Cataloging with RDA – Sound Recordings

Kathy Glennan,
Head, Special Resources Cataloging
University of Maryland
October 19, 2012
Multiple standards

- **Content: RDA**
  - Plus LC/PCC Policy Statements
  - Coming by March 2013: MLA best practices
- **Encoding: MARC21**
  - Or Dublin Core, etc.
- **Display: ISBD**
  - Not required, but still generally used at this point (presentation and punctuation guidelines available in RDA Appendix D)
Multiple standards

• RDA is agnostic about many order and display questions
• ISBD helps, but does not address anything outside of bibliographic description
  – Use RDA Appendix E for guidance on presentation of access points
• Lack of correspondence between standards
  – ISBD Area 0 vs. MARC21 33X fields
  – Use of singular vs. plural in some elements
Cataloger’s judgment

• Less guidance in RDA than in AACR2
  – Removal of many case-based rules
  – Fewer LC-PCC Policy Statements than LCRIs
• Core instructions identified, but they only cover the absolute essentials
  – Include other elements as needed
• Not always a definitive answer
Options, etc.

- **Alternatives** *(RDA 2.15.1.5)*
  - Different from previous instruction
- **Optional additions/omissions** *(RDA 1.7.4, 2.8.1.4)*
  - More/less than previous instruction
- **Exceptions** *(RDA 6.14.3.3)*
  - Supersede previous instruction
- **Either/or instructions** *(RDA 2.2.2.4)*
  - Related to the resource or cataloger’s judgment
- **“Agency preparing…” instructions** *(RDA 2.3.6.4)*
Where’s that rule?

• Often similar instructions from AACR2, but not in the same order

• No longer a separate chapter for sound recordings
  – Instructions laid out by element (title, extent, etc.) not by format

• Helpful if you understand FRBR and FRAD structure
RDA Structure

• Table of Contents, Introduction
• Specific instructions
  – Entities and their attributes
    • Manifestation, Item, Work, Expression (Chapters 1-7)
    • Person, Family, Corporate Body (Chapters 8-11)
    • Places (Chapter 16)
  – Relationships (Chapters 17-22, 24-32)
• Appendices, Glossary, Index
Finding an instruction

In

– Quick Search
– Advanced Search; includes:
  • Boolean searching
  • Limiting searches by media type, content type, etc.
– Links from RDA index (RDA tab, near bottom)
– MARC to RDA mapping (Tools tab)
– Links from AACR2 rules (Resources tab) to related RDA instructions
Example from RDA Toolkit – AACR2

6.1F2. **RDA** If the members of a group, ensemble, company, etc., are named in the chief source of information as well as the name of the group, etc., give them in the note area (see 6.7B6 **AACR2**) if they are considered important. Otherwise omit them.

Quartet in F major [GMD] / Ravel

*Note:* Budapest String Quartet (J. Roisman and A. Schneider, violins; B. Kroyt, viola; M. Schneider, cello)

6.1F3. **RDA** Add a word or short phrase to the statement of responsibility if the relationship between the title and the person(s) or body (bodies) named in the statement is not clear.

Born to run [GMD] / [written and performed by] Bruce Springsteen
Example – Searching RDA Toolkit

• Find the RDA instruction for recording duration using:
  – Quick search
  – AACR2
  – RDA Index
  – MARC to RDA mapping
Option 1: Quick search

RDA: B.5.3 Duration
Use abbreviations prescribed in B.7 for terms used for duration (see 7.22).

RDA: 7.22.1 Basic Instructions on Recording Duration

RDA: 7.22 Duration

RDA: 7.22.1.5 Duration of Individual Parts
When preparing a comprehensive description for a resource consisting of more than one component, record the duration of each component.

RDA: 7.22.1.2 Sources of Information
Take information on duration from any source.

RDA: 7.22.1.1 Scope
Duration is the playing time, running time, etc., of the content of a resource.

RDA: 7.22.1.6 Resource Containing Both Sound and/or Moving Images and Text, Still Images, Etc.
If the resource contains sound and/or moving images as well as text, still images, etc., record the duration of the sound and/or moving images as duration.
Option 2: AACR2 hotlink

6.7B10. Physical description. **RDA** Make notes on important physical details that are not included in the physical description area, especially if these affect the use of the item. Do not give any physical details that are standard to the item being described (e.g., assume that all analog discs are electrically recorded, laterally cut, and designed for playing from the outside inward).

RDA: 3.22.5.3 Details of Dimensions of Item
Make notes providing additional information on dimensions of the specific item being described not recorded formally as part of the dimensions element if they are...

