CATALOGING SCORES IN RDA

SOUTHEAST MUSIC LIBRARY ASSOCIATION

PRE-CONFERENCE

OCTOBER 2024

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TENTATIVE AGENDA

10 AM - 1 PM

We will take breaks around 11 AM and noon

Introductions

Cataloging scores using RDA and MARC

Preferred (uniform) titles and new controlled vocabularies

Questions and discussion throughout

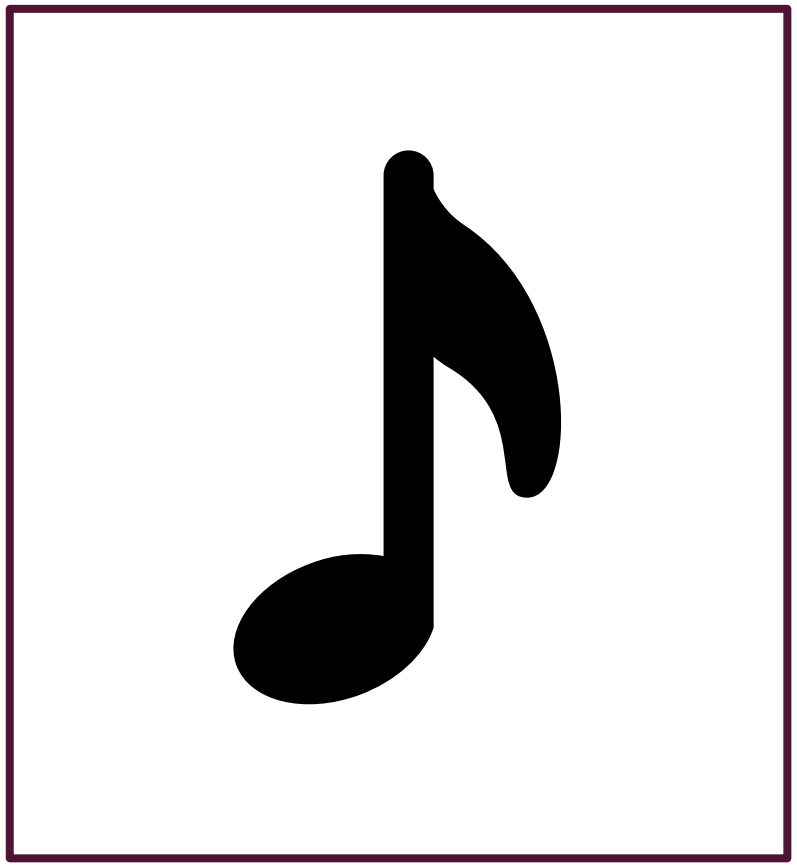
Hands-on practice if there is time

Please ask questions! ☺

MY ASSUMPTIONS (PLEASE CORRECT ME IF I'M WRONG!)

- You know at least a little about RDA
  - What it is, why it exists, how it differs from AACR2
- You know at least a little bit about LRM
  - What they are, why they exist, how they relate to RDA
- You know at least a little about cataloging
  - Common terminology, MARC encoding
- You know at least a little about music resources
  - What a score is, the unique challenges of cataloging music materials

A NOTE ABOUT RDA



- Official/New RDA vs. Original/Old RDA
  - Let's follow the PCC!
- MLA assistance
  - Best Practices, draft application profile, and more: https://cmc.wp.musiclibraryassoc.org/mla-best-practices/
    - BPs also in the RDA Toolkit
  - RDA/MARC examples: https://musiclibraryassociation.github.io/mla-rda-mg/Content/Examples/marc_examples_by_element.html

INPUT A NEW RECORD

- Difference in musical presentation statement (Miniature score vs. Playing score)
- Difference in any title information
- Difference in statement of responsibility
- Difference in edition statement
- Place of publication in a different country
- Different publisher name
- Different date of publication, distribution, copyright, etc.
- Difference in dimensions of more than 2 cm
- Presence or absence of significant accompanying material
- Difference in series statement and/or in numbering within series
- Significant difference in publisher/plate number or other ID number

