 340 \$c, 500 \$a)	3.10.2 Generation of Audio Recording (007/09 (audio recording), 500 \$a, 340 \$j)	3.16.2 Type of Recording (300 \$b, 344 \$a, 500 \$a)	3.16.4 Playing Speed (007/03, 300 \$b, 340 \$f, 344 \$c, 500 \$a)	3.16.5 Groove Characteristic (007/05, 300 \$b, 344 \$d, 500 \$a)	3.16.6 Track Configuration (300 \$b, 344 \$e, 500 \$a)	3.16.7 Tape Configuration (007/08, 300 \$b, 344 \$f, 500 \$a)	3.16.8 Configuration of Playback Channels (007/04 (SR), 300 \$b, 344 \$g, 500 \$a)	3.16.9 Special Playback Characteristic (007/12, 300 \$b, 344 \$h, 538 \$a)	3.19.2 File Type (256 \$a, 347 \$a, 516 \$a)	3.19.3 Encoding Format (300 \$b, 347 \$b, 352 \$q, 538 \$a)
Piano roll	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> audio roll <i>Encoding:</i> 007/01 = q 338 \$a	<i>RDA Value:</i> 1 audio roll <i>Encoding:</i> 300 \$a		<i>RDA Term:</i> paper <i>Encoding:</i> 007/10 = z			<i>RDA Term:</i> analog <i>Encoding:</i> 344 \$a	<i>RDA Value:</i> 7 ft./min. (for a 70), etc. <i>Encoding:</i> 007/03 = z 344 \$c	<i>Encoding:</i> 007/05 = n		<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono	<i>RDA Term:</i> 7 ft./min. (for a 70), etc.		
Wire recording	<i>RDA Term:</i> audio <i>Encoding:</i> 007/00 = s 337 \$a	<i>RDA Term:</i> other <i>Encoding:</i> 007/01 = w 338 \$a	<i>RDA Value:</i> audio wire reel <i>Encoding:</i> 300 \$a					<i>RDA Term:</i> analog <i>Encoding:</i> 344 \$a	<i>RDA Value:</i> 24 ips <i>Encoding:</i> 007/03 = z 344 \$c (if non-standard)	<i>Encoding:</i> 007/05 = n		<i>Encoding:</i> 007/08 = n	<i>RDA Term:</i> mono <i>Encoding:</i> 007/04 = m 344 \$g	<i>RDA Term:</i> 24 ips		

## 2. Examples

### *CD*

007/00 s  
007/01 d  
007/03 f  
007/04 s  
007/06 g  
007/10 m  
007/12 e

300 1 audio disc ; \$c 4 3/4 in. [or 12 cm]

**or**

300 1 audio disc : \$b CD audio, stereo ; \$c 4 3/4 in. [or 12 cm]<sup>21</sup>

337 audio \$2 rdamedia  
338 audio disc \$2 rdacarrier  
344 digital \$g stereo \$2 rda  
347 audio file \$b CD audio \$2 rda

### *DVD audio*

007/00 s  
007/01 d  
007/03 f  
007/04 s  
007/06 g  
007/10 m  
007/12 e

007/00 s  
007/01 d  
007/03 f  
007/04 z  
007/06 g  
007/10 m  
007/12 e

300 1 audio disc ; \$c 4 3/4 in. [or 12 cm]

**or**

300 1 audio disc : \$b DVD audio, stereo, surround ; \$c 4 3/4 in.  
[or 12 cm]

337 audio \$2 rdamedia  
338 audio disc \$2 rdacarrier  
344 digital \$g stereo \$g surround \$2 rda  
347 audio file \$b DVD audio \$2 rda

---

<sup>21</sup> These alternative 300 encodings should only be used in systems where the 34x fields do not adequately display to the user.

### *Hybrid SACD*

007/00 s  
007/01 d  
007/03 f  
007/04 s  
007/06 g  
007/10 m  
007/12 e

007/00 s  
007/01 d  
007/03 f  
007/04 z  
007/06 g  
007/10 m  
007/12 e

300 1 audio disc ; \$c 4 3/4 in. [or 12 cm]

**or**

300 1 audio disc : \$b CD audio, SACD, stereo, surround ; \$c 4 3/4 in. [or 12 cm]

337 audio \$2 rdamedia

338 audio disc \$2 rdacarrier

344 digital \$g stereo \$g surround \$2 rda

347 audio file \$b CD audio \$b SACD \$2 rda

### *MP3 CD*

007/00 s  
007/01 d  
007/03 f  
007/04 s  
007/06 g  
007/10 m  
007/12 e

300 1 audio disc ; \$c 4 3/4 in. [or 12 cm]

**or**

300 1 audio disc : \$b MP3, stereo ; \$c 4 3/4 in. [or 12 cm]

337 audio \$2 rdamedia

338 audio disc \$2 rdacarrier

344 digital \$g stereo \$2 rda

347 audio file \$b MP3 \$2 rda

***Audiocassette***

007/00 s  
007/01 s  
007/03 l  
007/04 s  
007/06 j  
007/07 l  
007/08 c  
007/10 p  
007/12 c

300 1 audiocassette

***or***

300 1 audiocassette : \$b stereo, Dolby-B encoded

337 audio \$2 rdamedia

338 audiocassette \$2 rdacarrier

344 analog \$g stereo \$h Dolby-B encoded \$2 rda

***Record (33 1/3 rpm)***

007/00 s  
007/01 d  
007/03 b  
007/04 s  
007/05 m  
007/06 e  
007/10 p

300 1 audio disc ; \$c 12 in. [or 30 cm]

***or***

300 1 audio disc : \$b 33 1/3 rpm, stereo ; \$c 12 in. [or 30 cm]

337 audio \$2 rdamedia

338 audio disc \$2 rdacarrier

344 analog \$c 33 1/3 rpm \$g stereo \$2 rda

## **Chapter 4. Providing Acquisition and Access Information**

### **4.2.1.3. Recording Terms of Availability**

*MLA recommendation:* Follow LC-PCC PS.

### **4.6. Uniform Resource Locator**

*MLA recommendation:* Follow LC-PCC PS.

## **Section 2. Recording Attributes of Work & Expression**

### **Chapter 5. General Guidelines on Recording Attributes of Works and Expressions**

#### **5.3. Core Elements**

*MLA recommendation:* Follow LC-PCC PS.

## Chapter 6. Identifying Works and Expressions

### Introduction

The guidelines and encoding examples below generally pertain to authority records for individual works, unless otherwise indicated. For authority records representing compilations of works (e.g., “Piano music”) or classes of expressions (e.g., “Kartinki s vystavki; arranged”), MLA recommends encoding only those elements which pertain to all works/expressions that can be represented by that access point.

MLA recommends recording all elements that are readily ascertainable when creating or enhancing authority records for individual works.<sup>22</sup>

In most cases, however, these guidelines are equally applicable to bibliographic records for manifestations embodying a single work/expression. The recording of work/expression attributes in separate MARC fields (i.e., encoding data in fields 046 and 380-384 in addition to formulating access points) in bibliographic records is largely a matter to be decided by individual cataloging agencies.<sup>23</sup> The utility of such fields, and the feasibility of encoding them, depends on the presence of authority records for the relevant works and/or expressions and the number of works embodied within a resource, respectively.

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<sup>22</sup> Consult the *Descriptive Cataloging Manual*, Z1. *Name and Series Authority Records* for general guidelines in encoding data in authority records.

<sup>23</sup> Library of Congress’s practice is described [here](#).



**6.2.2.9.2. Recording the Preferred Title for a Part or Parts of a Work—Two or More Parts**

*MLA recommendation:* Generally follow LC-PCC PS for the alternative. If deemed useful for identification or access, also give separate access points for individual movements, arias, etc. embodied in the resource.

**EXAMPLE:**

```

100 1_ Mozart, Wolfgang Amadeus, $d 1756-1791, $e composer.
240 10 Don Giovanni. $k Selections
245 10 Don Giovanni : $b highlights / $c Mozart ; libretto,
Lorenzo da Ponte.
505 0_ Madamina, il catalogo è questo (6:01) -- Là ci
darem la mano (3:28) -- Don Ottavio, son morta ... Or sai
chi l'onore (6:33) -- Dalla sua pace (4:18) -- Finch'han
dal vino (1:26) -- Batti, batti, o bel Masetto (4:01) --
Deh, vieni alla finestra (1:57) -- Vedrai, carino (3:47) --
Il mio tesoro (5:05) -- In quali eccessi ... Mi tradi
(6:07) -- Crudele? Ah no, mio bene ... Non mi dir (7:33) --
Finale (12:41).

700 12 $i Contains (work): $a Mozart, Wolfgang Amadeus, $d
1756-1791.$t Don Giovanni. $p Madamina, il catalogo è
questo.
700 12 $i Contains (work): $a Mozart, Wolfgang Amadeus, $d
1756-1791.$t Don Giovanni. $p Là ci darem la mano.
700 12 $i Contains (work): $a Mozart, Wolfgang Amadeus, $d
1756-1791.$t Don Giovanni. $p Don Ottavio, son morta.
700 12 $i Contains (work): $a Mozart, Wolfgang Amadeus, $d
1756-1791.$t Don Giovanni. $p Dalla sua pace.
700 12 $i Contains (work): $a Mozart, Wolfgang Amadeus, $d
1756-1791.$t Don Giovanni. $p Finch'han dal vino.
700 12 $i Contains (work): $a Mozart, Wolfgang Amadeus, $d
1756-1791.$t Don Giovanni. $p Batti, batti, o bel Masetto.
700 12 $i Contains (work): $a Mozart, Wolfgang Amadeus, $d
1756-1791.$t Don Giovanni. $p Deh, vieni alla finestra.
700 12 $i Contains (work): $a Mozart, Wolfgang Amadeus, $d
1756-1791.$t Don Giovanni. $p Vedrai, carino, se sei
buonino.
700 12 $i Contains (work): $a Mozart, Wolfgang Amadeus, $d
1756-1791.$t Don Giovanni. $p Mio Tesoro.
700 12 $i Contains (work): $a Mozart, Wolfgang Amadeus, $d
1756-1791.$t Don Giovanni. $p In quali eccessi.
700 12 $i Contains (work): $a Mozart, Wolfgang Amadeus, $d
1756-1791.$t Don Giovanni. $p Crudele? Ah no, mio bene.
700 12 $i Contains (work): $a Mozart, Wolfgang Amadeus, $d
1756-1791.$t Don Giovanni. $p Finale.

```

### 6.3. Form of Work

*MLA recommendation:* If giving form of work as a component of an access point (i.e., preferred titles consisting of the name of one or more type of composition), routinely also record form of work in a 380 field. For other works, record form of work separately in a 380 field if readily ascertainable. Prefer controlled vocabulary such as LCSH. For consistency, capitalize the first term.<sup>24</sup>

#### EXAMPLES:

```
100 1_ Bach, Johann Sebastian, 1685-1750. $t Masses, BWV
234, A major
380    Masses $2 lcsh
```

```
110 2_ Green Day (Musical group). $t American idiot
(Musical)
380    Musicals $2 lcsh
```

```
100 1_ Mendelssohn-Bartholdy, Felix, $d 1809-1847. $t
Hebriden
380    Overtures $2 lcsh
```

```
100 1_ Shepherd, Adaline, $d 1883-1950. $t Pickles and
peppers
380    Ragtime music $2 lcsh
```

When terms do not come from a controlled vocabulary, use a singular form.

#### EXAMPLE:

```
100 1_ Bartók, Béla, $d 1881-1945. $t Sonatinas, $m piano
$n (1915)
380    Sonatina
```

---

<sup>24</sup> N.B. This is separate from encoding genre/form terms in 650/655 fields, though these two activities may eventually be harmonized. Genre/form vocabulary recommended for use in RDA will eventually reside in the forthcoming music portion of *Library of Congress Genre/Form Terms for Library and Archival Materials* (LCGFT). For more information, see <http://www.loc.gov/catdir/cpsd/genremusic.html>.

## 6.4. Date of Work

*MLA recommendation:* Record date of work as a data element in 046 \$k (and \$l as appropriate) if readily ascertainable<sup>25</sup>. 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).

### EXAMPLES:

```
046      $k 1947
100 1_  Antheil, George, $d 1900-1959. $t Sonatas, $m piano,
      $n no. 3 (1947)
```

```
046      $k 1927 $l 1928
100 1_  Thomson, Virgil, $d 1896-1989. $t Four saints in
      three acts
```

```
046      $k 1884 $l 1889
100 1_  Puccini, Giacomo, $d 1858-1924. $t Edgar
      Composed 1884-1889; revised 1889-1892; revised 1905.
```

## 6.5. Place of Origin of the Work

*MLA recommendation:* In authority records for works, record place of origin of the work in 370 \$g if readily ascertainable. Record country or local place within a country, as appropriate.

### EXAMPLES:

```
100 1_  Peterson, Marvin Hannibal. $t Dear Mrs. Parks
370      $g United States
```

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

---

<sup>25</sup> See <http://www.loc.gov/standards/datetime/> for guidance on inputting dates using the Extended Date Time Format.

## 6.9. Content Type

*MLA recommendation:* In addition to recording content type for the primary content, record content type(s) associated with any substantial accompanying material that is described in 300 \$e or in a separate 300, as follows. If deemed useful for identification or access, record content type(s) associated with accompanying material that is described in 500 note.

*Books or scores issued with audio/video carriers:* Encode in a separate 336 field. Also encode a 006 field.

### EXAMPLE:

```
006      jsynn#####n
336      text $2 rdacontent
336      performed music $2 rdacontent
```

*Audio/video carriers with substantial accompanying volume of text (insert, booklet, etc.):* Encode in a separate 336 field.

### EXAMPLE:

```
336      performed music $2 rdacontent
336      text $2 rdacontent
```

If a score contains significant textual matter (e.g., critical commentary, libretto, preface), record “text” in a separate 336 field. Do not record “text” in a separate 336 field merely to represent words which underlay the notated music.

For resources with multiple carrier types, if deemed useful for identification or selection, specify the carrier to which the term refers in 336 \$3.

### EXAMPLE:

```
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
```

## **6.10. Date of Expression**

*MLA recommendation:* Generally do not record date of expression in a 046 field, in either bibliographic or authority records. In bibliographic records for scores, the date of expression can be inferred from the date of publication and/or copyright date. In bibliographic records for audio recordings, date of expression is usually equivalent to date of capture (see 7.11.3).

### **6.10.3. Recording Date of Expression**

*MLA recommendation:* Follow LC-PCC PS.

## **6.11. Language of Expression**

*MLA recommendation:* Routinely record language for the following linguistic content:

- 1) Text underlying printed music (scores) (008/35-37, 041 \$a, 546)
- 2) Sung or spoken text (audio recordings) (008/35-37, 041 \$d, 546)
- 3) Text presented separately (e.g., librettos) (041 \$e, 500 or 546)
- 4) Subtitles (041 \$j, 546)
- 5) Language of accompanying text (e.g., critical commentary, program notes) (041 \$g, 500 or 546)

If readily ascertainable, also record:

- 1) Original language of printed, sung or spoken text (041 \$h, 500)
- 2) Original language of text presented separately (e.g., librettos) (041 \$n)
- 3) Original language of accompanying text (041 \$m)

Routinely encode language in 008/35-37 and 041 as applicable. Optionally, explain the language content in a 546 and/or 500 field as appropriate (see mappings given in the list above), if deemed useful for identification or selection.