RDA: 7.22.1.5 Duration of Individual Parts
When preparing a comprehensive description for a resource consisting of more than one component, record the duration of each component.
Option 3: RDA Index

Dubbed motion pictures See Language of the content RDA
Dublin Core, relation to RDA, 0.2 RDA
Duchesses See Titles of nobility RDA
Duets, preferred titles, 6.14.2.6 RDA
Dukes See Titles of nobility RDA
Duplicate See Generation of reproduction: RDA motion picture film RDA
Duplicated paging, 3.4.5.12 RDA, 3.22.2.7 RDA
Duration [playing time], 7.22 RDA, B.5.3 RDA
Dutch language
  capitalization, A.38 RDA
  initial articles, C.2 RDA
  surnames with prefixes, A.38.2 RDA, F.11.3 RDA
Option 4: MARC mapping

<table>
<thead>
<tr>
<th>MARC</th>
<th>RDA</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>500</td>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>7.16</td>
<td>Supplementary Content</td>
</tr>
<tr>
<td></td>
<td>7.17</td>
<td>Colour Content</td>
</tr>
<tr>
<td></td>
<td>7.19</td>
<td>Aspect Ratio</td>
</tr>
<tr>
<td></td>
<td>7.20</td>
<td>Format of Notated Music</td>
</tr>
<tr>
<td></td>
<td>7.21</td>
<td>Medium of Performance of Musical Content</td>
</tr>
<tr>
<td></td>
<td>7.22</td>
<td>Duration</td>
</tr>
<tr>
<td></td>
<td>7.27</td>
<td>Other Details of Cartographic Content</td>
</tr>
<tr>
<td></td>
<td>25.1</td>
<td>Related Work</td>
</tr>
</tbody>
</table>
7.22 Duration

7.22.1 Basic Instructions on Recording Duration

7.22.1.1 Scope

*Duration* is the playing time, running time, etc., of the content of a resource.

Duration also includes performance time for a resource containing notated music or notated movement (see 7.22.1.4 RDA).

7.22.1.2 Sources of Information

Take information on duration from any source.

7.22.1.3 Playing Time, Running Time, Etc.

If the resource has a playing time, running time, etc., record the time as follows, abbreviating terms for units of time as instructed in appendix B (B.5.3 RDA):
Scattered instructions

- Concepts in Chapter 0 apply throughout
  - Language and script, numerals, etc.
- Don’t forget to consult General Guidelines chapters (1, 5, 8, 18, 24)
- Some chapters have general instructions followed by specific instructions, like Chapter 6
- Some instructions about carrier (Chapter 3) are tied to instructions about content (Chapter 7)
# New terminology

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author, Composer, etc.</td>
<td>Creator</td>
</tr>
<tr>
<td>Heading</td>
<td>Authorized access point (AAP)</td>
</tr>
<tr>
<td>Added entry</td>
<td>Authorized access point (AAP)</td>
</tr>
<tr>
<td>Author/title tracing</td>
<td>Authorized access point (AAP)</td>
</tr>
<tr>
<td>Main entry</td>
<td>AAP for Creator (if applicable) + preferred title</td>
</tr>
<tr>
<td>Uniform title</td>
<td>Preferred title (+ other information to differentiate)</td>
</tr>
<tr>
<td></td>
<td>Conventional collective title</td>
</tr>
<tr>
<td>See reference</td>
<td>Variant access point</td>
</tr>
<tr>
<td>Sound disc</td>
<td>Audio disc</td>
</tr>
</tbody>
</table>
Basis for identifying the resource

• Type of description *(RDA 1.5)*
  – Comprehensive *(describes the resource as a whole)*
  – Analytical *(describes a part of a larger resource)*
  – Hierarchical *(combination of the two above)*

• Mode of issuance *(RDA 1.1.3)*
  – Single unit
  – Multipart monograph

• Number of parts *(RDA 2.1.2)*
  – More than one part – if so, simultaneously issued?
Preferred source for recordings
(RDA 2.2.2.4)

• 1st choice: Label
  – Even if there’s a collective title elsewhere
  – But the information on the label needs to represent the resource as a whole
  – For multi-disc set, can use labels collectively

• 2nd choice: embedded textual metadata

• 3rd choice: elsewhere in the resource
  – Container spine, insert, etc.
Transcribe vs. Record

• Transcribe: Take what you see
  – Punctuation, symbols, numerals, abbreviations, etc.
  – No interpolation of [sic] or [i.e.]
  – Some options, like capitalization and transliteration
  – See guidelines in LC-PCC PS 1.7.1 (23 pages!)

