

# Hit the Ground Running!

## RDA Training for Music Catalogers

February 27, 2013

### Identifying and Recording Relationships

For the resources on the following pages, what are the relationships within each resource, and between the resource and other resources? How would you express the relationships: authorized access point, structured description, and/or unstructured description? How is this done in MARC? In answering these questions, you may wish to consider the use of various relationship designators listed below:

*Selected Relationship designators for creators (Appendix I)*

**composer**

**librettist**

*Selected Relationship designators for contributors (Appendix I)*

**editor**

**performer**

**conductor**

**instrumentalist**

**singer**

*Relationship designators for derivative work relationships (Appendix J)*

**based on (work)** A work used as the source for a derivative work

**adaptation of (work)** A work that has been modified for a purpose, use, or medium other than that for which it was originally intended

**libretto based on (work)** A work used as the basis for the text of an opera or other work for the musical stage, or an oratorio

**musical variations based on (work)** A musical work from which melodic, thematic, or harmonic material is taken to form a discrete theme, which is repeated one or more times with subsequent modifications

*Relationship designators for derivative expression relationships (Appendix J)*

**musical arrangement of** An expression of a work that has been rewritten for a medium of performance different from that for which the work was originally intended.

*Relationship designators for equivalent manifestation relationships (Appendix J)*

**reprint of (manifestation)** A printed manifestation that is used as the basis for a reissue with the same content as the resource being described

1.

Compact disc label:

AMERICAN MASTERWORKS

1-3 Copland: Duo for flute and piano

4-8 Barber: Mélodies passagères, op. 27

9 Barber: Canzone, op. 38

10 Harris: Lyric study for flute and piano

11-13 Beaser: Variations for flute and piano

PAULA ROBISON, FLUTE

WITH TIMOTHY HESTER, PIANO

On container:

Paula Robison plays American Masterworks

Additional information: Mélodies passagères, arranged for flute and piano, was originally a set of five songs for voice and piano.

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This is a compilation of 5 works by 4 different creators: Copland, Barber, Harris, Beaser.

To express parts of the whole:

Structured description in contents note, placed in 505.

Analytical AAPs for all 5 works, each placed in 700 12.

The 2nd work is an arrangement (derivative expression). Include “So arranged” in AAP. Provide an unstructured description in 500 note: “2<sup>nd</sup> work originally a set of five songs for voice and piano.”

Robison (flute) as contributor: AAP placed in 700 (not 100, because Robison is not a creator).

Indicate relationship using term from Appendix I (either performer or instrumentalist), placed in \$e.

Hester (piano) as contributor: AAP placed in 700. Indicate relationship using term from Appendix I (either performer or instrumentalist), placed in \$e.

2.

Score title page:

Michael Nyman  
THE MAN WHO MISTOOK  
HIS WIFE FOR A HAT

chamber opera

Libretto by Oliver Sacks, Christopher Rawlence and Michael Morris  
after The Man Who Mistook His Wife For A Hat by Oliver Sacks

Full Score

Original title of the book that the opera is based on: The man who mistook his wife for a hat  
and other clinical tales.

\*\*\*\*\*

Nyman as creator: express using AAP for Nyman, placed in 100, followed by the term composer  
from Appendix I, placed in \$e.

Additional creators:

Librettists Sacks, Rawlence, and Morris. AAP placed in 700 for each. Indicate relationship using  
term librettist from Appendix I, placed in \$e.

The opera is a derivative new work. Express using AAP for the original work, coded 700 1# for a  
related work, preceded by a term from Appendix J, placed in \$i:

700 1# \$i Libretto based on (work): \$a Sacks, Oliver W. \$t Man who mistook his wife for a hat  
and other clinical tales.

3.

Score title page:

Claude Debussy  
Pelléas et Mélisande  
in Full Score

Dover Publications, Inc., New York

Verso of title page:

This Dover edition, first published in 1985, is an unabridged republication of the work originally published by E. Fromont, Editeur, Paris, in 1904.