## EXAMPLES:

041 0\_ \$d arm \$d cau \$d geo \$d tur \$e arm \$e cau \$e geo \$e  
tur \$g cau \$g eng \$g geo \$g ger

546 Sung in Turkish, Georgian, Laz, Hemshin, and  
Mingrelian.

500 Turkish, Georgian, Laz, Hemshin and Mingrelian  
lyrics and notes in Turkish, English, German, Laz, and  
Georgian inserted in container.

041 0\_ \$d frm \$d ita \$d lat \$e dut \$e eng \$e fre \$e frm \$e  
lat \$e ita \$n frm \$n ita \$n lat \$g eng \$g fre \$g ger \$g ita

546 Sung in Italian, Middle French and Latin.

500 Italian, Middle French, and Latin lyrics with  
French, Dutch and English translations and program notes in  
French, Dutch, English and German inserted in container.

041 1\_ swe \$a ger \$h ice \$g swe \$g ger

546 Swedish and German words.

500 Text originally in Icelandic. Performance notes in  
Swedish and German; German translation of the text by Fritz  
Tutenberg.

### 6.11.1.3. Recording Language of Expression

*MLA recommendation:* Follow LC-PCC PS.

### 6.13. Identifier for the Expression

*MLA recommendation:* If feasible and readily ascertainable, record an International Standard Recording Code (ISRC) associated with a specific audio recording, in a bibliographic record.

## EXAMPLE:

024 0\_ BRBMG0300729

### 6.14.2.2. Preferred Title for a Musical Work—Sources of Information

A list of commonly-used reference sources is available [here](#). There is no priority order of reference sources, and the most appropriate source(s) to consult will vary based on the work.

#### 6.14.2.4. Recording the Preferred Title for a Musical Work

*MLA recommendation:* For pre-twentieth century works, normally consider phrases such as "a due," "a cinque" to be statements of medium of performance and not part of the title as defined in this instruction.

For pre-twentieth century works with titles such as *Duo concertant*, *Quartetto concertante* (but not titles naming a form, such as *Sinfonia concertante*, *Rondeau concertant*, etc.), consider the word "concertant" or its equivalent to be an adjective or epithet not part of the original title of the work, and omit it from the preferred title.

**EXAMPLE:**

```
100 1_ Vanhal, Johann Baptist, $d 1739-1813. $t Quartets,  
$m strings, $n op. 1
```

*Title: Six quatuors concertantes : a 2 violons, alto et basse, oeuvre 1.*

#### 6.14.2.5. Preferred Title Consisting Solely of the Name of One Type of Composition

*MLA recommendation:* Follow LC-PCC PS. To determine whether the title in question meets the condition of the instruction, i.e., whether it is a generic type of composition, consult the alphabetical list at *Types of Composition for Use in Authorized Access Points for Music* or other reference sources. Do not consider such titles as "Double concerto," "Trippelkonzert", etc. to be names of types of compositions.

When a composer uses a word which is normally the name of a type of composition as the title of a work which is definitely not a work of the type designated by the word, do not consider the title to be the name of a type of composition.

**EXAMPLE:**

```
100 1_ Poulenc, Francis, $d 1899-1963. $t Aubade
```

*Title: Aubade : concerto chorégraphique pour piano et 18 instruments.*

A title consisting of two words, each of which alone would be the name of a type of composition, may in combination produce a distinctive title. Generally treat such a compound title as a distinctive title.

**EXAMPLE:**

```
100 1_ Nielsen, Carl, $d 1865-1931. $t Humoreske-bagateller
```

#### **6.14.2.7. Recording the Preferred Title for a Part or Parts of a Musical Work**

*MLA recommendation:* When the number of a part of a work is used in the preferred title of the part, precede the number by the abbreviation "No." ("No," "Nr.," "N.," etc.) when such an abbreviation, or the corresponding word, appears with the numbers of the parts in the source on which the preferred title is based, or when the number appears alone there. In the latter case give the abbreviation in the language of the preferred title of the work. If any other term appears with the numbers of the parts, give it as it appears in the source on which the preferred title of the part is based. Use Arabic numerals.

#### **6.14.2.8.3. Compilations of Musical Works--Works of Various Types for One Broad Medium**

*MLA recommendation:* Use only those conventional collective titles for the types of works listed in the instruction.

#### **6.14.2.8.4. Compilations of Musical Work--Works of Various Types for One Specific Medium**

*MLA recommendation:* Follow LC-PCC PS. Use only medium terms established in *Library of Congress Subject Headings* (LCSH).<sup>26</sup>

#### **6.14.2.8.5. Compilations of Musical Works--Works of One Type for One Specific Medium or Various Media**

*MLA recommendation:* To the extent possible, use names of types of compositions given in *Types of Composition for Use in Authorized Access Points for Music*. If none of those is suitable, use an appropriate a genre/form term (e.g., Motion picture music, Incidental music). As the titles listed in RDA show, use an English-language form if one is available.

#### **6.14.2.8.6. Compilations of Musical Works--Incomplete Compilations**

*MLA recommendation:* Generally follow LC-PCC PS for the alternative. If deemed useful for identification or access, also give separate access points for all individual works embodied in the resource.

---

<sup>26</sup> Medium of performance vocabulary recommended for use in RDA will eventually reside in the *Library of Congress Medium of Performance Thesaurus for Music* (LCMPT).



**EXAMPLES:**

```
100 1_ Haydn, Joseph, $d 1732-1809, $e composer.
240 10 Symphonies. $k Selections
505 0_ No. 3 in G major -- No. 14 in A major -- No. 15 in D
major -- No. 17 in F major -- No. 19 in D major -- No. 20
in C major -- No. 25 in C major -- No. 33 in C major -- No.
36 in E flat major -- No. 108 (Partita) in B flat major

100 1_ Hindemith, Paul, $d 1895-1963, $e composer.
240 10 Sonatas. $k Selections
505 0_ Oboe sonata -- Clarinet sonata -- English horn
sonata -- Flute sonata.
700 12 $i Contains (work): $a Hindemith, Paul, $d 1895-
1963. $t Sonatas, $m oboe, piano.
700 12 $i Contains (work): $a Hindemith, Paul, $d 1895-
1963. $t Sonatas, $m clarinet, piano.
700 12 $i Contains (work): $a Hindemith, Paul, $d 1895-
1963. $t Sonatas, $m English horn, piano.
700 12 $i Contains (work): $a Hindemith, Paul, $d 1895-
1963. $t Sonatas, $m flute, piano.
```

**6.15. Medium of Performance**

*MLA recommendation:* If recording medium of performance as a component of an access point, routinely also record medium of performance as a separate element, in a 382 field. For other works, record medium of performance in a 382 field if readily ascertainable.<sup>27</sup>

**EXAMPLES:**

```
100 1_ Call, Leonhard von, $d 1767-1815. $t Serenades, $m
flute, viola, guitar, $n op. 5, $r C major
382 0_ flute $n 1 $a guitar $n 1 $a viola $n 1 $s 3

100 1_ Carlile, Dana. $t Ballet of phantoms
382 0_ piano $n 1 $s 1

100 1_ Torke, Michael. $t Music on the floor
382 0_ flute $n 1 $a clarinet $n 1 $a vibraphone $n 1 $a
piano $n 1 $a violin $n 1 $a viola $n 1 $a cello $n 1 $a
bass $n 1 $s 8
```

---

<sup>27</sup> N.B. This is separate from giving medium performance as components in subject headings in 650 fields (e.g., “Violin and piano music”). Medium of performance vocabulary recommended for use in RDA will eventually reside in the forthcoming *Library of Congress Medium of Performance Thesaurus for Music* (LCMPT), and the aforementioned LCSH practice will be made obsolete.

In authority records for works, record the original medium of performance as specified by the composer. If the composer specifies alternate mediums, give the medium in the authorized access point as specified by LC-PCC PS 6.18.1.4, and record all alternatives in a 382 field.

**EXAMPLE:**

```
100 1_ Boulanger, Lili, $d 1893-1918. $t Nocturne, $m  
violin, piano  
382 0_ violin $p flute $n 1 $a piano $s 2  
Title: Nocturne pour violon ou flute et piano.
```

If recording medium of performance in a 382 field in a bibliographic record, record the medium of performance corresponding to that particular expression.

**EXAMPLE:**

```
100 1_ Forsyth, Josephine, $d 1889-1940, $e composer.  
240 10 Lord's prayer; $o arranged  
382 0_ soprano $n 1 $a alto $n 1 $a organ $n 1 $s 3  
Originally for solo voice; arranged for duet.
```

#### **6.15.1.4. Medium of Performance--Instrumental Music Intended for One Performer to a Part**

Note that there is no limit to the number of medium elements recorded, either as components of access points or in 382 fields.<sup>28</sup>

#### **6.15.1.5. Medium of Performance-- Instruments**

*MLA recommendation:* Follow LC-PCC PS.

---

<sup>28</sup> In AACR2, medium statements in uniform titles were restricted to three components. In LCSH, medium components are restricted to nine.

#### **6.15.1.8. Medium of Performance--One or More Solo Instruments and Accompanying Ensemble**

*MLA recommendation:* Follow LC-PCC PS.

#### **6.15.1.10. Medium of Performance--Choruses**

Examples of other commonly-used terms are:

children's voices  
equal voices  
treble voices

#### **6.16. Numeric Designation of a Musical Work**

*MLA recommendation:* If giving numeric designation as a component of an access point, routinely also record that numeric designation in a 383 field. For all works, record all numeric designations that are readily ascertainable in separate 383 fields.

##### **EXAMPLES<sup>29</sup>:**

```
100 1_ Badings, Henk, $d 1907-1987. $t Concertos, $n no. 3
383   no. 3
```

```
100 1_ Zender, Hans. $t Hölderlin lesen, $n no. 1
383   no. 1
```

```
100 1_ Walckiers, Eugène, $d 1793-1866. $t Sonatas, $m
flute, piano, $n no. 2, op. 92, $r A minor
383   no. 2 $b op. 92
```

---

<sup>29</sup> For additional examples, see <http://www.loc.gov/marc/authority/ad383.html>.

#### 6.16.1.3.1. Serial Number

*MLA recommendation:* Follow LC-PCC PS.

**EXAMPLES:**

```
100 1_ Schneider, Enjott, $d 1950- $t Symphonies, $n no. 3
383    no. 3
```

*Title: Chinesische Jahreszeiten : Sinfonie Nr. 3 für Alt, Sheng und Orchester (2007).*

```
100 1_ Couperin, François, $d 1668-1733. $t Pièces de
clavecin, $n 3e livre
383    3e livre
```

*Title: Pièces de clavecin (troisième livre).*

#### 6.16.1.3.2. Opus Number

*MLA recommendation:* As the RDA examples show, use “op.”, “no.”, and Arabic numerals.

#### 6.16.1.3.3. Thematic Index Number

*MLA recommendation:* Follow LC-PCC PS. Note that there is no restriction on thematic index numbers that may be used in variant access points or 383 fields.

### 6.17. Key

*MLA recommendation:* If giving key as a component of an access point, routinely also record key in a 384 field. For other works, record key separately in a 384 field if readily ascertainable.

**EXAMPLES:**

```
100 1_ Beethoven, Ludwig van $d 1770-1827. $t Sonatas, $m
piano, $n no. 23, op. 57, $r F minor
384 0_ F minor
```

```
100 1_ Dahl, Adrian, $d 1864-1935. $t Melankoli
384 0_ A♭ major
```

#### 6.17.1.3. Recording Key

*MLA recommendation:* Follow the same criteria for recording the mode (“major” or “minor”) as for recording the pitch center, that is, if pitch center is given or apparent, but mode is not, record only the pitch center. Follow the RDA examples, and record the symbols ♯ and ♭ rather than the words “sharp” and “flat”, respectively.

## **6.18. Other Distinguishing Characteristic of the Expression of a Musical Work**

*MLA recommendation:* If giving other distinguishing characteristic as a component of an access point, routinely also record other distinguishing characteristic in a 381 field.

### **6.18.1.4. Arrangements, Transcriptions, Etc.**

*MLA recommendation:* Follow LC-PCC PS.

### **6.27.1.3. Authorized Access Point Representing a Work--Collaborative Works**

*MLA recommendation:* Follow LC-PCC PS for the alternative.

### **6.27.1.4. Authorized Access Point Representing a Work--Compilations of Works by Different Persons, Families, or Corporate Bodies**

*MLA recommendation:* Follow LC-PCC PS for the alternative.

### **6.27.1.9. Additions to Access Points Representing Works**

*MLA recommendation:* Follow LC-PCC PS. A common case in music is when a soundtrack to a motion picture (that is a compilation of works by different persons or bodies) bears the same exact title as the motion picture. In this case, follow “Monographs”, section 3(b) of the LC-PCC PS, and use the qualifier “Motion picture music”. Add additional qualifiers (e.g., date) if further conflict exists.

### **6.27.3. Authorized Access Point Representing an Expression**

*MLA recommendation:* Follow LC-PCC PS, which refers to 6.28.3 for musical expressions.

## **6.28.1. Authorized Access Point Representing a Musical Work**

*MLA recommendation:* Follow LC-PCC PS.

In order to construct an authorized access point representing a musical work, the creators of the musical work, if any, must be known. In order to determine the creators for a musical work, apply the instructions at 19.2.1.

#### **6.28.1.5.1 Categories of Adaptations of Musical Works**

Apply category d) to album compilations (audio recordings) only when each component work in the compilation is itself an adaptation by the performer or performers (see 19.2.1). The mere fact that a performer is prominently named in a resource is not sufficient justification for deeming that his or her performance involves substantial creativity for adaptation, improvisation, etc. at the album level. If the above criterion does not apply, and in cases of doubt, apply 6.27.1.4 and identify the album compilation by title.

#### **6.28.1.9. Additions to Access Points Representing Musical Works with Titles That Are Not Distinctive**

*MLA recommendation:* Follow LC-PCC PS.

#### **6.28.1.9.2. Additions to Access Points Representing Musical Works with Titles That Are Not Distinctive--Numeric Designation**

*MLA recommendation:* Consult [Thematic Indexes Used in the Library of Congress/NACO Authority File](#) or the LC Name Authority Record for the composer<sup>30</sup> to determine which numbering scheme is preferred for use in authorized access points. Prefer thematic index numbers to opus and serial numbers when an entry for the composer in this list indicates that the thematic index number is for use in authorized access points. If neither this list nor the authority record for the composer gives sufficient guidance, consult the LC Name Authority File and bibliographic file (in that order of preference) to determine if a pattern exists for authorized access points for works by that composer. If no guidance or pattern is available, use whichever numeric designation is readily ascertainable. However, do not add a serial number and/or opus number if a thematic index number is added.

#### **6.28.2.3. Authorized Access Point Representing a Part or Parts of a Musical Work--Two or More Parts**

*MLA recommendation:* Follow alternative only if giving separate access points for the individual parts is not feasible.