• Record: Take data and manipulate it if necessary

Example: copyright MCMXC
recorded as: ©1990
Punctuation

• Transcribed, but:
  – Add punctuation for clarity; may add diacritics
  – Omit if it only serves to separate elements
  – Close up spaces in initials and acronyms
• No ISBD punctuation substitutions
• Square brackets used when information not taken from somewhere in the resource
  – Also when replacing symbols you can’t reproduce
Example

245 10 Symphony no. 2 in C minor: "Resurrection"
Abbreviations

- Rarely used, unless transcribed from resource
- Still allowed for:
  - Units of measurement
  - Voice ranges (SATB, etc.)
  - Thematic index numbers
  - “op.” and “no.” when naming musical works
- No longer considered abbreviations:
  - stereo, mono
  - cm
Use found capitalization?

• Up to your local policy & cataloger’s judgment

• LC-PCC practice: (RDA 1.7.1, 1st alternative)
  For capitalization of transcribed elements, catalogers are encouraged (but not required) to follow Appendix A [Capitalization]; it is permitted to “take what you see” on the resource
Example

245 14 The Music of CARS LAND ... 

-- or --

245 14 The music of Cars Land ...
Exercise #1 – Capitalization?

- **Option 1:** 245 10 1712 OVERTURE & Other Musical Assaults / © P.D.Q. BACH.

- **Option 2:** 245 10 1712 overture & other musical assaults / © P.D.Q. Bach.
Creating a description
Title (RDA 2.3)

- Transcribe from preferred source (1st choice)
- Core
  - Title proper
- Capitalization either as in Appendix A or as found on resource
- Parallel title can come from anywhere in resource

245 10 Tales from the Jordan Valley Jail ...
Statement of Responsibility
(RDA 2.4)

- Transcribe from same source as title proper (1st choice)
- Core
  - Statement of responsibility relating to title proper
- For a person or body who has created or helped realize the intellectual or artistic content
  - Otherwise include in a note
    245 ... / ≠c Gary McAuley.
What happened to the GMD?

- RDA does not support use of the general material designation
- Replaced by three elements, used for all resources
  - Content type: MARC 336 (RDA 6.9)
  - Media type: MARC 337 (RDA 3.2)
  - Carrier type: MARC 338 (RDA 3.3)
Example

245 ... ¶h [sound recording] ... becomes:

336 performed music ¶2 rdaccontent
337 audio ¶2 rdamedia
338 audio disc ¶2 rdacarrier

(alternative values for spoken word, audio cassette, etc. available)
Edition statement (RDA 2.5)

- Transcribe from same source as title proper (1st choice)

- Core
  - Designation of edition
  - Designation of a named revision of an edition

- Do not abbreviate; do not convert numerals

  Limited edition.

*Not*: Limited ed.
Place of publication (RDA 2.8.2)

• Transcribe from same source as publisher’s name (1st choice)
  – Option to supply a larger jurisdiction for clarity
• Core
  – 1st place of publication
• Do not abbreviate states
• Can supply in square brackets; otherwise use:
  [Place of publication not identified]
Publisher (RDA 2.8.4)

• Transcribe from same source as title proper (1st choice)
• Core
  – 1st publisher
• Do not abbreviate or shorten publisher name
• Prefer record label or trade name
• Can supply in square brackets; otherwise use:
  [Publisher not identified]
More than one publisher?

• If including more than one publisher, record in order indicated by sequence, layout or typography

264 #1 ... : ♫ Manuscript : ♫ Libra Records ...
Date of publication (RDA 2.8.6)

- Record from same source as title proper (1st choice)
  - Not the same as the copyright date
- Core
- Can supply single date, range of dates, estimated date(s) in square brackets
- If no date can be determined use:
  [Date of publication not identified]
Copyright date (RDA 2.11)

• Record from any source
  – Includes © and ℗ dates

• Only core if other dates not identified
  – Recommended for recordings

• Record the latest copyright date
  But ℗ date preferred over © for recordings

• Use symbol or spell out word
  – Don’t use “c” or “p” as in AACR2
MARC 264

Production, Publication, Distribution, Manufacture, and Copyright Notice (R)

- Used in BIBCO RDA records instead of 260
- 2nd indicator values reflect type of statement:
  - 0 - Production [i.e., unpublished]
  - 1 - Publication
  - 2 - Distribution
  - 3 - Manufacture
  - 4 - Copyright notice date
Publication Statement Example

• Place of publication:
  – Guess: United States

• Publisher:
  – Sunwest

• Date of publication:
  – Not found, supplied based on copyright (not ©) date

264 #1 [United States?] : ℗b Sunwest, ℗c [1995]
What if you don’t supply publication elements?

