Score Cataloging in RDA

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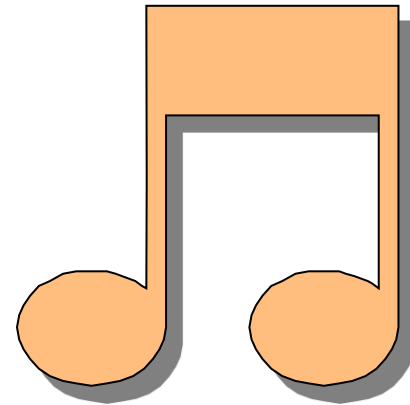
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Scope: What Will Be Covered

- Basic differences between AACR2 and RDA

- Score-specific issues in cataloging under RDA

- MARC records cataloged under AACR2
  - Compared with…

- Same MARC records cataloged under RDA

- Full RDA examples included at the end

Resources

- RDA Toolkit: http://access.rdatoolkit.org/
- Music Library Association (MLA) 2011 Annual Meeting—RDA Preconference (all handouts from Wednesday, February 9, 2011):

http://mla2011.musiclibraryassoc.org/files

AACR2 vs. RDA

AACR2

- In two parts
  - Description (Part I)
  - Headings, references, u.t.'s (Part II)
- Format by format (e.g., Ch. 5 devoted to scores)

RDA

- Four basic parts
  - Recording attributes of… (Sections 1-4)
  - Recording primary relationships… (5)
  - Recording relationships to… (6-7)
  - Recording relationships between… (8-10)

Core RDA Elements

- Core elements based on FRBR/FRAD (RDA 0.6)
- Attributes
  - Section 1: Manifestation/Item (Ch. 1-4; elements described in1.3)
  - Section 2: Work/Expression (5-7; 5.3)
  - Section 3: Person, Family, Corporate Body (8-11; 8.3)
- Primary relationships
  - Section 5: Between works, expression, manifestations and items (17.3)

Core RDA Elements (ctd.)

- Relationships to…
  - Section 6: Persons, Families, Corporate Bodies (18.3)
  - Section 7: Concepts, Objects, Events & Places (To be developed)

- Relationships between… (Not considered core)
  - Section 8: Works, Expressions, Manifestations, Items (Only primary Relationships required—17.3)
  - Section 9: Persons, Families, Corporate Bodies
  - Section 10: Concepts, Objects, Events & Places (To be developed)

Score-Specific Issues in RDA

- Organized by "core elements"; Library of Congress Policy Statements (LCPS) also name "core" elements not named as such in RDA itself
- Section 1: Manifestation/Item
  - Title (Only title proper considered core) (2.3)
    - Preferred source of information: Title page (2.2.2.2)
    - If resource lacks a title page, can use: a cover, caption, masthead or colophon
  - Statement of responsibility (2.4)
  - Edition statement (2.5)
  - Publication, distribution, manufacture statement (Place, name and date in each) (2.8-10)
  - Copyright date if date of publication or distribution not identified (LCPS states to always give it) (2.11)

Section 1: Manifestation/Item (ctd.)

- Series statement (2.12)
- Identifier (2.15) (e.g., ISBN, publisher number, UPC, EAN codes)
- Describing carriers (3)
  - Media type (3.2)
    - 3.2.1.3—unmediated (print scores)
  - Carrier type (3.3)
    - 3.3.1.3—volume (unmediated carrier)
  - Extent (3.4)
    - Basic instructions; how to record specifics included in subsequent sections)

Section 1: Manifestation/Item (ctd.)

- Recording extent for scores—some relevant guidelines:
- Extent of notated music (3.4.3—core if complete)
  - Number of units/appropriate term (7.20.1.3—format of notated music):
    - Score, study score, vocal score, part, etc. (e.g., 1 score (vii, 278 pages))
    - Score and parts: **1 score (vii, 278 pages) 24 parts**

Section 1: Manifestation/Item (ctd.)