#### **6.28.3. Authorized Access Point Representing a Musical Expression**

*MLA recommendation:* Follow LC-PCC PS.<sup>31</sup>

---

<sup>30</sup> In cases of doubt or conflict, the information in the NAR is to be preferred.

<sup>31</sup> A PCC task group has been charged to recommend policies regarding expression access points and authority records. The current LC-PCC PS preserves the legacy practice from AACR2/LCRI, and should be followed until further notice. For more information, see <http://www.loc.gov/aba/pcc/rda/RDA%20Task%20Groups.html>.

### 6.28.3.3. Authorized Access Point Representing a Musical Expression-- Added Accompaniments, Etc.

*MLA recommendation:* Follow LC-PCC PS.

### 6.28.4. Variant Access Point Representing a Musical Work or Expression

*MLA recommendation:* Follow LC-PCC PS.

#### EXAMPLES:

```
130 _0 Sonata, $m violin, keyboard instrument, $r D major
400 1_ Bach, Johann Christian, $d 1735-1782. $t Sonatas, $m
violin, keyboard instrument, $n W. YB 22, $r D major
```

```
100 1_ Clarke, Jeremiah, $d 1669?-1707. $t Trumpet
voluntary, $m harpsichord
400 1_ Purcell, Henry, $d 1659-1695. $t Trumpet voluntary,
$m piano
```

### 6.28.4.5. Variant Access Point Representing a Musical Expression

*MLA recommendation:* Give variant access points containing variant titles in languages other than the language of the preferred title in the authority record for the work.

#### EXAMPLE:

```
100 1_ Mozart, Wolfgang Amadeus, $d 1756-1791. $t
Zauberflöte
400 1_ Mozart, Wolfgang Amadeus, $d 1756-1791. $t Magic
flute
400 1_ Mozart, Wolfgang Amadeus, $d 1756-1791. $t Flûte
enchantée
400 1_ Mozart, Wolfgang Amadeus, $d 1756-1791. $t Flauta
mágica
```

#### *not*

```
100 1_ Mozart, Wolfgang Amadeus, $d 1756-1791. $t
Zauberflöte. $l English
400 1_ Mozart, Wolfgang Amadeus, $d 1756-1791. $t Magic
flute
```

## Chapter 7. Describing Content

### 7.2. Nature of the Content

*MLA recommendation:* Make a note describing the genre/form of one or more of the works or expressions embodied in the resource if deemed useful for identification or selection (i.e., if the work or expression is not adequately described by the title or by using appropriate genre/form or subject headings).

Notes may be constructed stating both genre/form and medium of performance (see 7.21), especially if compilations of diverse works can be thus described more concisely than by giving the elements separately.

#### EXAMPLES:

```
500    Comic intermezzo in 2 acts.  
  
500    Motet for soprano solo and orchestra.  
  
500    The 1st work a pantomime with music, for solo voices  
        (ST), chorus (SATB), 4 pianos, and percussion; the 2nd work  
        a concerto scenica for solo voices, chorus and orchestra.
```

### 7.7. Intended Audience

*MLA recommendation:* Follow LC-PCC PS. If applying this element, routinely encode 008/22. Additionally, make a note in a 521 field if deemed useful for identification or selection.

#### EXAMPLES:

```
008/22 j  
521 1_ 2-9.  
  
521 8_ Parental advisory, explicit content.
```

### 7.9. Dissertation or Thesis Information

*MLA recommendation:* Follow LC-PCC PS, that is, routinely record dissertation or thesis information.

#### 7.9.1.3. Recording Dissertation or Thesis Information

*MLA recommendation:* Follow LC-PCC PS.



### 7.11. Place and Date of Capture

*MLA recommendation:* For audio and video recordings, routinely record place and date of capture if readily ascertainable, in a 518 field. If feasible, also record place and/or date of capture in a 033 field.

#### EXAMPLES:

```
033 00 19640920 $b 4364 $c L8
518    $o Recorded in concert $p Shrine Civic Auditorium,
Los Angeles, CA $d 1964 September 20.

033 10 20100822 $a 20100828 $b 7064 $c M7
033 00 20110423 $b 7064 $c M7
518    $o Recorded $d 2010 August 22-28 $d 2011 April 23 $p
5th Studio of the Russian Television and Radio Broadcasting
Company, Moscow, Russia.
```

If recording multiple places of capture in 033, encode a separate field for each place (along with associated dates). Encode multiple dates within one 033 field as either a range or, if feasible, separately.<sup>32</sup>

If an audio 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.

#### EXAMPLE:

```
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.
```

---

<sup>32</sup> See <http://www.oclc.org/bibformats/en/0xx/033.html> for guidance in encoding the 033 field.

## 7.12. Language of the Content

*MLA recommendation:* Follow LC-PCC PS, that is, routinely record language for the following linguistic content:

- 1) Text underlying printed music (scores) (008/35-37, 041 \$a, 546)
- 2) Sung or spoken text (audio recordings) (008/35-37, 041 \$d, 546)
- 3) Text presented separately (e.g., librettos) (041 \$e, 500 or 546)
- 4) Subtitles (041 \$j, 546)
- 5) Language of accompanying text (e.g., critical commentary, program notes) (041 \$g, 500 or 546)

If readily ascertainable, also record:

- 1) Original language of printed, sung or spoken text (041 \$h, 500)
- 2) Original language of text presented separately (e.g., librettos) (041 \$n)
- 3) Original language of accompanying text (041 \$m)

Routinely encode language in 008/35-37 and 041 as applicable. Optionally, explain the language content in a 546 and/or 500 field as appropriate (see mappings given in the list above), if deemed useful for identification or selection.

### EXAMPLES:

```
041 0_ $d arm $d cau $d geo $d tur $e arm $e cau $e geo $e  
tur $g cau $g eng $g geo $g ger $g tur
```

```
546      Sung in Turkish, Georgian, Laz, Hemshin, and  
Mingrelian.
```

```
500      Turkish, Georgian, Laz, Hemshin and Mingrelian  
lyrics and notes in Turkish, English, German, Laz, and  
Georgian inserted in container.
```

```
041 0_ $d frm $d ita $d lat $e dut $e eng $e fre $e frm $e  
lat $e ita $n frm $n ita $n lat $g dut $g eng $g fre $g ger
```

```
546      Sung in Italian, Middle French and Latin.
```

```
500      Italian, Middle French, and Latin lyrics with  
French, Dutch and English translations and program notes in  
French, Dutch, English and German inserted in container.
```

```
041 1_ swe $a ger $h ice $g swe $g ger
```

```
546      Swedish and German words.
```

```
500      Text originally in Icelandic. Performance notes in  
Swedish and German; German translation of the text by Fritz  
Tutenberg.
```

### 7.12.1.3. Recording Language of the Content

*MLA recommendation:* Follow LC-PCC PS.

### 7.13.3. Form of Musical Notation

*MLA recommendation:* Follow LC-PCC PS, that is, routinely record form of musical notation. Encode in a separate 546 field. Capitalize the first word.

#### EXAMPLES:

546      \$b Tablature.

546      English, French, Italian and Azerbaijani words.  
546      \$b Staff notation.

### 7.13.4. Form of Tactile Notation

*MLA recommendation:* Routinely record for tactile musical notation. In other cases, record form of tactile notation if deemed useful for identification or selection.

### 7.15. Illustrative Content

*MLA recommendation:* Follow LC-PCC PS. In other cases, record illustrative content if deemed useful for identification or selection.

#### 7.15.1.3. Recording Illustrative Content

*MLA recommendation:* Follow LC-PCC PS for the alternative.

### 7.16. Supplementary Content

*MLA recommendation:* Follow LC-PCC PS. Note that “monographs” means all resources issued monographically, including scores and audio recordings. For audio recordings, this includes bibliographies and indexes found in accompanying inserts and booklets, since those form part of the resource.

#### 7.16.1.3. Recording Supplementary Content

*MLA recommendation:* Follow LC-PCC PS.

## 7.20. Format of Notated Music

*MLA recommendation:* Follow LC-PCC PS. This element is incorporated into extent of notated music (3.4.3). In addition, encode this element in 008/20 or 006/03 (“Format of music”) and 008/21 or 006/04 (“Music parts”) as appropriate.

## 7.21. Medium of Performance of Musical Content

*MLA recommendation:* Apply this element when the medium of performance is not adequately described by the title or by using controlled vocabularies.<sup>33</sup> Potential applications include, but are not limited to:

- Specific choral parts (e.g., SATB)
- Key and/or range of specific instruments
- Original medium of work of which an arrangement is being cataloged
- Alternative medium specified in the resource
- Presence/absence of figured bass and realization of a continuo part

“Hybrid” notes may be constructed stating both genre/form (see 7.2) and medium of performance, especially if compilations of diverse works can be thus described more concisely than by giving the elements separately.

### EXAMPLES:

500      Motet for soprano solo and orchestra.

500      The 1st work a pantomime with music, for solo voices (ST), chorus (SATB), 4 pianos, and percussion; the 2nd work a concerto scenica for solo voices, chorus and orchestra.

500      2nd work originally for voice and piano, arranged for soprano and orchestra.

---

<sup>33</sup> Primarily *Library of Congress Subject Headings* (LCSH) in the current environment. Medium of performance vocabulary will eventually reside in the forthcoming *Library of Congress Medium of Performance Thesaurus for Music* (LCMPT).

### 7.22.1.3. Duration--Playing Time, Running Time, Etc.

*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.

**EXAMPLE:**

```
300      1 audio disc (1 hr., 30 min.)
306      013000
```

### 7.22.1.5. Duration of Individual Parts

*MLA recommendation:* For audio recordings, record durations of all works/expressions embodied in the resource if feasible. Encode in a 500 or 505 note, and/or a 306 field.

**EXAMPLES:**

```
306      003906 $a 002138 $a 004825 $a 002337
505 00 $g Disc 1. $t Raga jhinjhoti $g (39:06) ; $t Raga
khamaj $g (21:38) -- $g Disc 2. $t Raga bihag $g (48:25) ;
$t Raga pancham se gara $g (23:37).

306      000941 $a 001600 $a 002400
500      Durations: 09:41; 16:00; 24:00.
```

### 7.23. Performer, Narrator, and/or Presenter

*MLA recommendation:* For audio and video recordings, routinely give performers, narrators and/or presenters in a 511 field. Optionally, give names of members of a musical group in parentheses after the name of the group, if deemed useful for identification or selection.

**EXAMPLE:**

```
511 0_ Dynamis Ensemble (Birgit Noite, flute ; Rocco
Parisi, clarinet/bass clarinet ; Paolo Casiraghi, clarinet
; Sergio Armaroli, percussion ; Candida Felici, piano ;
Dominique Chiarappa-Zyrd, violin ; Teresa Felici,
violoncello) ; Javier Torres Maldonado, conductor.
```

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.

**EXAMPLES:**

511 0\_ Sasha Cooke, soprano ; Inon Barnatan, piano (1st work) ; Wu Han, piano, Ani Kavafian, violin ; Lily Francis, viola ; David Finckel, cello (2nd work) ; Inon Barnatan, piano ; Miró Quartet (Daniel Ching, Sandy Yamamoto, violins ; John Largess, viola ; Joshua Gindele, cello) (3rd work).

511 0\_ Various performers.  
505 0\_ Animals (1961) (Timothy Andres, prepared piano ; Caleb Burhans, Caroline Shaw, violins ; Nadia Sirota, viola ; Clarice Jensen, cello ; Chihiro Shibayama, marimba ; Chris Thompson, vibraphone) (10:00) -- Loops and sequences (1961) (Clarice Jensen, cello ; Timothy Andres, piano) (7:36) -- Three aphorisms (1960) (Timothy Andres, prepared piano) (4:00) -- Densities I (1962) : for viola solo with 4 treble instruments (Nadia Sirota, viola ; C.J. Camerieri, trumpet ; Clarice Jensen, cello ; Chihiro Shibayama, marimba ; Chris Thompson, vibraphone) (9:53) -- Four sound\*poems (1962) (Clarice Jensen, Caroline Shaw, Nadia Sirota, Chris Thompson, speakers) (3:22) -- String trio (1962) (Caleb Burhans, violin ; Nadia Sirota, viola ; Clarice Jensen, cello) (12:00) -- Water music (1963) : for percussion solo and electronic tape (Alan Zimmerman, percussion) (12:40) -- Prelude to "The mystery cheese-ball" (1961) : for antiphonal rubber balloons (Timothy Andres, Caleb Burhans, Clarice Jensen, Caroline Shaw, Nadia Sirota, Chihiro Shibayama, Chris Thompson, balloons) (3:41).

## **Section 3. Recording Attributes of Person, Family & Corporate Body**

### **Chapter 11. Identifying Corporate Bodies**

#### **11.7. Other Designation Associated with the Corporate Body--Names Not Conveying the Idea of a Corporate Body**

*MLA recommendation:* Generally use “Musical group” for performing ensembles.

#### **11.13.1.2. Authorized Access Point Representing a Corporate Body--Addition to a Name Not Conveying the Idea of a Corporate Body**

*MLA recommendation:* Follow LC-PCC PS. Generally use “Musical group” for performing ensembles. If a conflict exists, use a term for a more specific type of musical group, or add one of the other elements given at 11.13.1.3–11.13.1.7.

## **Section 5. Recording Primary Relationships Between Work, Expression, Manifestation, and Item**

### **Chapter 17. General Guidelines on Recording Primary Relationships**

#### **17.0. Purpose and Scope**

*MLA recommendation:* Follow LC-PCC PS.



## Section 6. Recording Relationships to Persons, Families, & Corporate Bodies

### Chapter 18. General Guidelines on Recording Relationships to Persons, Families, and Corporate Bodies Associated with a Resource

#### 18.4.1.1. Identifier for the Person, Family, or Corporate Body

*MLA recommendation:* Follow LC-PCC PS, that is, provide access points when referencing related persons, families and corporate bodies. Identifiers are not used to express such relationships in the current MARC environment.

#### 18.5.1.3. Recording Relationship Designators

*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.<sup>34</sup>

#### EXAMPLES:

```
100 1_ Alvin, Dave, $e composer, $e performer.
710 2_ Bossa Jazz Trio, $e instrumentalist.
710 2_ Stanford University. $b Chamber Chorale, $e singer.
100 1_ Ewazen, Eric, $d 1954- $e composer.
700 1_ Huth, Peter $c (Music editor), $e editor.
700 1_ Ryerson, Edward L. $q (Edward Larned), $d 1886-1971,
    $e former owner, $e dedicatee.
100 1 Cage, John, $e composer.
240 10 Melodies, $m violin, keyboard instrument
```

*but*

---

<sup>34</sup> For further information, see [PCC Guidelines for the Application of Relationship Designators in Bibliographic Records](#).

```
700 12 $i Contains (work): $a Cage, John. $t Melodies, $m
violin, keyboard instrument.
```

## Chapter 19. Persons, Families, & Corporate Bodies Associated with a Work

### 19.2. Creator

*MLA recommendation:* If feasible, give separate access points for all creators (beyond the first) for each work for which an access point is given.