In this case, you would end up with:

264 #1 [Place of publication not identified] : ǂb Sunwest, ǂc [date of publication not identified]

264 #2 [Place of distribution not identified], ǂc [date of distribution not identified]

264 #3 [Place of manufacture not identified]

264 #4 ǂc ©1995.
Extent (RDA 3.4)

- Record based on the resource, with additional information from any source
- Core
  - If the resource is complete or the total extent is known
- Terms taken from a closed list (RDA 3.3.1.3)
  audio disc not sound disc
- Can use a term in common use (RDA 3.4.1.5.c)
  compact disc
Other carrier characteristics

• Dimensions – not core
  (RDA 3.5.1.3, MARC 300ǂc)
  – Option to use inches instead of centimeters
  – Likely to remain American practice for discs

• Sound characteristic – not core
  (RDA 3.16, MARC 300ǂb – or new MARC field 344)
  – Includes type of recording, configuration of playback channels, etc.
MARC 344 – Sound Characteristics

- Subfields include:
  - ǂa - Type of recording (R)
  - ǂb - Recording medium (R)
  - ǂc - Playing speed (R)
  - ǂg - Configuration of playback channels (R)
  - ǂh - Special playback characteristics (R)

Example: digital ǂb optical ǂg surround ǂh Dolby digital 5.1 ǂ2 rda
Digital file characteristics

• File type – not core  
  (RDA 3.19.2, new MARC field 347)  
  – General type of data encoded  
  audio file

• Encoding format – not core  
  (RDA 3.19.3, MARC 300 ‡b – or new MARC field 347)  
  – For audio compact discs, record:  
  CD audio
MARC 347–
Digital File Characteristics

• Subfields include:
  þa - File type (R) (RDA 3.19.2.3)
  þb - Encoding format (R) (RDA 3.19.3.3)

Example: þa audio file þb CD audio
         þb SACD þ2 rda
Putting the Extent together

300: 1 audio disc ; ǂc 4 3/4 in.
344: digital ǂb optical ǂ2 rda
347: audio file ǂb CD audio ǂ2 rda

-- Alternatives --

300 ǂa could be:
   1 compact disc

If 344, 347 not used, 300 could be:
   1 audio disc : ǂb CD audio ; ǂc 4 3/4 in.
Series statement (RDA 2.12)

• Record from series title page (1st choice)
• Core
  – Title proper of series; numbering within series; title proper of subseries; numbering within subseries
• No abbreviations; few substitutions
  – Use roman numerals if present on source
  – Substitute numerals for numbers expressed as words (RDA 1.8.3)
Identifier for the manifestation (RDA 2.15)

• Record from any source
• Core
• Could appear in MARC 024, 028, or 500
• If straightforward, use MARC to generate RDA-compatible note (trade name/agency then number)

Sunwest: SW102
UPC: 093228062929
Duration (RDA 7.22)

• Playing time for the resource
  – Or for the component parts as applicable
• Record the time as stated
  – Use abbreviations for time as appropriate (see Appendix B)
• Can appear in MARC 300, 500 or 505

500 Durations: 36:00; 34:00; 7:29; 36:00; 35:00; 4:49.
Date of capture, Place of capture  
(RDA 7.11)

• Encode in MARC in separate 518 subfields  
  – Place of Capture: 518 ǂp  
  – Date of Capture: 518 ǂd

• No introductory phrase in RDA  
  – But MARC has ǂo – Other event information

• Date of capture recorded in set order:  
  – Year, month, day, and time, as applicable
Example

Recordings: Berlin, Philharmonie, 8/1977 (Psalms);
Washington, D.C., Kennedy Center, 12/1977 (Songfest)
Production: Günther Breest
Recording Supervision: Hans Weber
Balance Engineer: Klaus Scheibe
© 1978 Polydor International GmbH, Hamburg

518 ## ǂ3 1st work: ǂd 1977 December
  ǂp Kennedy Center, Washington D.C.
518 ## ǂ3 2nd work: ǂd 1977 August
  ǂp Philharmonie, Berlin.
Other notes

• Source of title note (RDA 2.20.2.3, MARC 500)
  – For recordings, even if taken from preferred source
    Title from disc label.

• Nature of the content (RDA 7.2.1.3, MARC 500)
  Popular music.

• Performers, narrators, and/or presenters (RDA 7.23.1.3, MARC 511)
  Gary McAuley, vocals, with other instrumentalists.
Missing?

