

# **Best Practices for Music Cataloging**

**Using RDA and MARC21**

**\*\*DRAFT\*\***

**(includes minor corrections)**

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Prepared by the RDA Music Implementation Task Force,  
Bibliographic Control Committee, Music Library Association

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## Background

The RDA Music Implementation Task Force was formed in September 2011. Its charge<sup>1</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>2</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, sound recordings, musical works, and musical expressions.<sup>3</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>4</sup>.
- Be amenable for repurposing for use by agencies applying RDA in other languages.

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<sup>1</sup> Complete text of charge here: <http://musiclibraryassoc.org/about.aspx?id=1027>

<sup>2</sup> <http://www.rdatoolkit.org>. Full text available with subscription. LC-PCC PS and many other Toolkit resources are freely available.

<sup>3</sup> To appear in a future draft.

<sup>4</sup> <http://www.loc.gov/marc/transition/>

## Use of this Document

These best practices guidelines are arranged by RDA rule number. RDA rules 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 rule.

This document should be consulted in combination with RDA itself, as well as any local and/or cooperative policies (including LC-PCC PS). 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>5</sup> and input guidelines specific to the cataloging interface<sup>6</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>7</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>5</sup> <http://www.loc.gov/marc>

<sup>6</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>7</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 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.

If applying Appendix A, or 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 rule applies to many kinds of music resources, including multi-disc sound 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 sound recordings:*

- 1) Generally apply a) 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 c) 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 c) 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 c) 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 c) or d) as follows:

- 1) If the audio/video carrier is affixed to the cover or endpapers of the book/score, apply c) 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>8</sup>

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<sup>8</sup> Under AACR2, caption was preferred over cover.

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

This rule 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 00 Musical theatre for classical singers. \$p Soprano

245 10 Choraleworks. \$n Set II : \$b 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

#### 2.3.2.3. Title Proper--Facsimiles and Reproductions

*MLA recommendation:* Follow LC-PCC PS.

##### 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 Compositions for Use in Music Uniform Titles](#) to determine whether the title in question meets the condition of the rule. 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 input 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 inputting 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 Antonin Dvorak.
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 and access. Since other title information as defined in RDA can only be transcribed from the same source as the title proper, input 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 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 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.1.2.2 for guidance on inputting parallel data in 245, using ISBD presentation.

**2.3.6.3. Recording Variant Titles**

*MLA recommendation:* Follow LC-PCC PS. Input titles in 246 or 740 as appropriate.

When inputting 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 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>9</sup>  
245 10 Männerlist grösser als Frauenlist, oder, Die glückliche Bärenfamilie  
246 15 Men are more cunning than women, or, The happy bear family  
246 30 Männerlist grösser 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

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<sup>9</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 LCPS 2.3.6.3(D)(1).

## 2.4. Statement 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 rule applies regardless of whether the noun(s) or noun phrase(s) is/are indicative of the nature of the work<sup>10</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 Mecham.

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.

245 12 *A wedding* : \$b an opera in two acts : from the motion picture *A wedding* by Robert Altman and John Considine / \$c libretto by Arnold Weinstein and Robert Altman ; music by William Bolcom.

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

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<sup>10</sup> Under AACR2, such nouns were transcribed as other title information.

For the purposes of this rule, 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)*

**Or**

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

*(Statements from cover preferred over title page, and transcribed first)*

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.1.2.2 for guidance on inputting 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 rule, 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 g), “a statement indicating ... a particular voice range or format for notated music.”<sup>11</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 Tenor.

250 Low voice.

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 rule<sup>12</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.*

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<sup>11</sup> Under AACR2, statements of the latter type were treated as Musical Presentation Statements, and input in MARC field 254.

<sup>12</sup> Under AACR2, vocal score statements were treated as Statements of Responsibility.

**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.*

### 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. will 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 = \$b First edition = Première  
édition, Klavierauszug = Vocal score = 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. will 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 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 and access, transcribe place of production in 264 (2<sup>nd</sup> indicator 0) \$a. Alternatively, transcribe it in 260 \$e<sup>13</sup>.

#### EXAMPLES:

264 \_0 \$a [Boston, Massachusetts]

or

260 \$e ([Boston, Massachusetts])

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

264 \_0 \$a New York

or

260 \$e (New York)

*Resource is a holograph sketch. Caption: Trio in D (1950) / B. Martinů. P. 11: New York, February 2[6?], 1950.*

### 2.7.4. Producer's Name

*MLA recommendation:* If deemed useful for identification and access, transcribe producer's name in 264 (2<sup>nd</sup> indicator 0) \$b. Alternatively, transcribe it in 260 \$f.