#### EXAMPLES:

```
100 1_ Chandler, Matt, $d 1974- $e author.
245 14 The explicit gospel / $c Matt Chandler with Jared
Wilson.
700 1_ Wilson, Jared C., $d 1975- $e author.

100 1_ Helvacioğlu, Erdem, $d 1975- $e composer, $e
performer.
245 10 Planet X / $c Erdem Helvacioğlu, Ulrich Mertin.
500 "All compositions by Erdem Helvacioğlu, and Ulrich
Mertin"--Program notes.
700 1_ Mertin, Ulrich, $e composer, $e performer.
```

#### 19.2.1.1. Basic Instructions on Recording Creators--Scope

In general, do not consider the performance of musical works in a compilation to be covered by the conditions in paragraph 3.

Persons and families who are performers may only be considered creators if they composed the work they perform or if, according to paragraph 4, they are responsible for modifying a previously existing work in a way that substantially changes the nature or content of the original and results in a new work. The mere fact that a performer is prominently named in a resource is not sufficient justification for determining this fact. For corporate bodies that are performers, see 19.2.1.1.1.

#### **19.2.1.1.1. Corporate Bodies Considered to Be Creators**

A corporate body that is a performer must fulfill the criteria of condition e) in order to be considered a creator. Consider that a performing group meets these criteria when:

- 1) the group performs a work entirely by means of improvisation  
*or*
- 2) it has been determined that a work has been composed or adapted (see 19.2.1) by the group (e.g., when an original work is credited to the group on the resource).

The mere fact that a performing group is prominently named in a resource is not sufficient justification for determining this fact.

Use the following decision tree to determine the form of the authorized access point for the work (whether a single work or an album compilation):

Is a performing group involved?

If so, can it be considered a creator per category e?

If the answer is yes, apply 6.27.1.2 or 6.28.1.5.2 and record the group as the preferred name portion of the authorized access point representing the work, coded in the 110 field (with the preferred title in the 240 or 245 field) or in the 710 field

If the answer is no...

Are there performers that are persons or families involved? If so, is the work an adaptation that falls into 6.28.1.5.1, category d?

If the answer is yes, consider the person or family a creator per 19.2.1.1, 4<sup>th</sup> paragraph, apply 6.28.1.5.2 and record the person or family as the preferred name portion of the authorized access point representing the work, coded in the 100 field (with the preferred title of the work in the 240 or 245 field) or in the 700 field

If the answer is no, the work has not been adapted. If the work is a compilation, apply 6.27.1.4 and identify the compilation by title. If the work is not a compilation, use the authorized access point of the original work to identify it.

## Chapter 20. Persons, Families, & Corporate Bodies Associated with an Expression

### 20.2. Contributor

*MLA recommendation:* If feasible, give access points for all arrangers, solo performers, conductors, and performing ensembles. Generally do not give access points for the members of a performing ensemble if already giving an access point for the ensemble.

#### EXAMPLES:

```
110 2_ Majorstuen (Musical group), $e composer, $e
instrumentalist.
245 14 The boréales : $b sound of northern Europe / $c
Majorstuen.
511 0_ Majorstuen (Jorun Marie Kvernberg ; Andreas Ljones ;
Gjermund Larsen ; Tove Dalbakk ; Synnøve S. Bjørset ;
Ragnhild Furebotten)
No access points given for the individual performers in the group.

511 0_ Philharmonia Orchestra ; Christoph von Dohnányi,
conductor.
700 1_ Dohnányi, Christoph von, $e conductor.
710 2_ Philharmonia Orchestra (London, England), $e
instrumentalist.

245 00 Morning has broken : $b playtime songs on flute and
harp / $c Steve Alder, Julie Keyes ; arranged by Kurt
Bestor.
700 1_ Alder, Steve, $e instrumentalist.
700 1_ Keyes, Julie, $e instrumentalist.
700 1_ Bestor, Kurt, $e arranger of music.
```

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.

#### EXAMPLE:

```
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-
```

## Section 8. Recording Relationships between Works, Expressions, Manifestations, and Items

### Chapter 24. General Guidelines on Recording Relationships between Works, Expressions, Manifestations, and Items

#### 24.4.1. Identifier for the Related Work, Expression, Manifestation, or Item

*MLA recommendation:* Follow LC-PCC PS, that is, generally provide access points when referencing related works and expressions, and structured or unstructured descriptions when referencing related manifestations and items. Identifiers are not used alone to express such relationships in the current MARC environment.

#### 24.5. Relationship Designator

*MLA recommendation:* Generally give relationship designators for all works and expressions for which access points are given.<sup>35</sup>

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<sup>35</sup> For further information, see [PCC Guidelines for the Application of Relationship Designators in Bibliographic Records](#).

## Chapter 25. Related Work

### 25.0. Purpose and Scope

*MLA recommendation:* Generally follow LC-PCC PS for musical works. Optionally, give access points for three or more related works (in the categories given) if deemed useful for identification or access.

### 25.1. Related Work

*MLA recommendation:* Follow LC-PCC PS. In bibliographic records for compilations, give access points for all works/expressions contained in the resource if feasible.<sup>36</sup> If giving access points for some but not all works/expressions, give preference to those that are prominently named and/or form a substantial part of the resource.

For other types of related works, generally give access points in the following common situations, if feasible and readily ascertainable:

- 1) Literary or artistic work that formed the inspiration for a musical work (see LC-PCC PS 25.0)
- 2) Musical work upon which a derivative musical work is based (e.g., a work used as the basis for a set of variations)

Alternatively, give structured or unstructured descriptions instead of, or in addition to the access point(s).<sup>37</sup>

---

<sup>36</sup> It has historically not been regarded as feasible to follow this practice for genres outside of Western art music.

<sup>37</sup> This guideline generally pertains to bibliographic records; however, these methods may also be employed in authority records for works.

## EXAMPLES:

245 04 The lark ascending / \$c Butterworth, Delius, Elgar,  
Vaughan Williams, Walton, Warlock.  
700 12 \$i Contains (work): \$a Vaughan Williams, Ralph, \$d 1872-  
1958. \$t Lark ascending.

*Audio recording containing 19 works; access point given for only the most prominently named work.*

100 1\_ Carpenter, John Alden, \$d 1876-1951, \$e composer.  
245 14 The birthday of the infanta  
500 Inspired by Oscar Wilde's The birthday of the Infanta.  
700 1\_ \$i Based on (work): \$a Wilde, Oscar, \$d 1854-1900. \$t  
Birthday of the Infanta.

100 1\_ Corner, Philip, \$e composer.  
245 10 Petite fantasie "Les barricades mystérieuses" de Francios  
Couperin (already a revelation) : \$b piano, conceivably organ /  
\$c Philip Corner.  
246 3\_ \$i Title should read: \$a Petite fantaisie "Les barricades  
mystérieuses" de François Couperin (already a revelation)  
500 An indeterminate work based on music of Couperin.  
700 1\_ \$i Based on (work): \$a Couperin, François, \$d 1668-1733.  
\$t Pièces de clavecin, \$n 2e livre. \$n No 6, \$p Baricades  
mystérieuses.

### 25.1.1.3. Referencing Related Works

*MLA recommendation:* Follow LC-PCC PS.

## Chapter 26. Related Expression

### 26.1. Related Expression

*MLA recommendation:* If feasible and readily ascertainable, give an unstructured description of the original expression for all arrangements embodied in a resource.

#### EXAMPLES:

500      Originally for viola and piano.

500      The 3rd work originally for male voices.

500      2nd work originally for voice and piano, arranged  
for soprano and orchestra.



## Chapter 27. Related Manifestation

### 27.1. Related Manifestation

*MLA recommendation:* Follow LC-PCC PS.<sup>38</sup>

#### 27.1.1.3. Referencing Related Manifestations

*MLA recommendation:* Generally follow LC-PCC PS. If the resource is a compilation containing multiple discrete reproductions, optionally give structured descriptions of each original if feasible, instead of or in addition to giving a bibliographic history note.

---

<sup>38</sup> Note that under RDA, a reproduction (whether published or not) is to be cataloged as such. Under AACR2/LCRI, unpublished reproductions were cataloged as the original publication, with a note describing the reproduction.

# Appendices

## Appendix D. Record Syntaxes for Descriptive Data

### D.1. ISBD Presentation

The following representative examples are intended to offer guidance for inputting parallel elements using ISBD<sup>39</sup> in MARC. As these examples are not exhaustive, a brief discussion section follows most examples, in order that the reader may apply the underlying concepts to each unique situation.

I. Parallel other title information

*Preferred Source*

RICHARD STRAUSS

**DON QUIXOTE**

Symphonic Poem  
Sinfonische Dichtung  
Op. 35

*RDA Elements*

Title Proper (2.3.2): Don Quixote  
Other Title Information (2.3.4): symphonic poem  
Other Title Information (2.3.4): op. 35  
Parallel Other Title Information (2.3.5): sinfonische Dichtung  
Statement of Responsibility Relating to Title Proper (2.4.2): Richard Strauss

*ISBD in MARC*

245 10 Don Quixote : \$b symphonic poem = sinfonische  
Dichtung : op. 35 / \$c Richard Strauss.

---

<sup>39</sup> [http://www.ifla.org/files/assets/cataloguing/isbd/isbd-cons\\_20110321.pdf](http://www.ifla.org/files/assets/cataloguing/isbd/isbd-cons_20110321.pdf)

- II. Some but not all of the medium of performance etc. is in another language and the medium of performance etc. is part of the title proper

*Preferred Source*

FELIX MENDELSSOHN BARTHOLDY

**OCTET**

For 4 Violins, 2 Violas and 2 Violoncellos

E ♭ major/Es-Dur/Mi ♭ majeur

Op. 20

*RDA Elements*

Title Proper (2.3.2): Octet for 4 violins, 2 violas and 2 violoncellos E ♭ major op. 20

Parallel Title Proper (2.3.3): Es-Dur

Parallel Title Proper (2.3.3): mi ♭ majeur

Statement of Responsibility Relating to Title Proper (2.4.2): Felix Mendelssohn Bartholdy

*ISBD in MARC*

245 10 Octet for 4 violins, 2 violas and 2 violoncellos E ♭ major op. 20 = \$b Es-Dur = mi ♭ majeur / \$c Felix Mendelssohn Bartholdy.

*Discussion*

The medium of performance, key, and number are considered to be part of the title proper because the title is a type of composition (see RDA 2.3.2.8.1). Since “Op. 20” is linguistically neutral, it has been included as part of the title proper. For the parallel title proper, RDA 2.3.3.4 applies since a statement of medium of performance, key, date of composition, and/or number is being treated as part of the title proper and the statement is in more than one language. Even though just the key is in multiple languages, it can be considered as a parallel title proper.

- III. Some but not all of the medium of performance, etc. is in another language and the medium of performance etc. is part of the title proper

*Preferred Source*

SERGE PROKOFIEFF  
PIANO CONCERTO No. 3  
C MAJOR \* DO MAYOR  
OP. 26

*RDA Elements*

Title Proper (2.3.2): Piano concerto no. 3 C major op. 26

Parallel Title Proper (2.3.3): do mayor

Statement of Responsibility Relating to Title Proper (2.4.2): Serge Prokofieff

*ISBD in MARC*

245 10 Piano concerto no. 3 C major op. 26 = \$b do mayor /  
\$c Serge Prokofieff.

*Discussion*

The medium of performance, key, and number are considered to be part of the title proper because the title is a type of composition (see RDA 2.3.2.8.1). Since “Op. 26” is linguistically neutral, it has been included as part of the title proper. For the parallel title proper, RDA 2.3.3.4 applies since a statement of medium of performance, key, date of composition, and/or number is being treated as part of the title proper and the statement is in more than one language. Even though just the key is in multiple languages, it can be considered as a parallel title proper.

- IV. Some but not all of the medium of performance, etc. is in another language and the medium of performance etc. is part of the title proper

*Preferred Source*

WOLFGANG AMADEUS MOZART

MISSA

for 4 solo voices, chorus and orchestra  
für 4 Solostimmen, Chor und Orchester

C minor / c-Moll / Ut mineur

K 427

Edited by / Herausgegeben von  
H. C. Robbins Landon

*RDA Elements*

Title Proper (2.3.2): Missa for 4 solo voices, chorus and orchestra C minor K 427

Parallel Title Proper (2.3.3): für 4 Solostimmen, Chor und Orchester c-Moll

Parallel Title Proper (2.3.3): ut mineur

Statement of Responsibility Relating to Title Proper (2.4.2): Wolfgang Amadeus Mozart

Statement of Responsibility Relating to Title Proper (2.4.3): edited by H.C. Robbins Landon

Parallel Statement of Responsibility Relating to Title Proper (2.4.3):  
herausgegeben von H.C. Robbins Landon

*ISBD in MARC*

245 10 Missa for 4 solo voices, chorus and orchestra C  
minor K 427 = \$b für 4 Solostimmen, Chor und Orchester c-  
Moll = ut mineur / \$c Wolfgang Amadeus Mozart ; edited  
by H.C. Robbins Landon = herausgegeben von H.C. Robbins  
Landon.

### *Discussion*

The medium of performance, key, and number are considered to be part of the title proper because the title is a type of composition (see RDA 2.3.2.8.1). Since “K 427” is linguistically neutral, it has been included as part of the title proper. For the two parallel titles proper, RDA 2.3.3.4 applies since a statement of medium of performance, key, date of composition, and/or number is being treated as part of the title proper and the statement is in more than one language.

For the transcription of the parallel statement of responsibility naming H.C. Robbins Landon, the name has been repeated because it is intended to be read twice (see RDA 1.7.7).

## V. Multiple instances of parallel data in multiple areas and elements

### *Preferred Source*

PHILHARMONIA  
 PARTITUREN \* SCORES \* PARTITIONS  
  
**ALBAN BERG**  
  
 LYRISCHE SUITE  
 LYRIC SUITE / SUITE LYRIQUE  
  
 für Streichquartett  
 for String Quartet / pour Quatuor à Cordes

### *RDA Elements*

Title Proper (2.3.2): Lyrische Suite  
 Parallel Title Proper (2.3.3): Lyric suite  
 Parallel Title Proper (2.3.3): Suite lyrique  
 Other Title Information (2.3.4): für Streichquartett  
 Parallel Other Title Information (2.3.5): for string quartet  
 Parallel Other Title Information (2.3.5): pour quatuor à cordes  
 Statement of Responsibility Relating to Title Proper (2.4.2): Alban Berg  
 Title Proper of Series (2.12.2): Philharmonia Partituren  
 Parallel Title Proper of Series (2.12.3): Philharmonia scores  
 Parallel Title Proper of Series (2.12.3): Philharmonia partitions

### *ISBD in MARC*

```
245 10 Lyrische Suite : $b für Streichquartett = Lyric  
suite : for string quartet = Suite lyrique : pour quatuor à  
cordes / $c Alban Berg.  
...  
490 0_ Philharmonia Partituren = $a Philharmonia scores =  
$a Philharmonia partitions
```

### *Discussion*

In ISBD presentation, when more than one element within a single area is recorded in two or more languages, the elements in the same language are given together using appropriate preceding punctuation for each element within that language. The subsequent language groups are preceded by space = space (see ISBD Consolidated A.3.2.9). The statement of responsibility is recorded after all the parallel data because it has no other language forms (see ISBD Consolidated 1.4.5.10.3). For the parallel title proper of series, “Philharmonia” is repeated because it is intended to be read more than once (see RDA 1.7.7).