- No provision for “Compact disc” note
- Contents note
  - RDA conceptualizes the contents note as a “structured description of the related work” *(RDA 25.1.1.3, MARC 505)*
  - Little guidance about format, structure
    - Rely on ISBD
The “complete” record

<table>
<thead>
<tr>
<th>007</th>
<th>s  b  d  f  e  s  n  g  h  n  i  m  e  n  d</th>
</tr>
</thead>
<tbody>
<tr>
<td>040</td>
<td>+c  e  rda</td>
</tr>
<tr>
<td>028</td>
<td>02 SW102 +b Sunwest</td>
</tr>
<tr>
<td>100</td>
<td>1 McAuley, Gary, +e composer.</td>
</tr>
<tr>
<td>240</td>
<td>1 0 Songs. +k Selections</td>
</tr>
<tr>
<td>245</td>
<td>0 Tales from the Jordan Valley Jail +c Gary McAuley.</td>
</tr>
<tr>
<td>264</td>
<td>1 [United States?] : +b Sunwest, +c [1995]</td>
</tr>
<tr>
<td>300</td>
<td>0 1 audio disc ; +c 4 3/4 in.</td>
</tr>
<tr>
<td>336</td>
<td>performed music +b prm +2 rdacontent</td>
</tr>
<tr>
<td>337</td>
<td>audio +b s +2 rdamedia</td>
</tr>
<tr>
<td>338</td>
<td>audio disc +b sd +2 rdacarrier</td>
</tr>
<tr>
<td>344</td>
<td>digital +b optical +2 rda</td>
</tr>
<tr>
<td>347</td>
<td>audio file +b CD audio +2 rda</td>
</tr>
<tr>
<td>500</td>
<td>Title from disc label.</td>
</tr>
<tr>
<td>550</td>
<td>Popular music.</td>
</tr>
<tr>
<td>511</td>
<td>Gary McAuley, vocals, with other instrumentalists.</td>
</tr>
<tr>
<td>505</td>
<td>Jordan Valley Jail -- Gonna bust out tonight -- Yukon Jack -- Cheap and superficial -- Video Joe stereo -- Oh! Katrina -- Daddy's little rich brat -- I got good luv'n -- Donna the donut shoppe queen -- Perry's pork ribs and chicken.</td>
</tr>
</tbody>
</table>
Exercise #2: basic description

- Create at least the following fields (see handouts for details)
  - 245
  - 264
  - 300
  - 336, 337, 338
  - 344
  - 347
Harmony Dem Answers

245 00 ... before we forget the words.
264 #1 St. Thomas, VI :≠b Dem Music Ltd.,
≠c [2003]
264 #2 [St. Thomas, VI] :≠b Island SoundWorks
264 #4 ®2003.
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 ≠b optical ≠2 rda
347 audio file ≠b CD audio ≠2 rda
500 Title from disc label.
511 0# Harmony Dem.
BREAK!!
Personal names

• Two steps
  – Recording attributes *(RDA 9.2-9.18)*
    • Based on FRBR and FRAD
  – Constructing authorized access point *(RDA 9.19)*

• Recording data to uniquely identify a person
  – Not just creating an authorized heading
  – Some recorded elements may not be in the authorized access point
Differences from AACR2

• Will record terms like “Jr.” as part of the preferred name

• No abbreviations in authorized access point dates:
  - b. 1969 becomes 1969–
  - d. 1787 becomes –1787
  - ca. becomes approximately
  - fl. becomes active
New MARC fields for Authority Data – Personal Names

• 046 - Special Coded Dates (R) (RDA 9.3)
  – ǂf Birth date; ǂg Death date

• 368 - Other Attributes of Person or Corporate Body (R) (RDA 9.4, 9.6) **Not yet implemented**
  – ǂc Other designation, *e.g.* Saint, Spirit
  – ǂd Titles, *e.g.* Princess, Pope
  – ǂs Start period; ǂt End period
New MARC fields for Authority Data – Personal Names

• 370 - Associated Place (R) *(RDA 9.8-9.11)*
  – ǂa Place of birth; ǂb Place of death;
  ǂc Associated country; ǂe Place of residence;
  ǂs Start period; ǂt End period

• 371 - Address (R) *(RDA 9.12)*
  – Only if publicly available
  – Includes subfields for physical addresses;
    ǂm for e-mail address; ǂs and ǂt for dates
New MARC fields for Authority Data – Personal Names

• 372 - Field of Activity (R) (RDA 9.15)
  – Area of expertise, not occupation, e.g., Jazz
  – Includes subfields ǂs and ǂt for dates of activity

• 373 - Associated Group (R) (RDA 9.13)
  – A group with which a person is or has been affiliated, such as a performing group
  – Includes subfields ǂs and ǂt for dates of affiliation
New MARC fields for Authority Data – Personal Names

• **374 - Occupation (R)** (RDA 9.16)
  - Generally, a profession, e.g., Composer
  - Includes subfields ǂs and ǂt for applicable dates