- Extent of notated music (ctd.)
  - Specify numbering of volumes, pages, leaves, etc., parenthetically as in 3.4.5 (covers single volumes, unnumbered/irregular pagination, etc.)
  - **Examples:** 1 score (38 leaves); 1 condensed score (2 volumes); etc.
  - **Changes:** Terms spelled out; "[x] p. of music" option now gone (used to be used for music by single instruments (e.g., piano solo))

Section 1: Manifestation/Item (ctd.)

- Dimensions recorded in cm (3.5)
- Most guidelines applying to other types of monographs apply to scores
- Exception for notated music in 3.5.1.6 (Resources Consisting of More Than One Carrier)
  - **Other formats:** Give range (e.g., 20-32 cm)
  - Music: If more than one carrier of various sizes, record dimensions of each carrier in the order listed in 7.20.1.3 (e.g., 20 cm (score); 32 cm (parts)—listed vertically in RDA example

Section 2: Work/Expression (General Guidelines)

- Preferred title (6.2.2) **(Core)**
- Identifiers
  - Identifier for work (6.8) **(Core)**
  - Identifier for expression (6.13) **(Core)** (**note:** based on RDA examples, can't tell the difference between this and what's listed in 6.8)

Section 2: Work/Expression (Guidelines for Musical Works)

- Many similarities between these and what is found in AACR2 Chapter 25.25-35—Title is core; additional elements core when differentiation needed (6.15-18)

- Title of the work (6.14)

- Medium of performance (6.15)

- Numeric designation of a work (6.16)

- Key (6.17)

- Other distinguishing characteristic of the expression of a musical work (6.18)

- **Major change from AACR2:** spelling out of formerly abbreviated terms (e.g., spelling out "arranged" instead of using "arr.")

Section 2: Work/Expression (ctd.)

- Content type for scores (6.9)
  - Notated music

Section 2: Work/Expression (ctd.)

- Content (7) (Correlates to information score catalogers are routinely adding under AACR2); some are core, some are not
  - Language of the content—core per LCPS (7.12) (546 field)
  - Form of musical notation—core per LCPS (7.13.3) (546 field, $b for "information code or alphabet") (e.g., staff notation (most common), mensural notation, tablature, tonic sol-fa, etc.)

Section 2: Work/Expression (Ctd.)

○ Format of notated music—core per LCPS (7.20) (already covered)

○ Medium of performance for musical content—core per LCPS (7.21)

○ Duration—core per LCPS (7.22)

- Performance time for notated music (7.22.1.4)
- Currently goes in a 500 note

Section 3: Person, Family, Corporate Body

- Heading construction
- Won't cover here; very similar to AACR2) (8-11)

Section 5: Primary Relationships among FRBR elements

- Primary relationships among FRBR elements (standard numbers and authorized access points) (17)
  - At minimum, record the work manifested
  - If more than one work is embodied in the manifestation, only the predominant or first-named work manifested is required
  - If more than one expression is embodied in the manifestation, only the predominant or first-named expression manifested is required

Section 6: Persons, Families and Corporate Bodies

- Relationship between the resource and persons, families, and corporate bodies associated with resource (18)
- Equivalent of $4 relator codes at the end of 7xx fields in MARC ($e used instead)
- Examples:
  - $e editor ($4 edt)
  - $e arranger of music ($4 arr)

Review: FRBR Elements and RDA

- Section 1: Manifestation & Item
  - 1: General Guidelines
  - 2: Identifying Manifestations & Items
  - 3: Describing Carriers
  - 4: Acquisition & Access (Won't discuss)
- Section 2: Work & Expression
  - 5: General Guidelines
  - 6: Identifying Works & Expressions
  - 7: Describing Content