VI. Multiple instances of parallel data in multiple areas and elements

*Preferred Source*

**Ludwig van Beethoven**

**Konzert in C**

Für Klavier, Violine, Violoncello und Orchester  
>>Tripelkonzert<<

**Concerto in C major**

For piano, violin, cello and orchestra  
>>Triple Concerto<<

op. 56

Herausgegeben von / Edited by  
Bernard van der Linde

*Cover*

Bärenreiter  
Studienpartituren  
Study scores  
285

*RDA Elements*

Title Proper (2.3.2): Konzert in C für Klavier, Violine, Violoncello und Orchester  
op. 56

Parallel Title Proper (2.3.3): Concerto in C major for piano, violin, cello and  
orchestra

Other Title Information (2.3.4): Tripelkonzert

Parallel Other Title Information (2.3.5): Triple concerto

Statement of Responsibility Relating to Title Proper (2.4.2): Ludwig van  
Beethoven

Statement of Responsibility Relating to Title Proper (2.4.2): herausgegeben von  
Bernard van der Linde

Parallel Statement of Responsibility Relating to Title Proper (2.4.3): edited by  
Bernard van der Linde

Title Proper of Series (2.12.2): Bärenreiter Studienpartituren

Parallel Title Proper of Series (2.12.3): Bärenreiter study scores

Numbering Within Series (2.12.9): 285



### *ISBD in MARC*

```
245 10 Konzert in C für Klavier, Violine, Violoncello und  
Orchester op. 56 : $b Tripelkonzert = Concerto in C major  
for piano, violin, cello and orchestra : Triple concerto /  
$c Ludwig van Beethoven ; herausgegeben von Bernard van der  
Linde = edited by Bernard van der Linde.  
...  
490 0 Bärenreiter Studienpartituren = $a Bärenreiter study  
scores ; $v 285
```

### *Discussion*

The medium of performance, key, and number are considered to be part of the title proper because the title is a type of composition (see RDA 2.3.2.8.1). Since “op. 56” is linguistically neutral, it has been included as part of the title proper.

In ISBD presentation, when more than one element within a single area is recorded in two or more languages, the elements in the same language are given together using appropriate preceding punctuation for each element within that language. The subsequent language groups are preceded by space = space (see ISBD Consolidated A.3.2.9). This justifies the presentation of the all the German titles together, followed by the English titles. The statements of responsibility follow all the parallel titles since it is not possible or would be difficult to put the statements of responsibility with each corresponding title grouping (see ISBD Consolidated 1.4.5.10.2)

For the transcription of the parallel statement of responsibility naming Bernard van der Linde, the name has been repeated because it is intended to be read twice (see RDA 1.7.7). The same is also true of the transcription of the parallel title proper of series.

VII. Multiple instances of parallel data in multiple areas and elements

*Preferred Source*

Johann Sebastian

**BACH**

**Auf Christi Himmelfahrt allein**

On Jesus Christ's ascent on high  
BWV 128

Kantate zum Fest Christi Himmelfahrt  
für Soli (ATB), Chor (SATB)

2 Oboen, Obeo d'amore, Oboe da caccia, Trompete, 2 Hörner  
2 Violinen, Viola und Basso continuo  
herausgegeben von Julia Ronge

Cantata for Ascension Day  
for soli (ATB), choir (SATB)

2 oboes, oboe d'amore, oboe da caccia, trumpet, 2 horns  
2 violins, viola and basso continuo  
edited by Julia Ronge  
English version by Henry S. Drinker

Klavierauszug/Vocal score  
Paul Horn

### *RDA Elements*

Title Proper (2.3.2): Auf Christi Himmelfahrt allein  
Parallel Title Proper (2.3.3): On Jesus Christ's ascent on high  
Other Title Information (2.3.4): BWV 128  
Other Title Information (2.3.4): Kantate zum Fest Christi Himmelfahrt für Soli (ATB), Chor (SATB), 2 Oboen, Oboe d'amore, Oboe da caccia, Trompete, 2 Hörner, 2 Violinen, Viola und Basso continuo  
Parallel Other Title Information (2.3.5): cantata for Ascension Day for soli (ATB), choir (SATB), 2 oboes, oboe d'amore, oboe da caccia, trumpet, 2 horns, 2 violins, viola and basso continuo  
Statement of Responsibility Relating to Title Proper (2.4.2): Johann Sebastian Bach  
Statement of Responsibility Relating to Title Proper (2.4.2): herausgegeben von Julia Ronge  
Parallel Statement of Responsibility Relating to Title Proper (2.4.3): edited by Julia Ronge  
Statement of Responsibility Relating to Title Proper (2.4.2): English version by Henry S. Drinker  
Designation of Edition (2.5.2): Klavierauszug  
Parallel Designation of Edition (2.5.3): Vocal score  
Statement of Responsibility Relating to the Edition (2.5.4): Paul Horn

### *ISBD in MARC*

245 10 Auf Christi Himmelfahrt allein = \$b On Jesus Christ's ascent on high : BWV 128 : Kantate zum Fest Christi Himmelfahrt für Soli (ATB), Chor (SATB), 2 Oboen, Oboe d'amore, Oboe da caccia, Trompete, 2 Hörner, 2 Violinen, Viola und Basso continuo = cantata for Ascension Day for soli (ATB), choir (SATB), 2 oboes, oboe d'amore, oboe da caccia, trumpet, 2 horns, 2 violins, viola and basso continuo / \$c Johann Sebastian Bach ; herausgegeben von Julia Ronge = edited by Julia Ronge ; English version by Henry S. Drinker.

250 Klavierauszug = \$b Vocal score / Paul Horn

### *Discussion*

In general, ISBD favors that languages are grouped together when there is parallel data across elements within the same area (see ISBD Consolidated A.3.2.9). It appears that one could group the German language elements of the title proper and other title information together, followed by the English titles.

However the presence of “BWV 128” presents a problem since it has no parallel form. Should it follow after all the parallel title statements, but before the statement of responsibility or should it be given after the parallel title proper, but before the other title information in German, which would then be followed by the other title information in English? Unfortunately ISBD is silent on this specific situation. However, RDA 2.3.4.3 does say that “if more than one element of other title information is recorded, it should be recorded in the order indicated by the sequence, layout, or typography of the elements on the source of information.” This provides enough justification to place “Kantate zum Fest Christi Himmelfahrt für Soli (ATB), Chor (SATB), 2 Oboen, Oboe d'amore, Oboe da caccia, Trompete, 2 Hörner, 2 Violinen, Viola und Basso continuo” directly after “BWV 128,” thus separating the presentation of the title proper and parallel title proper from the other title and other parallel title information.

## Complete MARC Record Examples

### Introduction

The following representative examples are intended to demonstrate the application of these best practices guidelines in the creation of full bibliographic records. (N.B. Unless the above guidelines state otherwise, the absence of a particular element, field or subfield in the following examples does not imply an MLA recommendation *against* recording that element, field or subfield.)

For representative examples of authority records for works and expressions, see [here](#)<sup>41</sup>.

### Simple record—one composer, one work (score)

```
LDR/06 c
LDR/07 m
LDR/18 i

008/06 t
008/07-10 2013
008/11-14 2013
008/15-17 pau
008/18-19 zz
008/20 z
008/30-31 n
008/35-37 zxx

040    XXX $b eng $e rda $c XXX
020    1598064746
020    9781598064742
024 1_ 680160612314
028 32 114-41573 $b Theodore Presser Company
050 4 M117.S3591 $b W38 2013
100 1_ Schocker, Gary, $d 1959- $e composer.
245 10 Waves : $b for harp / $c Gary Schocker.
264 1_ [King of Prussia, Pennsylvania] : $b Theodore Presser Company,
$c [2013]
264 4 $c ©2013
300 1 score (4 pages) ; $c 31 cm
306    000400
336    notated music $2 rdacontent
337    unmediated $2 rdamedia
338    volume $2 rdacarrier
500    "November 2, 2011"--At end.
546    $b Staff notation.
500    Duration: approximately 4 min.
650 0 Harp music.
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<sup>41</sup> These authority record examples were developed separately from the *MLA Best Practices* and may not incorporate all of the recommendations given in the current version of the present document.

**Simple record—one composer, one work (audio recording)**

```

LDR/06 j
LDR/07 m
LDR/18 i

008/06 t
008/07-10 2012
008/11-14 2012
008/15-17 fr
008/18-19 uu
008/24-29 fi
008/35-37 zxx
007/00 s
007/01 d
007/03 f
007/04 s
007/05 n
007/06 g
007/07 n
007/08 n
007/09 m
007/10 m
007/11 n
007/12 e
007/13 d

040 XXX $b eng $e rda $c XXX
024 30 3760135100354
028 02 AMY035 $b Ambronay Records
033 20 20120401 $a 20120409 $b 5834 $c L9
041 0 $g eng $g fre $g ger
100 1_ Couperin, François, $d 1668-1733, $e composer.
245 14 Les nations / $c François Couperin.
264 _1 Ambronay, France : $b Ambronay Records, $c [2012]
264 _2 [France] : $b Harmonia Mundi distribution.
264 _4 $c ©2012
300 2 audio discs (51 min. ; 54 min., 56 sec.) ; $c 4 3/4 in.
336 performed music $2 rdacontent
337 audio $2 rdamedia
338 audio disc $2 rdacarrier
344 digital $g stereo $2 rda
347 audio file $b CD audio $2 rda
500 Title from disc label.
511 0_ Les Ombres ; Margaux Blanchard, Sylvain Sartre, conductors.
518 $o Recorded $d 2012 April 1-9 $p Temple Lanterne, Lyon, France.
500 Program notes and notes on the performers in English, French and
German (32 pages : illustrations) in container.
505 0_ Premier ordre, La Française -- Deuxième ordre, L'Espagnole --
Troisième ordre, L'Impériale -- Quatrième ordre, La Piémontoise.
700 1_ Blanchard, Margaux, $e conductor.
700 1_ Sartre, Sylvain, $e conductor.
710 2_ Ombres (Musical group), $e instrumentalist.

```

**Compilation of works by one person (score)**

```

LDR/06 c
LDR/07 m
LDR/18 i

008/06 t
008/07-10 2013
008/11-14 2013
008/15-17 gw
008/18-19 mu
008/20 a
008/24-29 chi
008/30-31 n
008/35-37 zxx

040    XXX $b eng $e rda $c XXX
024 10 884088924577
024 30 9790201809090 $q42 (pbk.)
028 30 909 $b G. Henle
028 32 HN 909 $b G. Henle $q (back cover)
028 32 51480909 $b Hal Leonard Corporation
041 0_ $g ger $g eng $g fre
046    $k 1901 $l 1909
047    sn $a df

090    M249.R333 $b K8 2013
100 1_ Reger, Max, $d 1873-1916, $e composer.
240 10 Clarinet, piano music
245 10 Sonaten und Stücke für Klarinette und Klavier = $b Sonatas and
pieces for clarinet and piano / $c Max Reger ; herausgegeben von
Michael Kube.
264 _1 München : $b G. Henle Verlag, $c [2013]
264 _2 [Milwaukee, Wisconsin] : $b distributed in the USA by Hal
Leonard Corporation.
264 _4 $c ©2013
300 _ 1 score (ix, 122 pages) + 1 part (25 pages) ; $c 31 cm
336    notated music $2 rdacontent
337    unmediated $2 rdamedia
338    volume $2 rdacarrier
382 0_ clarinet $n 1 $a piano $n 1 $s 2
500    "Urtext"--Cover.
546    $b Staff notation.
500    Includes thematic index.
500    Preface in German, English and French; critical commentary in
German and English.
505 0_ Sonate op. 49 Nr. 1 -- Sonate op. 49 Nr. 2 -- Sonate op. 107 --
Tarantella WoO II/12 -- Albumblatt : WoO II/13.
650 _0 Sonatas (Clarinet and piano) $v Scores and parts.
650 _0 Clarinet and piano music $v Scores and parts.
650 _0 Tarantellas.

```

<sup>42</sup> 024 \$q is defined in MARC but is not, as of this writing, authorized for use in OCLC.

```

700 1_ Kube, Michael, $d 1968- $e editor43, $e writer of added text.
700 12 $i Contains (work): $a Reger, Max, $d 1873-1916. $t Sonatas, $m
clarinet, piano, $n no. 1, op. 49, no. 1, $r A♭ major.
700 12 $i Contains (work): $a Reger, Max, $d 1873-1916. $t Sonatas, $m
clarinet, piano, $n no. 2, op. 49, no. 2, $r F♯ minor.
700 12 $i Contains (work): $a Reger, Max, $d 1873-1916. $t Sonatas, $m
clarinet, piano, $n no. 3, op. 107, $r B♭ major.
700 12 $i Contains (work): $a Reger, Max, $d 1873-1916. $t Albumblatt,
$m clarinet, piano.

```

### Compilation of works by one person (audio recording)

```

LDR/06 j
LDR/07 m
LDR/18 i

008/06 p
008/07-10 2012
008/11-14 1969
008/15-17 nyu
008/18-19 uu
008/24-29 efi
008/35-37 eng

007/00 s
007/01 d
007/03 f
007/04 s
007/05 n
007/06 g
007/07 n
007/08 n
007/09 m
007/10 m
007/11 n
007/12 e
007/13 d

007/00 s
007/01 d
007/03 f
007/04 s
007/05 n
007/06 g
007/07 n
007/08 n
007/09 m
007/10 m
007/11 n
007/12 e
007/13 e

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<sup>43</sup> Formerly, “editor of compilation” would have been the most appropriate relationship designator; with the April 2014 release of the RDA Toolkit, “editor of compilation” will be combined with “editor”, with an expanded definition for “editor.” See <http://www.rda-jsc.org/docs/6JSC-ACOC-7-Sec-final.pdf> for a description of the changes.