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<sup>13</sup> N.B. Current PCC guidelines (<http://www.loc.gov/aba/pcc/documents/264-Guidelines.doc>) prescribe the 264 field for all new RDA records and for all records upgraded to RDA. MLA strongly recommends using the 264 field.

**EXAMPLES:**

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

260 \$e ([Boston, Massachusetts] : \$f Boston Conservatory)

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

264 \_0 \$a New York : \$b B. Martinů

**or**

260 \$e (New York : \$f B. Martinů)

*Resource is a holograph sketch. Caption: Trio in D (1950) / B. Martinů. P. 11: New York, February 2[6?], 1950.*

**2.7.6. Date of Production**

*MLA recommendation:* record date of production in 264 (2<sup>nd</sup> indicator 0) \$c. Alternatively, record date of production in 260 \$c.

**EXAMPLES:**

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

**or**

260 \$c 2011 \$e ([Boston, Massachusetts] : \$f Boston Conservatory)

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

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

**or**

260 \$c 1950 \$e (New York : \$f B. Martinů)

*Resource is a holograph sketch. Caption: Trio in D (1950) / B. Martinů. P. 11: New York, February 2[6?], 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. Input in 264 (2<sup>nd</sup> indicator 1) \$b or 260 \$b.

If an audio/video recording bears both the name of the publishing company and the name of a subdivision of that company or a trade name or brand name used by that company (i.e., a “label” in the case of audio recordings), give the name of the subdivision or the trade name or brand name as the name of the publisher.

##### EXAMPLES:

264 \_1 [Burbank, California] : \$b Wonderland Music Company Inc.

*or*

260 [Burbank, California] : \$b Wonderland Music Company Inc.

*On source: Walt Disney Music Company, Wonderland Music Company Inc.*

264 \_1 Watford, Hertfordshire, England : \$b Epoch

*or*

260 Watford, Hertfordshire, England : \$b Epoch

*On source: Dutton, Epoch*

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

*or*

260 Minneapolis, Minnesota : \$b Libby Larsen Publishing : \$b Kenwood Editions

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

*or*

260 [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 or 260 \$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 or 260 \$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

*or*

260 [Nanterre] : \$b [Rue Stendhal]

*or*

260 [Place of publication not identified] : \$b [publisher not identified] ; \$a [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

*or*

260 [Chatsworth, California] : \$b [Image Entertainment]

*or*

260 [Place of publication not identified] : \$b [publisher not identified] ; \$a 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 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 both dates in 260/264 \$c. See 2.11 for guidelines on selecting and recording copyright dates.

**EXAMPLES:**

260        \$c [2011?], ©2011.

**or**

264 \_1 \$c [2011?]

264 \_4 \$c ©2011

**and**

008/6: t

008/7-14: 2011, 2011

260        \$c [2011?]

264 \_4 \$c ©1991

**2.9. Distribution Statement**

*MLA recommendation:* If transcribing a distribution statement separately from a publication statement, input it in 264 (2<sup>nd</sup> indicator 2). It is usually not 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**

Input place of manufacture in 264 (2<sup>nd</sup> indicator 3) \$a or 260 \$e.

**EXAMPLE:**

264 \_3 \$a Lexington, KY  
*or*  
260 \$e (Lexington, KY)

**2.10.4. Manufacturer's Name**

Input manufacture's name in 264 (2<sup>nd</sup> indicator 3) \$b or 260 \$f.

**EXAMPLE:**

264 \_3 Lexington, KY : \$b Amazon.com.  
*or*  
260 [Italy] : \$b Soul Note : \$b Kepach Music, \$c [not  
before 2009], ©2009 \$e (Lexington, KY : \$f Amazon.com)

**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. Do this even if also giving date of manufacture separately in 264 (2<sup>nd</sup> indicator 3) \$c or 260 \$g.

**EXAMPLE:**

264 \_3 Lexington, KY : \$b Amazon.com, \$c 2012.  
*or*  
260 [Oststeinbek, Germany] : \$b Hamburger Archiv für  
Gesangskunst, \$c [2007], ©2007. \$e (Lexington, KY : \$f  
Amazon.com, \$g 2012)

**2.11. Copyright Date**

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

**EXAMPLE:**

```
264 _1 $c [2011?]
264 _4 $c ©2011
or
260 __ $c [2010], ©2010.
or
264 _1 $c [2010]
and
264 _4 $c ©2010
```

For audio recordings, record the latest phonogram copyright date either in a separate 264 (2<sup>nd</sup> indicator 4) \$c, or following a transcribed or inferred publication date in 260 \$c.