Cataloging Under AACR2: Example #1

OCLC 694756319 Held by KSU - 1 other holding

Rec stat c		**Entered** 20110103		**Replaced** 20110103		
Type c	**ELvl** I	**Srce** d	**Audn**	**Ctrl**		**Lang** zxx
BLvl m	**Form**	**Comp** zz	**AccM**	**MRec**		**Ctry** ohu
	Part	**TrAr**				
Desc a	**FMus** z	**LTxt** n	**DtSt** s	**Dates** 2010 ,		

```
040       KSU ǂc KSU ǂd KSU
041  0    ǂg  eng
090       M146.E43 ǂb  I5 2010
090       ǂb
049       KSUU
100  1    El-Dabh, Halim, ǂd  1921-
240  1 0  In search of three goddesses
245  1 0  In search of three goddesses : ǂb  for solo timpani / ǂc  Halim El-Dabh.
246  3    In search of 3 goddesses
260       [Kent, Ohio] : ǂb  Halim El-Dabh Music, ǂc  c2010.
300       8 p. of music ; ǂc  28 cm.
500       Cover title.
500       "To Blake Tyson"--Caption.
500       Pref. and composer biography in English: Cover p. [2].
505  0    Isis -- Ma-a-yat -- Oshun.
650     0 Timpani music.
650     0 Goddesses, Egyptian ǂv  Songs and music.
```

Example #1: Title, Statement of Responsbility, New 3xx Fields

245 1 0 In search of three goddesses : ‡b for solo timpani / ‡c Halim El-Dabh.
246 3 In search of 3 goddesses ?

500 Cover title.

Core Elements
- Title (Source is cover—option "a" allows) (2.2.2.2)
- Other title information—core per LCPS (2.3.4)
- Title added entry (246)—not core, but LCPS gives best practices (As in AACR2 21.30J, including example like the one above)
- New 3xx fields:
  - 336 notated music $2 rdacontent (6.9)
  - 337 unmediated $2 rdamedia (3.2)
  - 338 volume $2 rdacarrier (3.3)
- Statement of Responsibility (2.4)
  - Very basic instructions; examples here given as in AACR2

Example #1: Publisher/Distributor; Extent

Needs publication date

260	[Kent, Ohio] : ‡b Halim El-Dabh Music, ‡c c2010.
300	8 p. of music ; ‡c 28 cm.

No longer valid (see below)

Core Elements
•Publisher/Distributor/Manufacturer/Copyright (2.8-11)
•Extent—Format of notated music, as below (7.20.1.3); number of pages, volumes, leaves, etc. as in 3.4.5 (all terms spelled out); dimensions (not listed as core), "cm" without period (3.5.1)
•Under RDA, looks like:

260 [Kent, OH]: $b Halim El-Dabh Music $c [2010], c2010.
300 1 score (8 pages) ; $c 28 cm

Notes—Section 1: Manifestation/Item; and, Section 2: Work/Expression elements are intermingled throughout these fields

Example #1: AACR2 Notes vs. Various RDA Elements

```
500        Cover title.
500        "To Blake Tyson"--Caption.
500        Pref. and composer biography in English: Cover p. [2].
505  0     Isis -- Ma-a-yat -- Oshun.
```

Not all are core in RDA, but consistently given as notes in AACR2

• 500—Note on title source (Core per LCPS, when taken from source other than title page) (2.20.2)

• 500—Not sure what guideline applies to dedications. Maybe a "work" element, somewhere in Chapter 7 (?); note on statement of responsibility (2.20.3) (?)