040     XXX \$b eng \$e rda \$c XXX  
024 10 093228074229  
028 02 80742-2 \$b New World Records  
033 10 19721017 \$a 19691209 \$a 20121008  
033 00 20120606 \$b 5834 \$c D4  
100 1\_ Van Nostrand, Burr, \$d 1945- \$e composer.  
240 1\_ Works. \$k Selections  
245 10 Voyage in a white building 1 / \$c Burr Van Nostrand.  
264 1\_ Brooklyn, New York : \$b New World Records, \$c [2013]  
264 4\_ \$c ©2013  
300     1 audio disc ; \$c 4 3/4 in.  
306     003347 \$a 001226 \$a 002351  
336     performed music \$2 rdacontent  
337     audio \$2 rdamedia  
338     audio disc \$2 rdacarrier  
344     digital \$g stereo \$2 rda  
347     audio file \$b CD audio \$2 rda  
500     Title from disc label.  
500     The first work for alto flute, cello, and prepared piano; the  
second for solo violin; the third for speaker and chamber ensemble  
based on texts from Hart Crane's White buildings.  
500     Program notes (18 pages : illustrations) inserted in container.  
505 0\_ Fantasy manual for urban survival (33:47) -- Phaedra antinomaes  
(12:26) -- Voyage in a white building 1 (23:51).  
511 0\_ First work: Robert Stallman, flute ; Jay Humeston, cello ;  
Herman Weiss, prepared piano. Second work: Paul Severtson, violin.  
Third work: NEC Chamber Ensemble ; Anthony Coleman, conductor.  
518     \$3 First work \$o recorded in performance \$d 1972 October 17  
518     \$3 Second work \$o recorded in performance \$d 1969 December 9  
518     \$3 Third work \$o recorded \$d 2012 October 8  
546     Text of the third work spoken in English.  
600 10 Crane, Hart, \$d 1899-1932 \$v Musical settings.  
650 0\_ Trios (Piano, flute, cello)  
650 0\_ Prepared piano music.  
650 0\_ Violin music.  
650 0\_ Monologues with music (Instrumental ensemble).  
655 7\_ Live sound recordings. \$2 lcgft  
700 1\_ Stallman, Robert, \$d 1946- \$e instrumentalist.  
700 1\_ Humeston, Jay, \$e instrumentalist.  
700 1\_ Weiss, Herman, \$d 1946- \$e instrumentalist.  
700 1\_ Severtson, Paul, \$e instrumentalist.  
700 1\_ Coleman, Anthony, \$e conductor.  
700 1\_ \$3 3rd work \$i musical setting of (work): \$a Crane, Hart, \$d  
1899-1932. \$t White buildings.  
700 12 \$i Contains (work): \$a Van Nostrand, Burr, \$d 1945- \$t Fantasy  
manual for urban survival  
700 12 \$i Contains (work): \$a Van Nostrand, Burr, \$d 1945- \$t Phaedra  
antinomaes.  
700 12 \$i Contains (work): \$a Van Nostrand, Burr, \$d 1945- \$t Voyage in  
a white building, \$n no. 1.  
710 2\_ NEC Chamber Ensemble, \$e instrumentalist.

**Compilation of works by different persons (score)**

```

LDR/06 c
LDR/07 m
LDR/18 i

008/06 t
008/07-10 2013
008/11-14 2013
008/15-17 wiu
008/18-19 mu
008/20 z
008/24-29 behi
008/30-31 n
008/35-37 zxx

040    XXX $b eng $e rda $c XXX
020    9780895797612
020    0895797615
041 0_ $g eng
043    e-gx---
045 2_ $b d1820 $b d1963
047    pr $a fg $a vr
048    kb01
050 4_ M2 $b .R23834 v.59
245 00 German-Jewish organ music : $b an anthology of works from the
1820s to the 1960s / $c edited by Tina Frühauf.
264 1_ Middleton, Wisconsin : $b A-R Editions, Inc., $c [2013]
264 4_ $c ©2013
300    1 score (xxvi, 131 pages, 6 unnumbered pages of plates) : $b
facsimiles ; $c 31 cm.
336    notated music $2 rdacontent
337    unmediated $2 rdamedia
338    volume $2 rdacarrier
490 1_ Recent researches in the music of the nineteenth and early
twentieth centuries, $x 0193-5364 ; $v 59
500    Includes introduction and critical report.
504    Includes bibliographical references.
505 00 $t Introduction zur Thodenfeier / $r anonymous -- $t Praeludium
zur Einweihung der neuen Synagoge zu Berlin : op. 19 / $r Hugo
Schwantzer -- $t Fünf Fest-Präludien : op. 37 / $r Louis Lewandowski --
$t Fünf Präludien zum Priestersegen / $r Eduard Birnbaum -- $t Vier
Präludien, op. 10 / $r Joseph Sulzer -- $t Kol Nidre : op. 99a / $r
Ludwig Mendelssohn -- $t Preludium zum Abend am Purimfest / $r David
Nowakowsky -- $t Praeludium und Fuge über synagogale Melodien / $r
Ernst August Beyer -- $t Passacaglia über "Wadonaj pakad ess ssarah" /
$r Arno Nadel -- $t Prelude / $r Max Wolff -- $t Passacaglia und Fuge
über "Kol Nidre" / $r Siegfried Würzburger -- $t Variations in canonic
style on "Ahot ketanah" / $r Hans Samuel -- $t Meditation / $r Hugo
Chaim Adler -- $t Organ prelude / $r Heinrich Schalit.
546    $b Staff notation.
650 0_ Organ music $z Germany $y 19th century.
650 0_ Organ music $z Germany $y 20th century.
650 0_ Music by Jewish composers $z Germany.
700 1_ Frühauf, Tina, $e editor.

```

700 12 \$i Contains (work): \$a Schwantzer, Hugo, \$d 1829-1886. \$t Praeludium zur Einweihung der neuen Synagoge zu Berlin.

700 12 \$i Contains (work): \$a Lewandowski, Louis, \$d 1821-1894. \$t Fest-Präludien.

700 12 \$i Contains (work): \$a Birnbaum, Eduard, \$d 1855-1920. \$t Präludien zum Priestersegen.

700 12 \$i Contains (work): \$a Sulzer, Joseph. \$t Preludes, \$m organ, \$n op. 10.

700 12 \$i Contains (work): \$a Mendelssohn, Ludwig. \$t Kol Nidre, \$n op. 99A.

700 12 \$i Contains (work): \$a Nowakowsky, David, \$d 1848-1921. \$t Preludium zum Abend am Purimfest.

700 12 \$i Contains (work): \$a Beyer, Ernst August, \$d 1868-approximately 1943. \$t Praeludium und Fuge über synagogale Melodien.

700 12 \$i Contains (work): \$a Nadel, Arno, \$d 1878-1943. \$t Passacaglia über "Wadonaj pakad ess ssarah."

700 12 \$i Contains (work): \$a Wolff, Max, \$d 1885-1954. \$t Prelude, \$m organ.

700 12 \$i Contains (work): \$a Würzburger, Siegfried, \$d 1877-1942. \$t Passacaglia und Fuge über "Kol Nidre."

700 12 \$i Contains (work): \$a Samuel, Hans, \$d 1901-1976. \$t Variations in canonic style on "Ahot ketanah."

700 12 \$i Contains (work): \$a Adler, Hugo Ch. \$q (Hugo Chayim). \$t Meditation.

700 12 \$i Contains (work): \$a Schalit, Heinrich, \$d 1886-1976. \$t Prelude, \$m organ.

830 \_0 Recent researches in the music of the nineteenth and early twentieth centuries ; \$v v. 59.

**Compilation of works by different persons (audio recording)**

LDR/06 j  
 LDR/07 m  
 LDR/18 i

008/06 p  
 008/07-10 2013  
 008/11-14 2010  
 008/15-17 nyu  
 008/18-19 zz  
 008/35-37 zxx

007/00 s  
 007/01 d  
 007/03 f  
 007/04 s  
 007/05 n  
 007/06 g  
 007/07 n  
 007/08 n  
 007/09 m  
 007/10 m  
 007/11 n  
 007/12 e  
 007/13 d

040     XXX \$b eng \$e rda \$c XXX  
 024 10 034061142225  
 028 02 TROY1422 \$b Albany Records  
 028 00 1422 \$b Albany Records  
 245 00 Flux flummoxed : \$b new American music for violin and piano.  
 246 30 New American music for violin and piano  
 264 \_1 Albany, NY : \$b Albany Records, \$c [2013]  
 264 \_4 \$c ©2013  
 300     1 audio disc (72 min., 41 sec.) ; \$c 4 3/4 in.  
 306     007241  
 336     performed music \$2 rdacontent  
 337     audio \$2 rdamedia  
 338     audio disc \$2 rdacarrier  
 344     digital \$g stereo \$2 rda  
 347     audio file \$b CD audio \$2 rda  
 500     Title from disc label.  
 511 \_0 Benjamin Sung, violin ; Jihye Chang, piano.  
 518     \$o Recorded \$d 2010 November 25-28, \$p Christiansen Recital  
 Hall, Concordia College, Moorhead, Minnesota.  
 505 0\_ Fragments / Derek Johnson -- Insult to injury / Curtis K. Hughes  
 -- Flux flummoxed / Christian A. Gentry -- Dust / Sean Shepherd.  
 650 \_0 Violin and piano music.  
 700 1\_ Sung, Benjamin, \$e instrumentalist.  
 700 1\_ Chang, Ji-Hye, \$e instrumentalist.  
 700 12 \$i Contains (work): \$a Johnson, Derek, \$d 1976- \$t Fragments.  
 700 12 \$i Contains (work): \$a Hughes, Curtis K., \$d 1974- \$t Insult to  
 injury.  
 700 12 \$i Contains (work): \$a Gentry, Christian. \$t Flux flummoxed.  
 700 12 \$i Contains (work): \$a Shepherd, Sean, \$d 1979- \$t Dust.

**Score with an external related work**

```

LDR/06 c
LDR/07 m
LDR/18 i

008/06 t
008/07-10 2010
008/11-14 2010
008/15-17 mou
008/18-19 zz
008/20 a
008/24-29 i
008/30-31 n
008/35-37 zxx

040    XXX $b eng $e rda $c XXX
048    wh04
048    wh05
048    wh06
048    wh07
050    _4 M757.2.T
100    _1 Terrett, Keith, $d 1956- $e composer.
245    10 Havana rhubarb rumba : $b for 4-7 recorders / $c Keith Terrett.
264    _1 St. Louis, MO : $b American Recorder Society, $c [2010]
264    _4 $c ©2010
300    _1 1 score (4 unnumbered pages) ; $c 28 cm.
336    notated music $2 rdacontent
337    unmediated $2 rdamedia
338    volume $2 rdacarrier
382    0_ recorder $n 4 $s 4
382    0_ recorder $n 5 $s 5
382    0_ recorder $n 6 $s 6
382    0_ recorder $n 7 $s 7
490    _1 American Recorder Society members' library
500    _1 "Though it is scored for two players per part, it works
perfectly well with fewer than 7 players; thoughtful selection of the
upper or lower notes at any given point in the music is all that's
needed for a successful presentation of the smaller version"--Preface.
546    _1 $b Staff notation.
650    _0 Rumbas.
650    _0 Woodwind septets (Recorders (7)) $v Scores.
730    0_ $i Supplement to (work): $a American recorder $x 0003-0724
830    _0 American Recorder Society members' library (Unnumbered)

```

## Score reproduction

```

LDR/06 c
LDR/07 m
LDR/18 i

008/06 r
008/07-10 2012
008/11-14 1920
008/15-17 nyu
008/18-19 sn
008/20 z
008/24-29 hi
008/30-31 n
008/35-37 eng

040    XXX $b eng $e rda $c XXX
020    0486488632
020    9780486488639
048    ka01
050    _4 M23 $b .I95 no.2 2012
100    _1 Ives, Charles, $d 1874-1954, $e composer, $e author.
240    10 Works. $k Selections
245    10 Piano sonata no. 2 : $b "Concord" ; with, The essays before a
sonata / $c Charles Ives ; introduction by Stephen Drury.
246    30 Concord
264    _1 Mineola, New York : $b Dover Publications, $c 2012.
264    _4 $c ©2012
300    1 score (xlv, 66 pages) ; $c 30 cm
336    notated music $2 rdacontent $3 1st work
336    text $2 rdacontent $3 2nd work
337    unmediated $2 rdamedia
338    volume $2 rdacarrier
546    $b Staff notation.
505    2_ Piano sonata no. 2. Emerson -- Hawthorne -- The Alcotts --
Thoreau.
650    _0 Sonatas (Piano)
651    _0 Concord (Mass.) $v Songs and music.
600    _1 Emerson, Ralph Waldo, $d 1803-1882.
600    10 Hawthorne, Nathaniel, $d 1804-1864.
700    1_ Drury, Stephen, $e writer of introduction.
700    12 $i Contains (work): $a Ives, Charles, $d 1874-1954. $t Sonatas,
$m piano, $n no. 2.
700    12 $i Contains (work): $a Ives, Charles, $d 1874-1954. $t Essays
before a sonata.
740    02 Essays before a sonata.
775    08 $i Reproduction of (manifestation): $a Ives, Charles, 1874-1954.
$t Piano sonata no. 2 $d New York : Knickerbocker Press, 1920 $h 1
score (71 pages) ; 31 cm
775    08 $i Reproduction of (manifestation): $a Ives, Charles, 1874-1954.
$t Essays before a sonata $d New York : Knickerbocker Press, 1920 $h v,
124 pages ; 20 cm $w (OCoLC)1654294

```

**Score and parts with accompanying audio recording**

LDR/06 c  
LDR/07 m  
LDR/18 i

008/06 t  
008/07-10 2012  
008/11-14 1994  
008/15-17 nyu  
008/18-19 uu  
008/20 a  
008/24-29 i  
008/30-31 n  
008/33 e  
008/35-37 rus

006/00 j  
006/01-02 uu  
006/03 n  
006/04 n  
006/16 n

007/00 s  
007/01 d  
007/03 f  
007/04 s  
007/05 n  
007/06 g  
007/07 n  
007/08 n  
007/09 m  
007/10 m  
007/11 n  
007/12 e  
007/13 d

040 XXX \$b eng \$e rda \$c XXX  
020 9781476816487  
020 1476816484  
024 2\_ M051105922  
024 2\_ 9790051105922  
024 8\_ 884088678647  
028 02 63016148 \$b Boosey & Hawkes  
028 32 HL 48022578 \$b Hal Leonard Corporation  
041 0\_ rus \$d rus \$g eng  
045 0\_ \$b d1994  
050 4\_ M585.D384 \$b P38 2012  
100 1\_ Daugherty, Michael, \$d 1954- \$e composer.  
245 10 Paul Robeson told me : \$b for string quartet and tape, 1994 / \$c Michael Daugherty.  
250 Archive edition, score and parts with pre-recorded performance CD.  
264 1\_ New York : \$b Boosey & Hawkes : \$b Hendon Music, \$c [2012]  
264 2\_ Milwaukee, WI : \$b Hal Leonard Corporation  
264 4\_ \$c copyright 1994

300 1 score (28 pages) ; \$c 31 cm  
 300 4 parts ; \$c 31 cm  
 300 1 audio disc ; \$c 4 3/4 in.  
 336 notated music \$2 rdacontent \$3 score and parts  
 336 performed music \$2 rdacontent \$3 audio disc  
 337 unmediated \$2 rdamedia \$3 score and parts  
 337 audio \$2 rdamedia \$3 audio disc  
 338 volume \$2 rdacarrier \$3 score and parts  
 338 audio disc \$2 rdacarrier \$3 audio disc  
 344 digital \$g stereo \$2 rda \$3 audio disc  
 347 audio file \$b CD audio \$2 rda \$3 audio disc  
 500 Includes program notes by composer in English.  
 500 Duration: approximately 8 min. 30 sec.  
 546 Russian words (transliterated); accompanying CD sung and spoken  
 in Russian.  
 546 \$b Staff notation.  
 650 \_0 Quintets (Electronics, violins (2), viola, cello) \$v Scores and  
 parts.  
 650 \_0 String quartets \$v Scores and parts.  
 650 \_0 Electronic music.  
 700 1\_ Robeson, Paul, \$d 1898-1976.