• **375 - Gender (R)** (RDA 9.7)
  - Recorded for identification purposes
  - Includes subfields ǂs and ǂt for applicable dates
  - If indexed with other new fields, could find
    • France + composers + female
New MARC fields for Authority Data – Personal Names

- **377 - Associated Language (R)** *(RDA 9.14)*
  - Language used in works the person creates or contributes to
  - Generally record MARC language code

- **378 - Fuller Form of Personal Name (NR)** *(RDA 9.5)*
  - Does not include surname
  - Could be used to break conflicts in authorized access points in the future
<table>
<thead>
<tr>
<th>010</th>
<th>nb2012003547</th>
</tr>
</thead>
<tbody>
<tr>
<td>040</td>
<td>Uk ‡b eng ‡c Uk ‡e rda</td>
</tr>
<tr>
<td>100</td>
<td>Davies, Howard ‡c (Salvation Army Officer)</td>
</tr>
<tr>
<td>370</td>
<td>‡c Australia ‡c N.Z. ‡e Melbourne, Vic.</td>
</tr>
<tr>
<td>372</td>
<td>Ministry ‡a Trombone playing ‡a Composing</td>
</tr>
<tr>
<td>373</td>
<td>Salvation Army</td>
</tr>
<tr>
<td>374</td>
<td>Salvation Army officer ‡t 2005</td>
</tr>
<tr>
<td>374</td>
<td>Composer</td>
</tr>
<tr>
<td>375</td>
<td>male</td>
</tr>
<tr>
<td>377</td>
<td>eng</td>
</tr>
</tbody>
</table>

- **Place of residence**: Australia
- **Associated country**: N.Z.
- **End period**: Melbourne, Vic.
Example

046  f  17820129
046  g  [18710512, 18710513]  ±2  edtf
053  0  ML410.A82  c  Biography
100  1  Auber, D. F. E.  q  (Daniel François Esprit),  d  1782-1871
370  Caen, France  b  Paris, France  c  France
372  Music  ±2  lcsh
374  Composer
375  male
377  fre
378  q  Daniel François Esprit
Corporate Bodies

• Similar structure in instructions as with personal names
  – Record attributes (RDA 11.2-11.12)
  – Determine which of those attributes to use in creating an authorized access point (RDA 11.13)
Differences from AACR2

• Dept. no longer abbreviated
  – Unless the body abbreviates it
• Some significant changes for conferences
  – Not addressed in this presentation
  – Further information:
    • RDA NACO training Module 6.a
      (linked from Catalogers Learning Workshop website)
    • LC-PCC PS for 11.13.1.8
New MARC fields for Authority Data – Corporate Names

• 046 - Special Coded Dates (R) (RDA 11.4)
  – Includes ǂs Start period and ǂt End period

• 368 - Other Attributes of Person or Corporate Body (R) (RDA 11.7)
  – ǂa Type of corporate body; ǂb Type of jurisdiction; ǂc Other designation, ǂs and ǂt for applicable dates
New MARC fields for Authority Data – Corporate Names

- 370 - Associated Place (R) (RDA 11.3)
  - ‡c Associated country; ‡e Place of headquarters;
    ‡s and ‡t for applicable dates

- 371 - Address (R) (RDA 11.9)

- 372 - Field of Activity (R) (RDA 11.10)
  - Business, area of competence or responsibility
  - Includes ‡s and ‡t for applicable dates
New MARC fields for Authority Data – Corporate Names

• 373 - Associated Group (R) (RDA 11.5)
  – Institution commonly associated with the body
  – Includes ǂs and ǂt for applicable dates

• 377 - Associated Language (R) (RDA 11.8)
  – Language used by the body in its publications
Example

Starting date

Ending date

Headquarters

Associated country

010   no2012122033
040   WaU $b$ eng $e$ rda $c$ WaU $d$ WaU
046   $s$ 1981 $t$ 1981
110   2 West End (Musical group : London, England)
368   Musical group
370   $c$ Great Britain $e$ London, England
372   Popular music $a$ Underground dance music $a$ Electronica (Music) $2$ Lcsh
377   eng
500   1 $i$ Group member: $a$ Tennant, Neil, $d$ 1954- $w$ r
500   1 $i$ Group member: $a$ Lowe, Chris, $d$ 1959- $w$ r
510   2 Pet Shop Boys $w$ b
Identifying works & expressions

• Two steps
  – Record attributes (RDA 6.2-6.26)
  – Determine which attributes to use in the authorized access point (RDA 6.27-6.31)

• “Work(s)” in RDA refers to both
  – Individual works
  – Compilations
Identifying works & expressions

• Also known as “naming” a work (or expression)

• Authorized access points comprise
  – Preferred name of the creator (if applicable)
  – Preferred title of work
  – Additional elements to differentiate among other works/expressions

• Variant access points possible
Differences from AACR2

• No equivalent to AACR2’s “works of mixed responsibility”
• No more rule of three
  – Medium of performance in access point can contain more than three elements
• Use “cello” not “violoncello”
• Spell out “acc.” “arr.” and “unacc.”
• Fewer restrictions on recording key
Librettos/Operas

• Under RDA, librettos and operas are considered separate works
  – Each are named by their own creator

Brecht, Bertolt, 1898–1956.
  Dreigroschenoper.