**EXAMPLE:**

```
264 _1 $c [2010]
and
264 _4 $c ©2008
or
260 __ $c [2010], ©2008.
```

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

## **2.12. Series Statement**

*MLA recommendation:* Follow LC-PCC PS.

### **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.

---

<sup>14</sup> See <http://www.oclc.org/bibformats/en/field/dtst.shtm#DtSt> for determining precedence of date type when coding multiple dates.



**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.1.2.2 for guidance on inputting 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.1.2.2 for guidance on inputting 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>15</sup> for coding mode of issuance for a multipart monograph<sup>16</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 sound 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

### *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.

---

<sup>15</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 input 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>16</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.

## 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 or ISMN-13 (024 (1<sup>st</sup> indicator 3))
- UPC (024 (1<sup>st</sup> indicator 1))
- Issue number (sound recordings) (028 (1<sup>st</sup> indicator 0))
- Matrix number (sound 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_ 979021531919617
```

```
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 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)18
```

```
028 42 OA 0969 D $b Opus Arte
```

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.

<sup>17</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; however, as of this writing, it is not yet authorized to use 1<sup>st</sup> indicator 2 for 13-digit ISMNs in OCLC.

<sup>18</sup> As of this writing, 028 \$q is not authorized for use in OCLC.

**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 Feb. 15, 1949, as Columbia ML/OL
4140.
```

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

*MLA recommendation:* Follow LC-PCC PS. This includes cases where scores and parts bear separate identifiers.

Follow LC-PCC PS for 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. 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.

**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
```

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.

### 2.15.3. Plate Number for Music

*MLA recommendation:* If feasible, record all plate numbers appearing on the item. 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.

#### 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 3). If, however, initials, abbreviations, or words identifying the publisher also appear with the number, transcribe the entire statement as it appears in 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 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.

### 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 rule applies to all audio recordings. Routinely supply this element, regardless from where the title is taken.

**EXAMPLES:**

245 10 Take care  
500 Title from disc label.

245 10 Violinkonzert no. 2 ; \$b Concertino de printemps ;  
Violinkonzert no. 1 ; Le bœuf sur le toit  
500 Title from disc label.

*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.*

Input 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.

### **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.

### **3.4. Extent**

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

#### **3.4.1.4. 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. Generally do not 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”.

**EXAMPLE:**

```
300    1 score (various pagings)
or
300    1 score (10 pages, 9 pages, 10 pages, 8 pages, 10
pages)
```

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

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

This rule does not apply to notated music. 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. Give pagination only if the total extent of the resource is known (i.e. the number of units is given).

**EXAMPLE:**

300 1 score (2 volumes (vi, 150; vii, 165 pages))

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

*MLA recommendation:* Do not apply this rule to notated music. 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 in after the extent of that carrier, in separate occurrences of 300 \$c and \$a, respectively.

**EXAMPLE:**

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

#### 3.6. 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
```

### **3.10.2. Generation of Audio Recording**

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

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.

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.

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.

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 certain types of audio carriers.

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.

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.

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.

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

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

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

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 rule to non-standard audio carriers, encoding formats, etc., if deemed useful for identification and access.

#### **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.

### **3.22.2. Note on Extent of Manifestation**

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

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

1. Table of RDA Values and 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)	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, z; 344 \$g		<i>RDA Term:</i> audio file <i>Encoding:</i> 347 \$a	<i>RDA Term:</i> DVD audio <i>Encoding:</i> 347 \$b
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 = 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> [Blu-Ray 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)	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)
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
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



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)
MP3 CD	<i>RDA Term(s):</i> audio computer <i>Encoding:</i> 007/00 = s 007(ER)/00 = c 337 \$a	<i>RDA Term(s):</i> audio disc computer disc <i>Encoding:</i> 007/01 = d 007(ER)/01= o 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
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		