DON'T INPUT A NEW RECORD

- Presence or absence of "first edition"
- Different copyright date but same publication date
- Difference in reproduction publication date
- Variation or presence/absence of preliminary paging
- Presence/absence of series information

CATALOGING SCORES

BIBLIOGRAPHIC DESCRIPTION

PREFERRED SOURCE OF INFORMATION

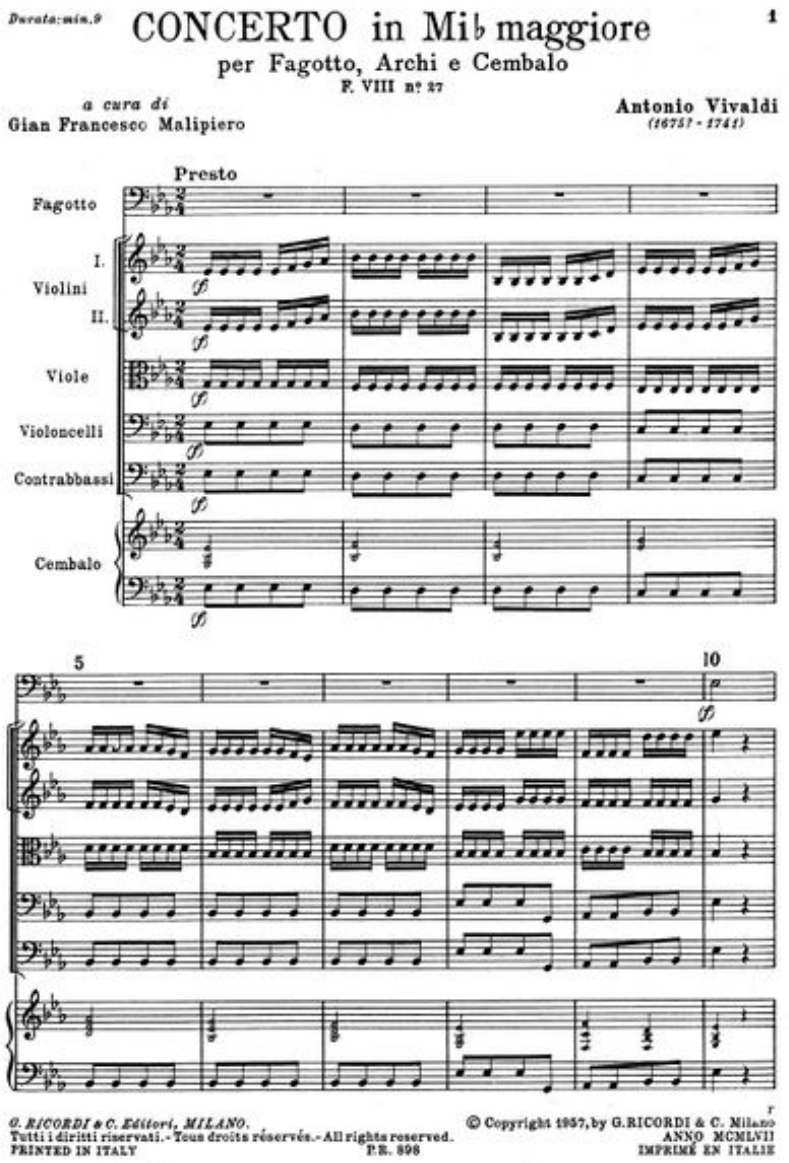
1. Title page
2. Cover
3. Caption
4. Masthead
5. Colophon
6. Other source in the resource
7. Other source(s) outside the resource

TITLE
SPECIAL CHALLENGE: MEDIUM OF PERFORMANCE, NUMBERING, ETC.