Not

Weill, Kurt, 1900–1950.
  Dreigroschenoper. Libretto.
New MARC fields for Authority Data – Works & Expressions

• 046 - Special Coded Dates (R) (RDA 6.4, 6.10)
  ▪ Work/Expression
    – ǂk Beginning or single date created;
    – ǂl Ending date created

• 336 - Content Type (R) (RDA 6.9)
  ▪ Expression: Currently not encoded in NARs
    – Form of communication and human sense used
      • Example: Spoken word
New MARC fields for Authority Data – Works & Expressions

- **377 - Associated Language (R) (RDA 6.11)**
  - *Expression*
    - Language in which a work is expressed

- **380 - Form of Work (R) (RDA 6.3)**
  - *Work*
    - Class or genre; no controlled vocabulary in RDA
      - Example: Cantata
New MARC fields for Authority Data – Works & Expressions

• 381 - Other Distinguishing Characteristics of Work or Expression (R) (RDA 6.6, 6.12, 6.18)
  ▪ Work/Expression
    – Catch-all for attributes that don’t fit anywhere else
      • Example: Arranged
New MARC fields for Authority Data – Works & Expressions

• 382 - Medium of Performance (R) *(RDA 6.15)*
  - Work *(Not defined in RDA for expressions)*
  - Can provide details about soloists (ǂb), doubling instruments (ǂd), number of performers (ǂn and ǂs), etc.

  382 0# ǂa trumpet ǂn 2 ǂa trombone ǂn 2 ǂs 4

  *A work for two trumpets and two trombones.*
New MARC fields for Authority Data – Works & Expressions

• 383 - Numeric Designation of Musical Work (R) (RDA 6.16)
  - Work (Not defined in RDA for expressions)
    – Serial (ǂa), opus (ǂb), and/or thematic index number (ǂc)

• 384 - Key (NR) (RDA 6.17)
  - Work (Not defined in RDA for expressions)
Example

<table>
<thead>
<tr>
<th>Field</th>
<th>Value</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>010</td>
<td>n 91103139</td>
<td>Date of composition</td>
</tr>
<tr>
<td>040</td>
<td>DLC †b eng †e rda †c DLC †d UPB</td>
<td>Form</td>
</tr>
<tr>
<td>046</td>
<td>†k 1989</td>
<td></td>
</tr>
<tr>
<td>100 1</td>
<td>Schickele, Peter. †t Three girls, three women</td>
<td>Medium of performance</td>
</tr>
<tr>
<td>380</td>
<td>Songs</td>
<td></td>
</tr>
<tr>
<td>382</td>
<td>male voice †a piano †a orchestra</td>
<td></td>
</tr>
<tr>
<td>400 1</td>
<td>Schickele, Peter. †t 3 girls, 3 women</td>
<td></td>
</tr>
</tbody>
</table>
Example

100 1  Dalton, Sydney C.  #t  Songs,  #n  op. 11.  #p  At dusk
380  Songs  #2  lcsh
382  voice  #a  piano  #s  2
383  bop.  op. 11,  no. 1
384  0  D♭ major
400 1  Dalton, Sydney C.  #t  At dusk
Exercise #3: Matching

<table>
<thead>
<tr>
<th>Content</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>___ Bossa nova music</td>
<td>372 – Field of activity</td>
</tr>
<tr>
<td>___ Oud player</td>
<td>374 – Occupation</td>
</tr>
<tr>
<td>___ (founded) 1982</td>
<td>046 – Dates</td>
</tr>
<tr>
<td>___ C# minor</td>
<td>384 – Key</td>
</tr>
<tr>
<td>___ Piano work</td>
<td>380 – Form</td>
</tr>
<tr>
<td>___ Piano</td>
<td>382 – Medium of performance</td>
</tr>
</tbody>
</table>
Who is considered a creator?

- Responsible for the intellectual or artistic content of a work
- Can include corporate bodies
  - Categories in *RDA 19.2*
- New with RDA
  - Fictitious characters
  - Families
Performer as creator?