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)
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 <i>or</i> 18 cm <i>or</i> 25 cm <i>or</i> 30 cm, 13 mm tape <i>or</i> 5 in. <i>or</i> 7 in. <i>or</i> 10 in. <i>or</i> 1/2 in. tape <i>or</i> 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] <i>Encoding:</i> 007/10 = c, p, r	<i>RDA Term:</i> [ferrous oxide] <i>or</i> [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, <i>etc. or</i> 7 1/2 ips, <i>etc.</i> <i>Encoding:</i> 007/03 = f 344 \$c			<i>RDA Term:</i> 4 track, 8 track, 12 track, <i>etc.</i> <i>Encoding:</i> 007/08 = c, d, e, <i>etc.</i> 344 \$f	<i>RDA Term:</i> mono <i>or</i> 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		
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 <i>or</i> 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 <i>or</i> 5/16 ips <i>or</i> 4.075 mm/s <i>or</i> 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 <i>or</i> 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			

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)
Record (33 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 <i>or</i> 25 cm <i>or</i> 30 cm <i>or</i> 7 in. <i>or</i> 10 in. <i>or</i> 12 in. <i>Encoding:</i> 007/06 = c, d, e 300 \$c)	<i>RDA Term:</i> shellac <i>or</i> vinyl <i>Encoding:</i> 007/10 = p, s 340 \$a (if non- standard)			<i>RDA Term:</i> analog <i>Encoding:</i> 007/12 = e [if digital] 344 \$a	<i>RDA Value:</i> 33 1/3 rpm <i>Encoding:</i> 007/03 = f 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 <i>or</i> 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 <i>or</i> 25 cm <i>or</i> 30 cm <i>or</i> 7 in. <i>or</i> 10 in. <i>or</i> 12 in. <i>Encoding:</i> 007/06 = c, d, e 300 \$c)	<i>RDA Term:</i> paper <i>or</i> vinyl <i>Encoding:</i> 007/10 = p, r 340 \$a (if non- standard)	<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 = f 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 <i>or</i> stereo <i>Encoding:</i> 007/04 = m, s; 344 \$g			
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 <i>or</i> 30 cm <i>or</i> 10 in. <i>or</i> 12 in. (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 = s 340 \$a (if non- standard)			<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			

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)
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 = f 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			
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>Encoding:</i> 007/04 = m; 344 \$g	<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  
337 audio \$2 rdamedia  
338 audio disc \$2 rdacarrier  
300 1 audio disc ; \$c 4 3/4 in. [or 12 cm]  
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 or z  
007/06 g  
007/10 m  
007/12 e  
337 audio \$2 rdamedia  
338 audio disc \$2 rdacarrier  
300 1 audio disc ; \$c 4 3/4 in. [or 12 cm]  
344 digital \$g stereo \$g surround \$2 rda  
347 audio file \$b DVD audio \$2 rda

### *Hybrid SACD*

007/00 s  
007/01 d  
007/03 f  
007/04 s  
007/04 z  
007/06 g  
007/10 m  
007/12 e  
337 audio \$2 rdamedia  
338 audio disc \$2 rdacarrier  
300 1 audio disc ; \$c 4 3/4 in. [or 12 cm]  
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  
337 audio \$2 rdamedia  
337 computer \$2 rdamedia  
338 audio disc \$2 rdacarrier  
338 computer disc \$2 rdacarrier  
300 1 audio disc<sup>20</sup> ; \$c 4 3/4 in. [or 12 cm]  
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  
337 audio \$2 rdamedia  
338 audiocassette \$2 rdacarrier  
300 1 audiocassette  
344 analog \$g stereo \$h Dolby-B encoded \$2 rda

**Record (33 rpm)**

007/00 s  
007/01 d  
007/03 b  
007/04 s  
007/05 m  
007/06 e  
007/10 p  
337 audio \$2 rdamedia  
338 audio disc \$2 rdacarrier  
300 1 audio disc ; \$c 12 in. [or 30 cm]  
344 analog \$c 33 1/3 rpm \$g stereo \$2 rda

---

<sup>20</sup> Or "1 computer disc"

## **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>21</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., inputting 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>22</sup> The utility of such fields, and the feasibility of inputting 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.

#### 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 and access, also give separate access points for individual movements, arias, etc. embodied in the resource.

---

<sup>21</sup> Consult the *Descriptive Cataloging Manual*, Z1. *Name and Series Authority Records* for general guidelines in encoding data in authority records.

<sup>22</sup> Library of Congress’s practice is described [here](#).