- Treat as part of title proper if piece has generic form title (Symphony, Sonata)
  - A title "consists of a *type of composition* and music information that includes medium of performance, key, date of composition, or number"
- Treat as part of the title proper if it is the only way to distinguish between otherwise identical works
- Record as "other title information" if piece has unique title (Grand duo concertant)
- Transcribe in the order it appears on the resource, but "If a literal reading of elements in the order presented produces illogical results, use cataloger's judgment in arranging medium of performance, key, date of composition, and number." (RDA BPs)

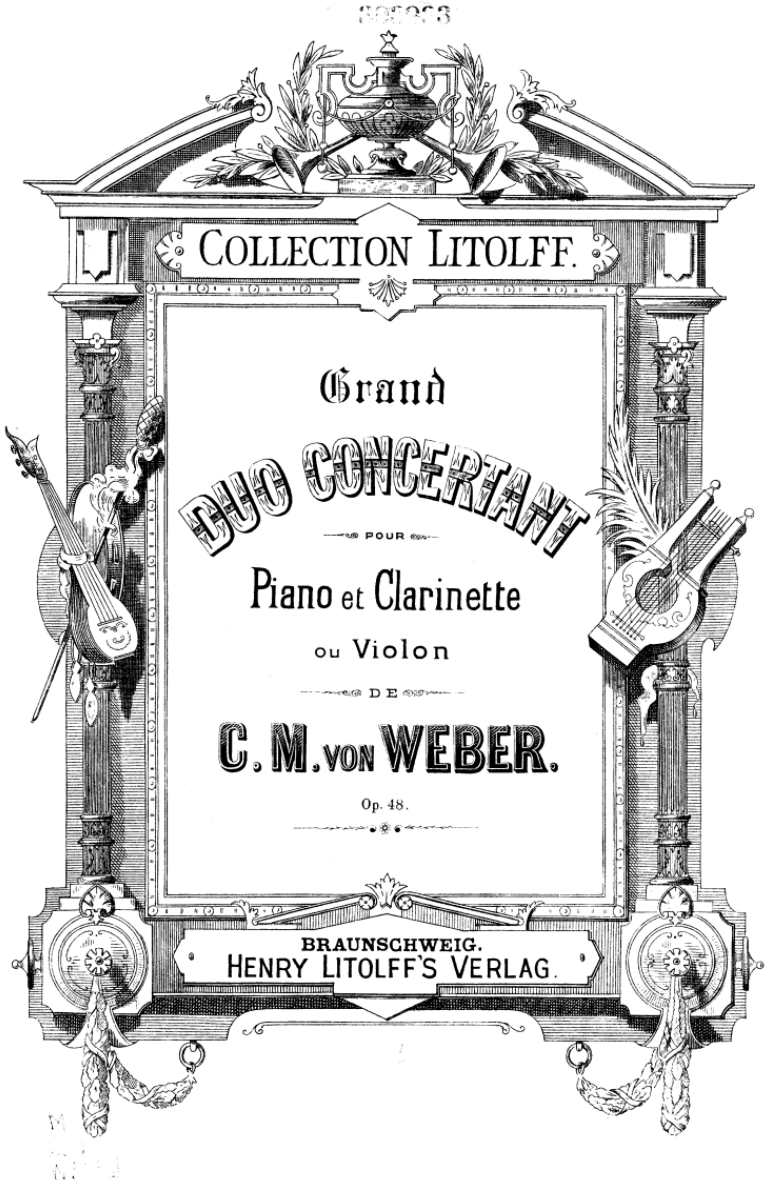
TITLE: MEDIUM OF PERFORMANCE, NUMBERING, KEY, ETC.

245 1 0 Concerto in mi♭ maggiore per fagotto, archi e cembalo, F.VIII, no. 27 / $c Antonio Vivaldi ; a cura di Gian Francesco Malipiero.



TITLE: MEDIUM OF PERFORMANCE, NUMBERING, KEY, ETC.

245 1 0 Grand duo concertant : $b pour piano et clarinette ou violon, op. 48 / $c de C.M. von Weber.