- RDA 19.2.1.1.1
  - Corporate bodies are considered to be creators when they are responsible for originating, issuing, or causing to be issued, works that fall into one or more of the following categories: …
  
d) works that result from the collective activity of a performing group as a whole where the responsibility of the group goes beyond that of mere performance, execution, etc.
Fictitious character

- Treated as a person entity
  - In RDA, P.D.Q. Bach and Peter Schickele are separate entities
  - In AACR2, all P.D.Q. Bach works were entered under Schickele
Example

046  #f [17420331,17420401]  #g 18070505  #2 edtf
100 1  Bach, P. D. Q.,  #d 1742-1807
370  Leipzig, Germany
374  Composer
375  male
400 0  P.D.Q. Bach,  #d 1742-1807
500 1  #i Real identity:  #a Schickele, Peter  #w r
Compilations: Works by one composer

• Name by the composer & the preferred title (plus other elements to differentiate)
• Preferred title will contain some sort of collective title
  – By broad medium, such as keyboard music
  – By specific medium, such as piano music
  – By type, such as quartets
  – or just “Works”
Compilations:
Works by one composer

• Provide a list of all of the compositions contained in the resource
  – Title? Contents note?
  – Must provide an authorized access point for the 1st or predominant work – more if possible

• Ideally, access points for all works
• Record performers in 7XX fields
Compilations: Works by different persons

- **Do not**
  - Name compilation by primary performer
  - Name compilation by predominant composer
  - Name compilation by the 1st work
- **Instead**
  - Name compilation by the title
  - Ensure all works appear somewhere in the record
  - Provide separate access points for performer(s) and works contained on the disc
Examples

Songs written & performed by group – named by group

Works by many composers – named by title
Exercise #4: Name that work

Answers:

• Lehrer, Tom, 1928- Songs. Selections
• Christmastime is here.
• Doyle, Patrick, 1953- Henry V.
• Beethoven, Ludwig van, 1770-1827. Symphonies. Selections
  -- or access points for each of the symphonies
• Reflections.
• Brubeck, Dave. Dave Brubeck.
Access points for expressions

• How specific are these supposed to be?
  Content type + Date + Language + other term?
• What order do they go in? Are all of them used, even if no conflict currently exists?
  Im Haine. ǂl Italian. ǂf 1993. ǂh Performed music.
  Or
  Im Haine. ǂh Performed music. ǂf 1993. ǂl Italian.
Relationships

• RDA emphasizes the importance of conveying relationship information
  – Between various FRBR entities
  – Using specific relationship designators
  – Used in both bibliographic and authority records
• But, not core
Entity relationships

• Between
  – Resources and associated persons, families, and corporate bodies
    (RDA Chapters 18-22, Appendix I)
  – Works, expressions, manifestations, and items
    (RDA Chapters 24-28, Appendix J)
  – Persons, families, corporate bodies
    (RDA Chapters 29-32, Appendix K)
Expressing relationships – Authorized access point

• With relationship designator(s)
  (MARC bibliographic 1XX, 7XX)
  – Rorem, Ned, ≡d 1923-, ≡e composer.
  – Giulini, Carlo Maria, ≡e conductor.
  – Grand Floridian Society Orchestra,
    ≡e arranger of music, ≡e performer.

• With expression designation (MARC 7XX)
  – Haydn, Joseph, ≡d 1732–1809.
    ≡t Schöpfung. ≡l English.
Relationship designator terms vs. Relator codes

- RDA Appendix I term (1XX/7XX ™e)
  \textit{Example:} arranger of music

- MARC Code list for relators (1XX/7XX ™4)
  \textit{Example:} arr

- General preference to use the relationship designators instead of the codes

- But the relator codes may be used if the Appendix J terms are not "appropriate or sufficiently specific"
Expressing relationships – Structured description

• Contents note (MARC 505)
  Songs of love and war / Paul Moravec --
  To the one of fictive music / Robert Convery -- From an unknown past / Ned Rorem -- Fern Hill / John Corigliano.

• Other structured note (MARC 500, or 76X-78X)
Expressing relationships – Unstructured description

• Other note-like descriptions (MARC 500)
  – Issued also as Super Audio CD.
  – Program notes by Peter Avis in English with French and German translations (11 pages) inserted in container.
Expressing relationships – Authority records (MARC 5XX)

• Different identities for persons
  - 500 #1 †i Real identity: †a Schickele, Peter †w r

• Preceding/succeeding corporate bodies

• Other relationships
  - 500 1# †i Group member: †a Godoy, Amilson †w r
  - 500 1# †i Libretto for (work): †a Verdi, Giuseppe, †d 1813-1901. †t Aïda †w r
Final exercises

• #5-8 – see handout
• Pick up complete record samples on your way out
  – Answers (of sorts) in those complete records.
Questions?

• Contact me: kglennan@umd.edu