• 500—Supplementary content (Core per LCPS) (7.16)

• 505—Contents note (falls under "Related works" section; core per LCPS) (25.1); **Hypothetical question:** Are movements of a complete work all related works? Section doesn't make this clear…

• Other considerations:

   • 546 note for recording form of musical notation ($b is :

      546 $b staff notation

Example #1: Heading Construction

```
100  1     El-Dabh, Halim,  ‡d  1921-
240  1  0  In search of three goddesses
```

In RDA:
- Section 3 describes how to construct *headings*
- Section 6 describes how to record *relationships*
- 100 field—Recording the name itself (Core) (9.2); Recording the creator as a relationship (Core) (19.2)
- 240 field—Preferred title for the work (Core) (6.2.2) (Same as 245 in this case)

Cataloging Under AACR2: Example #2

OCLC 730946082 Held by KSU - no other holdings

Rec stat n		Entered 20110615		Replaced 20110615		
Type c	ELvl I	Srce d	Audn	Ctrl		Lang zxx
BLvl m	Form	Comp ft	AccM	MRec		Ctry fr
	Part e	TrAr				
Desc a	FMus a	LTxt n	DtSt s	Dates 1958 ,		

```
040      KSU ǂc KSU
028 2 2  A.L.21.923 ǂb A. Leduc
048      bc01 ǂa ka01
048      bb01 ǂa ka01
090      M261 ǂb .B37 E-flat 1958
090      ǂb
049      KSUU
100 1    Barat, J. Ed. ǂq (Joseph Edouard), ǂd b. 1882.
240 1 0  Fantaisies, ǂm cornet, piano, ǂr E♭
245 1 0  Fantaisie en mi bémol pour cornet si♭ ou trompette ut ou si♭ et piano / ǂc J.Ed. Barat.
260      Paris : ǂb A. Leduc, ǂc 1958.
300      1 score (7 p.) + 1 part ; ǂc 31 cm.
500      "Concours du Conservatoire National de Musique de Paris"--T.p.
500      Part contains the B♭ cornet/trumpet part on the front and the C trumpet part on the back.
650   0  Cornet and piano music ǂv Scores and parts.
650   0  Trumpet and piano music ǂv Scores and parts.
```

Cataloging under RDA: Example #2

028 2 2 A.L.21.923 ‡b A. Leduc

Identifier (Issue number)
(2.15)

245 1 0 Fantaisie en mi bémol pour cornet si♭ ou trompette ut ou si♭ et piano / ‡c J.Ed. Barat.
260   Paris : ‡b A. Leduc, ‡c 1958.
300   1 score (7 p.) + 1 part ; ‡c 31 cm.

   ***See below**

300 1 score (7 pages) ; $c 31 cm
300 1 part ; $c 31 cm **(not sure about this)**
336   notated music $2 rdacontent
337   unmediated $2 rdamedia
338   volume $2 rdacarrier

Cataloging under RDA: Example #2 (Ctd.)

500	"Concours du Conservatoire National de Musique de Paris"--T.p.
500	Part contains the B♭ cornet/trumpet part on the front and the C trumpet part on the back.

- 500—Note on statement of responsibility (2.20.3)
- 500—Layout (?) (Core per LCPS for cartographic resources; users would want to know information like this, though) (3.11)

Cataloging under RDA: Example #2 (Ctd.)

```
100 1    Barat, J. Ed.  ‡q  (Joseph Edouard),  ‡d  b. 1882.
240 1 0  Fantaisies,  ‡m  cornet, piano,  ‡r  E♭
```

Access to Musical Works—subfields used in the 240 (all core elements, since title is non-distinctive):

•$a – Preferred title for the work (6.2.2)
•$m – Medium of performance (6.15)
•$r – Key for music (6.17)

RDA in OCLC: Example #1

Rec stat c		Entered 20110127		Replaced 20110512		
Type c	ELvl	Srce c	Audn	Ctrl		Lang zxx
BLvl m	Form	Comp rp	AccM	MRec		Ctry xxu
	Part	TrAr				
Desc i	FMus a	LTxt n	DtSt s	Dates 2009 ,		

```
040       TDF ‡b eng ‡c TDF ‡e rda ‡d CGU
020       1608740080
020       9781608740086
042       pcc
050    4  M1034.S4 ‡b D287
090       ‡b
049       KSUU
100 1     Debussy, Claude, ‡d 1862-1918, ‡e composer.
240 1 0   Rhapsodies, ‡m saxophone, orchestra
245 1 0   Rapsodie pour orchestre et saxophone, CD 104/L. 98 / ‡c Claude Debussy.
250       Study score = Partitur
260       [United States?] : ‡b Petrucci Library Press, ‡c 2009.
300       1 study score (53 pages) ; ‡c 25 cm
306       001000
336       notated music ‡2 rdacontent
337       unmediated ‡2 rdamedia
338       volume ‡2 rdacarrier
```