**EXAMPLE:**

```

100 1_ Mozart, Wolfgang Amadeus, $d 1756-1791.
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 tradì (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 give form of work in a 380 field. For other works, give form of work separately in a 380 field if readily ascertainable.<sup>23</sup>

#### EXAMPLES:

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

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

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

### 6.4. Date of Work

*MLA recommendation:* If giving date of work as a component of an access point (i.e., to distinguish two works with the same preferred title), routinely also give date of work in 046 \$k (and \$l as appropriate). For other works, give date of work separately in a 046 \$k (and \$l as appropriate) if readily ascertainable.

#### 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.
```

<sup>23</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* (LCFGT). For more information, see <http://www.loc.gov/catdir/cpsoc/genremusic.html>.

## 6.5. Place of Origin of the Work

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

### EXAMPLES:

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

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

## 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 and 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 input 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), give “text” in a separate 336 field. Do not give “text” in a separate 336 field merely to represent words which underlay the notated music.

## 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 sound recordings, date of expression is 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) (008/35-35, 041 \$a)
- 2) Sung or spoken text (sound recordings) (008/35-35, 041 \$d)
- 3) Text presented separately (e.g., librettos) (041 \$e)
- 4) Subtitles (041 \$j)
- 5) Language of accompanying text (e.g., critical commentary, program notes) (041 \$g)

If readily ascertainable, also record:

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

Optionally, explain the language content in a 546 field (for primary language content) and/or a 500 field (for accompanying text), if deemed useful for identification and access.

### 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.

#### 6.14.2.2. 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 rule.

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 uniform 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. Consult the alphabetical list at [Types of Compositions for Use in Music Uniform Titles](#) to determine whether the title in question meets the condition of the rule. 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.

**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

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

*MLA recommendation:* Use only those conventional collective titles given as examples.

**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>24</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 Compositions for Use in Music Uniform Titles](#). If none of those is suitable, use an appropriate a genre/form term (e.g., Motion picture music, Incidental music). As the RDA examples 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 and access, also give separate access points for all individual works embodied in the resource.

---

<sup>24</sup> 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).

**EXAMPLES:**

```

100 1_ Haydn, Joseph, $d 1732-1809.
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.
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 giving medium of performance as a component of an access point, routinely also give medium of performance in a 382 field. For other works, give medium of performance in a 382 field if readily ascertainable.<sup>25</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 $a guitar $a viola

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

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

```

In authority records for works, give 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 give all alternatives in separate 382 fields.

<sup>25</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.



**EXAMPLE:**

```
100 1_ Triebman, Karl Ottomar. $t Trio, $m piano, strings,  
$n no. 2  
382 0_ piano $a strings  
382 0_ piano $a bassoon $a violin  
Title: Trio II für Violine, Violoncello (Fagottino) und Klavier.
```

In bibliographic records, and authority records for individual expressions (e.g., performances, arrangements), give the medium of performance corresponding to that expression in a 382 field.

**EXAMPLE:**

```
100 1_ Forsyth, Josephine, $d 1889-1940.  
$t Lord's prayer; $o arranged  
382 0_ soprano $a alto $a organ  
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>26</sup>

**6.15.1.5. Medium of Performance--Standard Combinations of Instruments**

*MLA recommendation:* Follow LC-PCC PS.

**6.15.1.6. Medium of Performance--Individual Instruments**

*MLA recommendation:* Follow LC-PCC PS.

**6.15.1.6.2. Medium of Performance--Omit Elements**

*MLA recommendation:* If deemed useful for identification and access, give specific ranges of instruments, etc. in a note (see 7.21).

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

*MLA recommendation:* Follow LC-PCC PS.

---

<sup>26</sup> In AACR2, medium statements in uniform titles were restricted to three components. In LCSH, medium components are restricted to nine.

#### 6.15.1.11. Medium of Performance--Choruses

Examples of other commonly-used terms are:

children's voices  
equal voices  
treble voices

#### 6.15.1.12. Medium of Performance--Accompaniment for Songs, Lieder, Etc.

*MLA recommendation:* Follow LC-PCC PS.

### 6.16. Numeric Designation of a Musical Work

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

#### EXAMPLES:

```
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
```

#### 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 give key in a 384 field. For other works, give 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 b 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 b 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 give 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.

### **6.27.1.3. 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.

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

Album compilations (audio recordings) can be candidates for category D) only when the performer(s) associated with them are judged to be creators at the album level, thereby warranting the use of a 1xx field in the bibliographic record. The mere fact that a performer is prominently named in a resource is not sufficient justification for deeming that performer to be a creator, and thus the aggregate work to be a derivation subject to this rule.<sup>27</sup> Do not construe the Wayne Marshall example, or, under 19.2.1.3, the examples of Earl Hines, Amy Winehouse, Coldplay, Red Hot Chili Peppers, Nils-Bertil Dahlander Quartet, and Paul Hindberg Quintet to be broadly representative of musical genres outside Western art music (e.g., jazz and popular music). Rather, apply this rule to album compilations according to the following criteria, regardless of genre:

- 1) Do all of the component works in the compilation meet the definition given in category D?  
*and*
- 2) Does the compilation as a whole constitute a distinct artistic creation of the performer(s)?

---

<sup>27</sup> Under AACR2, certain categories of sound recordings were given “main entry” for a “principal” performer. This convention has no direct equivalent in RDA, as the 1xx field of a MARC bibliographic record may only be used to designate a person, family or corporate body associated with the work (e.g., a creator) that constitutes the resource as a whole.

If the above criteria do 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. Interpret “one or more of the following” to mean “all of the following that are applicable and readily ascertainable.”

In some cases, thematic index numbers are to be preferred to opus numbers. Consult [Thematic Indexes Used in the Library of Congress/NACO Authority File](#) or the LC Name Authority Record for the composer<sup>28</sup> to determine which numbering scheme is preferred for use in authorized access points.

#### **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>29</sup>

##### **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.

---

<sup>28</sup> In cases of doubt or conflict, the information in the NAR is to be preferred.

<sup>29</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>.

**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 and access (i.e., if the work or expression is not adequately described by the title or by using appropriate genre/form or subject headings).

“Hybrid” 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 and access.

#### 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.

**EXAMPLE:**

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

If recording multiple places of capture in 033, input 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>30</sup>

### 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) (008/35-35, 041 \$a)
- 2) Sung or spoken text (sound recordings) (008/35-35, 041 \$d)
- 3) Text presented separately (e.g., librettos) (041 \$e)
- 4) Subtitles (041 \$j)
- 5) Language of accompanying text (e.g., critical commentary, program notes) (041 \$g)

If readily ascertainable, also record:

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

Optionally, explain the language content in a 546 field (for primary language content) and/or a 500 field (for accompanying text), if deemed useful for identification and access.

---

<sup>30</sup> See <http://www.oclc.org/uk/en/bibformats/en/0xx/033.shtm> for guidance in encoding the 033 field.



**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.

**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.  
Input in a separate 546 field.

**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 and access.

## **7.15. Illustrative Content**

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

### **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>31</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

---

<sup>31</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).

“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.

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

*MLA recommendation:* Give total duration if the resource embodies one work/expression. Encode in 300 \$a, a 500 note and/or a 306 field. Generally do not apply the alternative. Optionally, give total duration even if the resource embodies multiple works/expressions, if deemed useful for identification and access; in this case, give total duration in 300 \$a, and durations of the individual works/expressions in a 500 note and/or a 306 field.

**EXAMPLES:**

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

300 1 audio disc  
306 004000  
500 Duration: 40 min.

300 1 audio disc (approximately 3 hr.)  
306 030000  
500 Duration: approximately 3 hr.

**7.22.1.5. Duration of Individual Parts**

*MLA recommendation:* For audio recordings, give 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 and access.

**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 giving fuller detail is not feasible or not deemed useful for identification and access.

**EXAMPLE:**

```
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.
```

## **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. Give terms in \$e rather than codes in \$4.

#### 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.
```

## 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.
```

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

See 6.28.1.5.1 for the treatment of performers associated with album compilations. Note that the first exception at 6.27.1.3 applies if there are multiple creators of the album as whole.

#### 19.2.1.3. Recording Creators

See 6.28.1.5.1 for the treatment of performers associated with album compilations.



## 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)
245 10 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
performer.

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 performer.
700 1_ Keyes, Julie, $e performer.
700 1_ Bestor, Kurt, $e arranger of music.
```

## **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 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.

## 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 and 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>32</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>33</sup>

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<sup>32</sup> It has historically not been regarded as feasible to follow this practice for genres outside of Western art music.

<sup>33</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 Vaughan Williams, Ralph, \$d 1872-1958. \$t Lark ascending  
*Sound 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 fantasia "Les barricades mysterieuses" 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>34</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.

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<sup>34</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

[guidelines forthcoming in a future draft]