P. iii:

Lyric drama in 5 acts by Maurice Maeterlinck.

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Debussy as creator: express using AAP for Debussy, placed in 100, followed by term (composer) from Appendix I, placed in \$e.

Additional creator: Maeterlinck. AAP placed in 700. Indicate relationship using term from Appendix I (librettist), placed in \$e.

This is a reprint of an earlier manifestation. Use structured or unstructured description placed in 500 note. Optionally, use a linking entry field instead, placed in 775 field, including term in \$i from Appendix J: 775 08 \$i Reprint of (manifestation))

4.

Score title page:

Richard Wagner

Tannhäuser

WWV 70

Edited by / Herausgegeben von

Peter Jost

Preface:

Inasmuch as the 'Vienna version' reflects the score used at the final production of Tannhäuser that Wagner himself oversaw in 1875, this is the version that has been preferred for the present edition.

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Wagner as creator: express using AAP for Wagner, placed in 100, followed by two terms, composer and librettist, from Appendix I, placed in \$e:

100 1 Wagner, Richard, \$d 1813-1883, \$e composer, \$e librettist.

Jost as contributor: AAP placed in 700. Indicate relationship using the term editor from Appendix I, placed in \$e.

The preface indicates that this score appears in different versions. Use an unstructured description in a 500 note; either quote from the preface, or simplify as:

500 Vienna version (1875).

5.

Score title page:

15 recital songs in English

Songs by Argento, Britten, Copland, Finzi, Head, Ireland, Quilter, Rorem, and Vaughan Williams

Table of contents:

Dominick Argento : Dirge

Benjamin Britten: The ash grove, O waly, waly, The Salley Gardens

Aaron Copland: At the river, Simple gifts

Gerald Finzi: Fear no more the heat o' the sun, Oh fair to see

Michael Head: Money, O!

John Ireland: Spring sorrow

Roger Quilter: Drink to me only with thine eyes, Weep you no more

Ned Rorem: Little elegy, Love

Ralph Vaughan Williams: Bright is the ring of words

\*\*\*\*\*

This is a compilation of 9 works by different creators.

To express parts of the whole:

Structured description in contents note, placed in 505.

Optionally, analytical AAPs for all 9 works, each placed in 700 12.

Discussion point: how many AAPs before it becomes “burdensome”?

6.

Compact disc label:

Robert Maggio

Seven mad gods

Winter Toccata

Two Quartets

Barcarole

Container:

Winter toccata (I can't believe you want to die) (21:53)

John Koen, cello

Two quartets (desire, movement, love, stillness) (21:19)

Bart Feller, flute, Kathleen Nester, flute, Fred Sherry, cello, Jonathan Spitz, cello, Bradley Lubman, conductor

Barcarole (seven mad gods who rule the sea) (19:35)

Scott St. John, violin, John Koen, cello, Hugh Sung, piano, Don Liuzzi, percussion, Jennifer Higdon, conductor

Note: The 3rd work is a ballet, based on Mendelssohn's Songs without words, op. 19, no. 6.

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Maggio as creator: express using AAP for Maggio, placed in 100, followed by the term composer from Appendix I, placed in \$e.

Conventional collective title in 240: Instrumental music. \$k Selections

Contributors: AAPs for all performers, placed in 700. Indicate relationship using term from Appendix I, placed in \$e.

To express parts of the whole:

Structured description in contents note, placed in 505.

Analytical AAPs for all 3 works, each placed in 700 12.

The 3rd work is a derivative new work. Express using AAP for the original work, coded 700 1# for a related work, preceded by a term from Appendix J, placed in \$i:

700 1# \$i Adaptation of (work): \$a Mendelssohn-Bartholdy, Felix, \$d 1809-1847. \$t Lieder ohne Worte, \$m piano, \$n op. 19b. \$n Nr. 6, \$p Venetianisches Gondellied.