500		"Orchestration completed by Jean Roger-Ducasse"--caption.
500		"This score is a slightly modified unabridged reprint of the score issued in 1919 by Durand et Cie., Paris, plate D. & F. 9604. The score has been scaled to fit the present format"--title page verso.
546		ǂb Staff notation.
500		"First printing: December, 2009"--title page verso.
500		Duration: approximately 10 minutes.
650	0	Rhapsodies (Music)
650	0	Saxophone with orchestra ǂv Scores.
700	1	Roger-Ducasse, ǂd 1873-1954, ǂe arranger of music.
938		Theodore Front Musical Literature ǂb TFRT ǂn TF295383

RDA in OCLC: Example #2

OCLC 704056753 No holdings in KSU - 13 other holdings

Rec stat c		Entered 20110127		Replaced 20110512			
Type c	ELvl	Srce c	Audn	Ctrl		Lang zxx	
BLvl m	Form	Comp sy	AccM	MRec		Ctry ilu	
	Part	TrAr					
Desc i	FMus a	LTxt n	DtSt s	Dates 2010 ,			

040		TDF ǂb eng ǂc TDF ǂe rda ǂd CGU
020		1932419608
020		9781932419603
042		pcc
050	4	M1001.R57 ǂb A58
090		ǂb
049		KSUU
100	1	Rimsky-Korsakov, Nikolay, ǂd 1844-1908, ǂe composer.
240	1 0	Antar (Symphony)
245	1 0	Symphony no. 2, 'Antar' (suite symphonique), op. 9 : ǂb 1875 version, revised 1903 / ǂc Nikolai Rimsky-Korsakov.
250		Study score = Partitur
260		[Edwardsville, IL] : ǂb Serenissima Music, ǂc 2010.
300		1 study score (150 pages) ; ǂc 28 cm
306		002600

336	notated music ‡2 rdacontent
337	unmediated ‡2 rdamedia
338	volume ‡2 rdacarrier
500	"This score is a digitally enhanced unabridged reprint of the score published ca.1946 by Muzgiz, Moscow. The score has been reduced to fit the present format"--title page verso.
546	‡b Staff notation.
500	"First printing: January, 2010"--title page verso.
500	Duration: approximately 26 minutes.
600 0 0	ʻAntarah ibn Shaddād, ‡d 6th cent. ‡v Songs and music.
650 0	Symphonies ‡v Scores.
938	Theodore Front Musical Literature ‡b TFRT ‡n TF295378

Results from OLAC/MLA RDA Test

- Issues relating to the construction of access points (http://www.olacinc.org/drupal/capc_files/MLA-OLAC_RDAtest1.pdf)

- Other unresolved issues (http://www.olacinc.org/drupal/capc_files/MLA-OLAC_RDAtest2.pdf)

- Resolved issues (http://www.olacinc.org/drupal/capc_files/MLA-OLAC_RDAtest3.pdf)

Unresolved Issues (Scores)

- Extent to which expressions may be differentiated
- Work vs. expression access points—are both wanted in records?
- Preferred titles for collections of aggregate works
- Movement titles in musical works
- Titles beginning with opus numbers

Unresolved Issues (General)

- MARC tagging coincides well with AACR2 rules
- In RDA, nothing maps out well to MARC; guidelines pertain to elements currently entered throughout the entire bibliographic record
- FRBR elements do not yet map well to MARC
- More standardization is needed

QUESTIONS?

Thank you!

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