**Opera audio recording**

LDR/06 j  
LDR/07 m  
LDR/18 i

008/06 t  
008/07-10 2010  
008/11-14 2010  
008/15-17 nyu  
008/18-19 op  
008/24-29 def  
008/35-37 fre

007/00 s  
007/01 d  
007/03 f  
007/04 s  
007/05 n  
007/06 g  
007/07 n  
007/08 n  
007/09 m  
007/10 m  
007/11 n  
007/12 e  
007/13 d

040     XXX \$b eng \$e rda \$c XXX  
010     2012626811  
024 1\_ 801837006827  
028 02 omm0068 \$b Orange Mountain Music  
033 00 20091106-- \$b 4294 \$c P6  
041 0\_ \$d fre \$b eng \$e eng \$e fre \$n fre \$g eng  
100 1\_ Glass, Philip, \$e composer.  
245 10 Orphée / \$c Philip Glass.  
264 \_1 New York, NY : \$b Orange Mountain Music, \$c [2010]  
264 \_4 \$c ©2010  
300     2 audio discs (1 hr., 42 min., 18 sec.) ; \$c 4 3/4 in.  
306     014218  
336     performed music \$2 rdacontent  
337     audio \$2 rdamedia  
338     audio disc \$2 rdacarrier  
344     digital \$g stereo \$2 rda  
347     audio file \$b CD audio \$2 rda  
500     Opera in two acts, based on the scenario of Jean Cocteau.  
546     Sung in French.  
511 0\_ Philip Cutlip (Orphée) ; Lisa Saffer (The Princess) ; Ryan MacPherson (Heurtebise) ; Georgia Jarman (Eurydice) ; Steven Brennfleck (Cégeste) ; Jeffrey G. Beruan (Poet) ; Konstantin Kvach (Judge) ; Ron Brallier (Le Commissaire) ; Daryl Freeman (Aglaonice) ; Carl Halvorson (Reporter) ; José Rubio (Policeman) ; Marc Acito (Glazier) ; Mikhail Hallak (Radio announcer) ; with the Portland Opera Orchestra ; Anne Manson, conductor.  
518     \$o Recorded live in concert \$p Portland Opera \$d 2009 November 6.

500     Title from disc label.

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

505 0\_ Disc 1, Act 1. Scene 1: le café (The Café) -- Scene 2: la route (The Road) -- Scene 3: le chalet (The Chalet) -- Scene 4: chez Orphée (Orphée's House) -- Scene 5: la chambre d'Orphée (Orphée's Bedroom) -- Scene 6: le studio d'Orphée (Orphée's Studio) -- Scene 7: le bureau du commissaire (Commissioner's Office) -- Scene 8: la poursuite (The Chase) -- Scene 9: chez Orphée (Orphée's House). Disc 2, Act 2. Scene 1: Voyage aux Enfers (Journey to the Unverworld) -- Scene 2: le Procès (The Trial) -- Scene 3: Orphée et la Princesse (Orphée and the Princess) -- Scene 4: le Verdict (The Verdict) -- Scene 5: le Retour chez Orphée (Return to Orphée's House) -- Scene 6: Chez Ophée (Orphée's House) -- Scene 7: le Studio d'Orphée (Orphée's Studio) -- Scene 8: le Retour d'Orphée (Orphée's Return) -- Scene 9: la Chambre d'Orphée (Orphée's Bedroom).

650 0 Operas.

650 0 Orpheus (Greek mythology) \$v Drama.

650 0 Eurydice (Greek mythology) \$v Drama.

600 10 Cocteau, Jean, \$d 1889-1963 \$v Musical settings.

655 7 Live sound recordings. \$2 lcgft

700 1\_ Cutlip, Philip, \$e singer.

700 1\_ Saffer, Lisa, \$e singer.

700 1\_ MacPherson, Ryan, \$e singer.

700 1\_ Brennfleck, Steven, \$e singer.

700 1\_ Beruan, Jeffrey G. \$e singer.

700 1\_ Kvach, Konstantin, \$e singer.

700 1\_ Brallier, Ron, \$e singer.

700 1\_ Freedman, Daryl, \$e singer.

700 1\_ Halvorson, Carl, \$e singer.

700 1\_ Rubio, José, \$e singer.

700 1\_ Acito, Marc, \$d 1966- \$e singer.

700 1\_ Hallak, Mikhail, \$e performer.

700 1\_ Manson, Anne, \$d 1960- \$e conductor.

700 1)\_ \$i Libretto based on (work): \$a Cocteau, Jean, \$d 1889-1963. \$t Orphée.

710 2\_ Portland Opera (Or.). \$b Orchestra, \$e instrumentalist.

**Unpublished resource (manuscript score)**

LDR/06 d  
 LDR/07 m  
 LDR/18 i

008/06 s  
 008/07-10 1766  
 008/11-14  
 008/15-17 xx  
 008/18-19 zz  
 008/20 z  
 008/35-37 zxx

040     XXX \$b eng \$e rda \$c XXX  
 100 1\_ Haydn, Joseph, \$d 1732-1809, \$e composer.  
 240 10 Divertimenti, \$n H. XI, 24, \$r D major. \$k Selections  
 245 10 Divertimento 24o per il pariton / \$c in Nomine Domini de Joseph  
 Haydn [1]766.  
 246 3\_ Divertimento quattordicesimo per il bariton  
 264 \_0 \$c 1766.  
 300 \_ 1 part (2 pages) ; \$c 36 cm  
 336     notated music \$2 rdacontent  
 337     unmediated \$2 rdamedia  
 338     sheet \$2 rdacarrier  
 340     paper \$c brown ink \$d holograph  
 500     For baryton, viola and cello.  
 500     Title and date from caption.  
 500     Holograph.  
 546     \$b Staff notation.  
 500     Fragment of baryton part; includes moderato and menuet  
 (allegretto) sections.  
 500     "Jos. Haydn's Handschrift"--in ink, colophon.  
 510 4\_ RISM online, \$c 000111312  
 510 4\_ Van Patten, Nathan. Memorial Library of Music, 1950, \$c MLM 491.  
 546     \$b Staff notation.  
 650 \_0 String trios (Viola, cello, baryton) \$v Excerpts \$v Parts.

**Adaptation of another work (score)**

```

LDR/06 c
LDR/07 m
LDR/18 i

008/06 t
008/07-10 2012
008/11-14 2012
008/15-17 pau
008/18-19 uu
008/24-29 i
008/35-37 zxx

040    XXX $b eng $e rda $c XXX
024 10 680160597970
028 32 114-41450 $b Theodore Presser Company
041 0_ $g eng
048 _ bd08
100 1_ Ewazen, Eric, $d 1954- $e composer.
245 1_ A duet for our time : $b for tenor trombone, bass trombone, and
trombone sextet / $c Eric Ewazen.
264 _1 [King of Prussia, Pennsylvania] : $b Theodore Presser Company,
$c [2012]
264 _4 $c ©2012
300 _ 1 score (52 pages) + 8 parts ; $c 28 cm.
336    notated music $2 rdacontent
337    unmediated $2 rdamedia
338    volume $2 rdacarrier
490 1_ Presser premiere series
546 _ $b Staff notation.
500    Adaptation of the composer's Palisades suite (A trio for our
time), for flute, clarinet, and piano.
500    Includes program note.
505 0_ ... of beauty -- ... of chaos -- ... of anguish -- ... of hope.
650 _0 Trombones (2) with trombone ensemble $v Scores and parts.
650 _0 Brass octets (Trombones (8)) $v Scores and parts.
700 1_ $i Based on (work): $a Ewazen, Eric, $d 1954- $t Palisades
suite.
830 _0 Presser premiere series.

```

**Arrangement (score)**

```
LDR/06 c
LDR/07 m
LDR/18 i

008/06 t
008/07-10 2013
008/11-14 2013
008/15-17 nyu
008/18-19 ov
008/20 a
008/35-37 zxx

040    XXX $b eng $e rda $c XXX
024 10 884088984304
028 32 HL00124765 $b Hal Leonard Corporation
048 ka01 $a ka01
100 1_ Mozart, Wolfgang Amadeus, $d 1756-1791, $e composer.
240 10 Zauberflöte. $p Overture; $o arranged
245 14 Die Zauberflöte. $p Ouvertüre / $c Wolfgang Amadeus Mozart ;
transcribed for two pianos by John Musto.
250    Performance set.
264 _1 New York : $b Peer Music Classical, $c [2013]
264 _2 Milwaukee, WI : $b Exclusively distributed by Hal Leonard
Corporation
264 _4 $c ©2013
300 _ 2 scores (23 pages each) ; $c 30 cm
336    notated music $2 rdacontent
337    unmediated $2 rdamedia
338    volume $2 rdacarrier
546    $b Staff notation.
650 _0 Overtures (Pianos (2)), Arranged $v Scores.
650 _0 Operas $v Excerpts $v 2-piano scores.
700 1_ Musto, John, $d 1954- $e arranger of music.
```

**Compilation of works by one person, with an external related work (audio recording)**

LDR/06 j  
LDR/07 m  
LDR/18 i

008/06 t  
008/07-10 2013  
008/11-14 2013  
008/15-17 enk  
008/18-19 sg  
008/35-37 eng

007/00 s  
007/01 d  
007/03 f  
007/04 s  
007/05 n  
007/06 g  
007/07 n  
007/08 n  
007/09 m  
007/10 m  
007/11 n  
007/12 e  
007/13 d

040     XXX \$b eng \$e rda \$c XXX  
024 3\_ 05060192780246  
024 7\_ 05060192780246 \$2 gtin-14  
028 02 5060192780246 \$b Stone Records  
028 00 80024 \$b Stone Records  
100 1\_ Corp, Ronald, \$e composer.  
240 10 Works. \$k Selections  
245 10 String, paper, wood / \$c Ronald Corp.  
264 \_1 [England] : \$b Stone Records, \$c [2013]  
264 \_4 \$c ©2013  
300     1 audio disc (1:06:28) ; \$c 4 3/4 in.  
306     001719 \$a 002223 \$a 002645  
336     performed music \$2 rdacontent  
337     audio \$2 rdamedia  
338     audio disc \$2 rdacarrier  
344     digital \$g stereo \$2 rda  
347     audio file \$b CD audio \$2 rda  
500     Title from disc label.  
546     The songs sung in English; texts by Charlotte Perkins Gilman,  
adapted by Francis Booth.  
511 0\_ Rebecca de Pont Davies, mezzo-soprano ; Andrew Marriner,  
clarinet ; Maggini Quartet (Susanne Stanzeleit, David Angel, violins ;  
Martin Outram, viola ; Michal Kaznowski, cello) ; John Tattersdill,  
double bass.  
518     \$o Recorded \$d 2012 May 15-17 \$p St Silas, Kentish Town, London,  
U.K.  
505 0\_ String quartet no. 3 (17:19) -- The yellow wallpaper (22:23) --  
Clarinet quintet : "Crawhall" (26:45).  
600 10 Gilman, Charlotte Perkins, \$d 1860-1935 \$v Musical settings.

650 \_0 String quartets.  
 650 \_0 Songs (Medium voice) with instrumental ensemble.  
 650 \_0 Quintets (Clarinet, violins (2), viola, cello)  
 700 1\_ Gilman, Charlotte Perkins, \$d 1860-1935, \$e author.  
 700 1\_ Booth, Francis, \$d 1949-  
 700 1\_ Marriner, Andrew, \$e instrumentalist.  
 700 1\_ De Pont Davies, Rebecca, \$d 1962- \$e singer.  
 700 1\_ Tattersdill, John, \$e instrumentalist.  
 700 1\_ \$3 2nd work \$i musical setting of (work): \$a Gilman, Charlotte  
 Perkins, \$d 1860-1935. \$t Yellow wallpaper.  
 700 12 \$i Contains (work): \$a Corp, Ronald. \$t Quartets, \$m strings, \$n  
 no. 3.  
 700 12 \$i Contains (work): \$a Corp, Ronald. \$t Yellow wallpaper.  
 700 12 \$i Contains (work): \$a Corp, Ronald. \$t Quintet, \$m clarinet,  
 violins, viola, cello.  
 710 2\_ Maggini Quartet, \$e instrumentalist.

## Score with accompanying audio disc with audio and computer content

LDR/06 c  
LDR/07 m  
LDR/18 i

008/06 t  
008/07-10 2008  
008/11-14 2008  
008/15-17 cau  
008/18-19 rc  
008/20 a  
008/24-29 rs  
008/35-37 eng

006/00 j (*sound recording 006*)  
006/01-02 rc  
006/03 n  
006/04 n  
006/16 n

006/00 m (*electronic resources 006*)  
006/06 q  
006/09 h

007/00 s (*sound recording 007*)  
007/01 d  
007/03 f  
007/04 u  
007/05 n  
007/06 g  
007/07 n  
007/08 n  
007/09 m  
007/10 m  
007/11 n  
007/12 e  
007/13 u

007/00 c (*electronic resources 007*)  
007/01 o  
007/03 u  
007/04 g  
007/05 a  
007/09 m

040     XXX \$b eng \$e rda \$c XXX  
020     9780739050446  
020     0739050443  
024 1\_ 884088697518  
028 22 29150 \$b Alfred Publishing Co. \$q (score)  
028 02 29152 \$b Alfred Publishing Co. \$q (audio discs)  
028 32 00701119 \$b Hal Leonard  
048     vn01 \$a tb01  
245 00 Pink Floyd : \$b play along with 9 great-sounding tracks / \$c  
compiled by Matt Smith, Tom Fleming and Olly Weeks ; book edited by



Lucy Holliday and Olly Weeks ; music arranged and engraved by Tom Fleming.

246 18 Ultimate guitar play-along : \$b Pink Floyd

246 1\_ \$i Title on back cover: \$a Pink Floyd guitar play-along

264 \_1 Van Nuys, CA : \$b Alfred Publishing Co., \$c [2008]

264 \_2 Milwaukee, WI : \$b Hal Leonard.

264 \_4 \$c ©2008

300 \_ 1 score (54 pages) ; \$c 31 cm + \$e 2 audio discs (4 3/4 in.)

336 notated music \$2 rdacontent \$3 score

336 performed music \$2 rdacontent \$3 audio disc

336 computer program \$2 rdacontent \$3 audio disc

337 unmediated \$2 rdamedia \$3 score

337 audio \$2 rdamedia \$3 audio disc

337 computer \$2 rdamedia \$3 audio disc

338 volume \$2 rdacarrier \$3 score

338 audio disc \$2 rdacarrier \$3 audio disc

338 computer disc \$2 rdacarrier \$3 audio disc

344 digital \$2 rda

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

347 program file \$2 rda

490 1\_ Ultimate guitar play-along

500 \_ For voice and guitar with chord symbols and guitar chord diagrams.

546 \$b Staff notation, \$b Tablature notation.

500 Compact discs contain two versions of every song, a full-performance track and a professional accompaniment track. Includes Tone 'N' Tempo Changer software allowing tracks to be looped, key to be changed, or playback at slower or faster speeds without changing the pitch.

511 0\_ Performers on compact discs: Tom Fleming, guitars ; Neil Williams, bass ; Darrin Mooney, drums ; Alle Pearse, keyboards ; Stephen Wilcox, sax ; Alison Symons, voice.

538 System requirements for enhanced CD features (Windows): Windows XP/2000; Pentium III or higher; 256 MB RAM; 30 MB of hard drive space; 16x CD-ROM drive; Quicktime version 6.0 or higher.

538 System requirements for enhanced CD features (Macintosh): Mac OS X (10.1.5 or higher); G4 processor or higher; 256 MB RAM; 30 MB of hard drive space; 16x CD-ROM drive; Quicktime version 6.0 or higher.

505 0\_ See Emily play / Syd Barrett -- Time / Roger Waters, Nicholas Mason, David Gilmour and Rick Wright -- Money ; Have a cigar / Roger Waters -- Wish you were here ; Young lust / Roger Waters and David Gilmour -- Another brick in the wall (part 2) / Roger Waters -- Comfortably numb / Roger Waters and David Gilmour -- Fletcher Memorial Home / Roger Waters -- Guitar TAB playing guide.

650 \_0 Guitar music (Rock)

650 \_0 Electric guitar music (Rock)

650 \_0 Rock music \$y 1971-1980.

650 \_0 Rock music \$y 1981-1990.

650 \_0 Recorded accompaniments (Guitar)

650 \_0 Recorded accompaniments (Electric guitar)

700 1\_ Barrett, Syd, \$e composer.

700 1\_ Waters, Roger, \$e composer.

700 1\_ Mason, Nick, \$e composer.

700 1\_ Gilmour, David, \$d 1946- \$e composer.

700 1\_ Wright, Richard, \$d 1943-2008. \$e composer.

700 1\_ Smith, Matt \$c (Guitarist), \$e editor.

700 1\_ Weeks, Olly, \$e editor.

700 1\_ Holliday, Lucy, \$e editor.  
 700 1\_ Fleming, Tom, \$d 1975- \$e arranger of music, \$e editor, \$e instrumentalist.  
 710 2\_ Pink Floyd (Musical group)  
 830 \_0 Ultimate guitar play-along.

### Compilation of works by one person (audio recording, DVD audio)

LDR/06 j  
 LDR/07 m  
 LDR/18 i

008/06 t  
 008/07-10 2001  
 008/11-14 2001  
 008/15-17 gw  
 008/18-19 sp  
 008/24-29 i  
 008/35-37 zxx

007/00 s  
 007/01 d  
 007/03 f  
 007/04 s  
 007/05 n  
 007/06 g  
 007/07 n  
 007/08 n  
 007/09 m  
 007/10 m  
 007/11 n  
 007/12 e  
 007/13 e

007/00 s  
 007/01 d  
 007/03 f  
 007/04 z  
 007/05 n  
 007/06 g  
 007/07 n  
 007/08 n  
 007/09 m  
 007/10 m  
 007/11 n  
 007/12 e  
 007/13 e

040 XXX \$b eng \$e rda \$c XXX  
 024 1\_ 724349239692  
 028 02 DVA 4 92396 9 \$b EMI Classics \$q (container)  
 028 02 7243 4 92396 9 2 \$b EMI Classics \$q (disc)  
 028 02 4 92396 \$b EMI Classics \$q (insert)  
 033 00 197109-- \$b 6299 \$c D7  
 041 0\_ \$g eng \$g ger \$g fre \$m ger  
 048 oa

100 1\_ Strauss, Richard, \$d 1864-1949, \$e composer.  
 240 10 Symphonic poems. \$k Selections  
 245 00 Also sprach Zarathustra ; \$b Eine Alpensinfonie / \$c Richard Strauss.  
 264 \_1 [Berlin?] : \$b EMI Classics, \$c [2001]  
 264 \_4 \$c ©2001  
 300 \_ 1 audio disc (82 min., 47 sec.) ; \$c 4 3/4 in.  
 336 performed music \$2 rdacontent  
 337 audio \$2 rdamedia  
 338 audio disc \$2 rdacarrier  
 344 digital \$g stereo \$g surround \$2 rda  
 347 audio file \$b DVD audio \$2 rda  
 500 Title from container.  
 511 0\_ Staatskapelle Dresden ; Rudolf Kempe, conductor.  
 518 \_ \$o Recorded \$d 1971 September \$p Lukaskirche, Dresden.  
 538 DVD-Audio (DVD 10, double-sided); compatible with DVD-Audio and DVD-Video players; contains no video images; cannot be played on a CD player.  
 538 Side A: DVD-Video-compatible Dolby Digital AC3-encoded surround sound and 24-bit linear PCM stereo.  
 538 Side B: DVD-Audio-compatible MLP-encoded 24-bit surround and stereo.  
 500 Program notes in German with English and French translations (15 pages : illustrations ; 14 cm) inserted in container.  
 505 0\_ Eine Alpensinfonie : op. 64 -- Also sprach Zarathustra : op. 30.  
 650 \_0 Symphonic poems.  
 700 1\_ Kempe, Rudolf, \$d 1910-1976, \$e conductor.  
 700 1\_ \$3 1st work \$i Based on (work): \$a Nietzsche, Friedrich Wilhelm, \$d 1844-1900. \$t Also sprach Zarathustra.  
 700 12 \$i Contains (work): \$a Strauss, Richard, \$d 1864-1949. \$t Alpensinfonie.  
 700 12 \$i Contains (work): \$a Strauss, Richard, \$d 1864-1949. \$t Also sprach Zarathustra.  
 710 2\_ Staatskapelle Dresden, \$e instrumentalist.  
 740 02 Alpensinfonie.

**Compilation of works by one person (audio recording, Blu-ray audio)**

LDR/06 j  
LDR/07 m  
LDR/18 i

008/06 t  
008/07-10 2012  
008/11-14 2012  
008/15-17 vau  
008/18-19 mu  
008/24-29 defi  
008/35-37 ita

007/00 s  
007/01 d  
007/03 f  
007/04 s  
007/05 n  
007/06 g  
007/07 n  
007/08 n  
007/09 m  
007/10 m  
007/11 n  
007/12 e  
007/13 e

007/00 s  
007/01 d  
007/03 f  
007/04 z  
007/05 n  
007/06 g  
007/07 n  
007/08 n  
007/09 m  
007/10 m  
007/11 n  
007/12 e  
007/13 e

040 \_ XXX \$b eng \$e rda \$c XXX  
024 7\_ 00053479215925 \$2 gtin-14  
024 1\_ 053479215925  
028 02 DSL-92159 \$b Sono Luminus  
033 10 20110906 \$a 20110907 \$b 4034 \$c H8  
033 00 20120615 \$b 3884 \$c B753  
041 0\_ \$d ita \$e ita \$e eng \$n ita \$g eng  
047 \_ op \$a ct \$a sn  
100 1\_ Scarlatti, Domenico, \$d 1685-1757, \$e composer.  
240 10 Works. \$k Selections  
245 10 Domenico Scarlatti's La Dirindina and Pur nel sonno.  
246 30 Dirindina and Pur nel sonno  
264 \_1 Boyce, Virginia : \$b Sono Luminus, \$c [2012]  
264 \_4 \$c ©2012

300 2 audio discs (66:24 each) ; \$c 4 3/4 in.  
 306 001716 \$a 000722 \$a 001424 \$a 000820 \$a 001917  
 336 performed music \$2 rdacontent  
 337 audio \$2 rdamedia  
 338 audio disc \$2 rdacarrier  
 344 digital \$g stereo \$2 rda \$3 CD  
 344 digital \$g surround \$2 rda \$3 Blu-ray disc  
 347 audio file \$b CD audio \$2 rda \$3 CD  
 347 audio file \$2 rda \$3 Blu-ray disc  
 347 \$b Blu-ray audio \$3 Blu-ray disc  
 500 Intermezzo in 2 parts and secular cantata.  
 546 Sung in Italian.  
 500 Title from disc label.  
 511 0\_ Jamie Barton, mezzo-soprano ; Joseph Gaines, tenor ; Brian Shircliffe, baritone ; Ars Lyrica Houston (on period instruments) ; Matthew Dirst, conductor and harpsichord.  
 518 \$3 Vocal works \$o recorded \$d 2011 September 6-7 \$p Zilkha Hall, Hobby Center, Houston, Texas.  
 518 \$3 Sonatas \$o recorded \$d 2012 June 15 \$p Sono Luminus, Boyce, Virginia.  
 500 Package contains Blu-ray surround sound audio disc and standard audio CD.  
 538 Blu-ray disc contains 7.1 24-bit/96kHz DTS-MA, 5.1 24-bit/192kHz DTS-MA, 2.0 24-bit/192kHz LPCM and is not playable on standard CD player.  
 500 Program notes in English, and libretto with English translation (30 pages : illustrations) inserted in container.  
 505 0\_ La Dirindina. Part I (17:16) -- Sonata in G minor, K. 88 (7:22) -- La Dirindina. Part II (14:24) -- Sonata in G major, K. 91 (8:20) -- Pur nel sonno almen tal'ora (19:17).  
 650 \_0 Operas.  
 650 \_0 Solo cantatas, Secular (High voice)  
 650 \_0 Sonatas (Harpsichord and continuo)  
 650 \_0 Sonatas (Violin and continuo)  
 700 1\_ Barton, Jamie, \$e singer.  
 700 1\_ Gaines, Joseph, \$e singer.  
 700 1\_ Shircliffe, Brian, \$e singer.  
 700 1\_ Dirst, Matthew Charles, \$e conductor, \$e instrumentalist.  
 700 12 \$i Contains (work): \$a Scarlatti, Domenico, \$d 1685-1757. \$t Dirindina.  
 700 12 \$i Contains (work): \$a Scarlatti, Domenico, \$d 1685-1757. \$t Sonatas, \$m harpsichord, continuo, \$n K. 88, \$r G minor.  
 700 12 \$i Contains (work): \$a Scarlatti, Domenico, \$d 1685-1757. \$t Sonatas, \$m violin, continuo, \$n K. 91, \$r G major.  
 700 12 \$i Contains (work): \$a Scarlatti, Domenico, \$d 1685-1757. \$t Pur nel sonno almen tal'ora.  
 710 2\_ Ars Lyrica Houston (Musical group), \$e instrumentalist.  
 740 02 Pur nel sonno.

**Jazz audio recording**

```

LDR/06 j
LDR/07 m
LDR/18 i

008/06 r
008/07-10 2011
008/11-14 1967
008/15-17 nyu
008/18-19 jz
008/35-37 zxx

007/00 s
007/01 d
007/03 f
007/04 s
007/05 n
007/06 g
007/07 n
007/08 n
007/09 m
007/10 m
007/11 n
007/12 e
007/13 u

040 XXX $b eng $e rda $c XXX
024 1_ 828765561426
028 00 82876-55614-2 $b Bluebird/BMG Heritage
028 00 LSP-3782 $b RCA Victor
047 jz $a su
100 1_ Ellington, Duke, $d 1899-1974, $e composer, $e instrumentalist.
245 10 Far East suite / $c Duke Ellington.
264 _1 [New York, New York] : $b Bluebird : $b Legacy, $c [2011]
264 _3 Lexington, KY : $b manufactured by Amazon.com
300 1 audio disc ; $c 4 3/4 in.
336 performed music $2 rdacontent
337 audio $2 rdamedia
338 audio disc $2 rdacarrier
344 digital $g stereo $2 rda
347 audio file $b CD audio $2 rda
490 1_ Bluebird first editions
500 Jazz.
500 Title from disc label.
500 Composed by Duke Ellington and Billy Strayhorn.
511 0_ Duke Ellington, piano ; with his orchestra (Harry Carney,
Russell Procope, Johnny Hodges, Jimmy Hamilton, Paul Gonsalves, reeds ;
Lawrence Brown, Buster Cooper, Chuck Connors, trombones ; Cootie
Williams, William "Cat" Anderson, Mercer Ellington, Herbie Jones,
trumpets ; John Lamb, bass; Rufus Jones, drums).
508 Original producer, Brad McCuen ; reissue producer, Barry
Feldman.
518 $o Recorded $d 1966 December 19-21 $p RCA Victor's Studio A, New
York City.

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500 Tracks 1-9 originally released in 1967 as RCA Victor LSP-3782;  
tracks 10-16 are alternate takes, previously released on Bluebird/BMG  
Heritage 82876-55614-2.  
538 CD-R.  
505 0\_ Tourist point of view -- Bluebird of Delhi : (mynah) -- Isfahan  
-- Depk -- Mount Harissa -- Blue pepper : (Far East of the blues) --  
Agra -- Amad -- Ad lib on Nippon -- Tourist point of view (take 4) --  
Amad (take 7) -- Bluebird of Delhi (take 8) -- Bluebird of Delhi :  
(mynah) (take 9) -- Isfahan (take 2) -- Depk (take 15) -- Mount Harissa  
(take 4).  
650 \_0 Suites (Jazz ensemble)  
650 \_0 Jazz \$y 1961-1970.  
650 \_7 Alternate takes (Sound recordings) \$2 lcgft  
700 1\_ Strayhorn, Billy, \$e composer.  
710 2\_ Duke Ellington Orchestra, \$e instrumentalist.  
830 \_0 Bluebird first editions.

**Separately-published libretto**

```

LDR/06 a
LDR/07 m
LDR/18 i

008/06 s
008/07-10 2013
008/11-14
008/15-17 wiu
008/18-21 af
008/35-37 eng

010 2013001429
040 XXX $b eng $e rda $c XXX
020 9781476874647
020 1476874646
024 1_ 884088861995
100 1_ Miranda, Lin-Manuel, $d 1980- $e lyricist.
240 10 In the Heights (Musical)
245 10 In the Heights : $b the complete book and lyrics of the Broadway
musical / $c music and lyrics by Lin-Manuel Miranda ; book by Quiara
Alegria Hudes ; conceived by Lin-Manuel Miranda.
264 1_ Milwaukee, WI : $b Applause Theatre & Cinema Books, $c 2013.
300 xviii, 156 pages, 8 unnumbered pages of plates : $b color
illustrations ; $c 22 cm.
336 text $2 rdacontent
337 unmediated $2 rdamedia
338 volume $2 rdacarrier
490 1_ The Applause libretto library series
505 0_ Introduction / Jill Furman -- Original Broadway cast and credits
-- Characters and setting -- Musical numbers -- Act 1 -- Act 2 -- About
the authors.
520 "In the Heights is an exciting musical about life in Washington
Heights, a tight-knit community where the coffee from the corner bodega
is light and sweet, the windows are always open, and the breeze carries
the rhythm of three generations of music. During its acclaimed Off-
Broadway and Broadway runs, In the Heights became an audience
phenomenon and a critical success. It's easy to see why: with an
amazing cast, a gripping story, and incredible dancing, In the Heights
is an authentic and exhilarating journey into one of Manhattan's most
vibrant communities. And with its universal themes of family,
community, and self-discovery, In the Heights can be enjoyed by people
of all ages and backgrounds. Among the musical's many accolades are two
Drama Desk Awards, a Grammy Award for Best Musical Show Album, and a
nomination for the 2009 Pulitzer Prize for Drama."--Publisher's
description.
650 _0 Musicals $v Librettos.
700 1_ Hudes, Quiara Alegria, $e librettist.
700 1_ $i Libretto for (work): $a Miranda, Lin-Manuel, $d 1980- $t In
the Heights (Libretto)
830 _0 Applause libretto library series.

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