TITLE
SPECIAL CHALLENGE: LIST TITLES

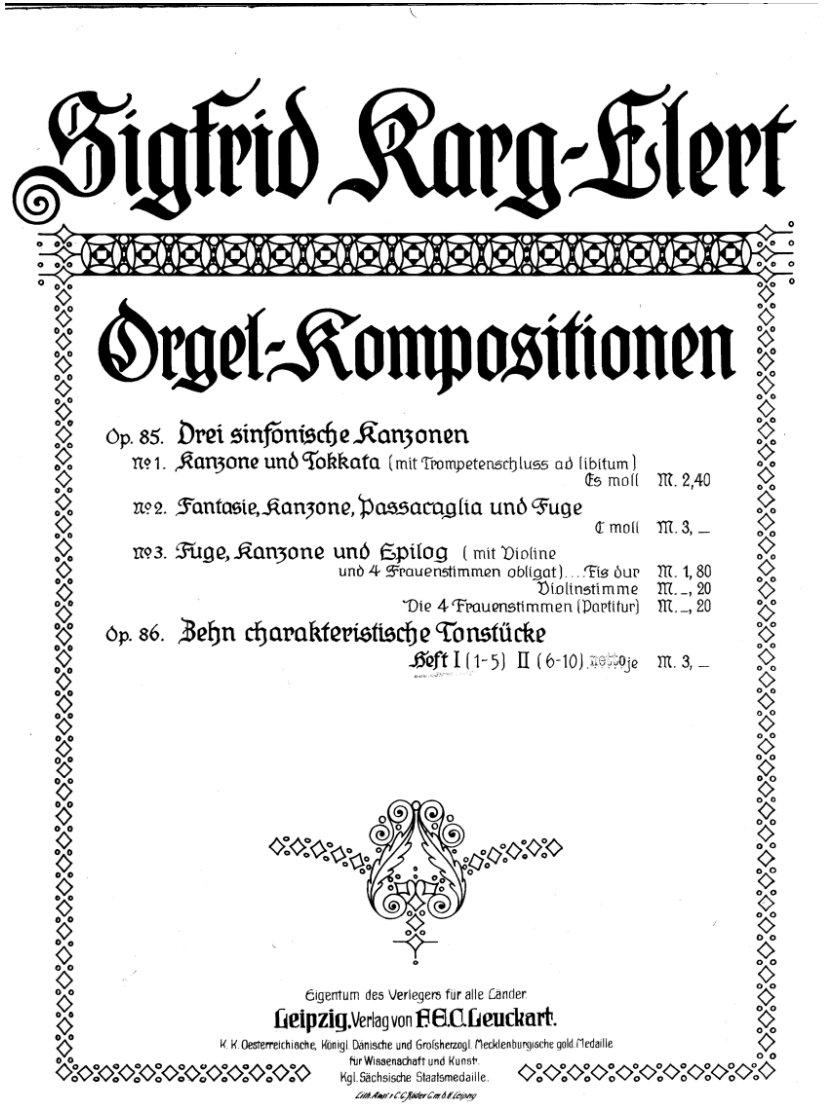
- "If a resource is being described analytically, and has a page that consists of a list of titles, one of which is the title of the resource being described, use judgment to decide whether that page or another source (e.g., a caption) provides the best source for the description of the resource. Generally apply 2.17.2.3 and make a note on title source. Apply 2.3.2.6.2 to choose the title proper for the resource, if applicable." (MLA Best Practices for RDA for 2.2.2.2)
- "If the source chosen is not a title page, sheet, or card, indicate the source in a Manifestation: note on title. If a resource has a page that consists of a list of titles, one of which is the title of the resource being described (e.g., a set of songs issued with each song printed as a separate volume, each of which lists all the songs in the set), use cataloger's judgment in deciding whether that page or another source (e.g., a caption) provides the best source for the description of the resource." (MLA Best Practices for RDA for Data provenance)

LIST TITLE

245 1 0 Behn charakteristische Tonstücke : $b op. 86 / $c Sigfrid Karg-Elert.

…

500 List title.


Sigfrid Karg-Elert

Orgel-Kompositionen

Op. 85. Drei sinfonische Kanzonen

№ 1. Kanzone und Tokkata (mit Trompetenschluss ad libitum) Es moll M. 2,40

№ 2. Fantasie, Kanzone, Passacaglia und Fuge C moll M. 3, –

№ 3. Fuge, Kanzone und Epilog (mit Violine und 4 Frauenstimmen obligat) . . . Fis dur M. 1, 80
Violinstimme M. –, 20
Die 4 Frauenstimmen (Partitur) M. –, 20

Op. 86. Zehn charakteristische Tonstücke

Heft I (1-5) II (6-10) je M. 3, –

Eigentum des Verlegers für alle Länder.

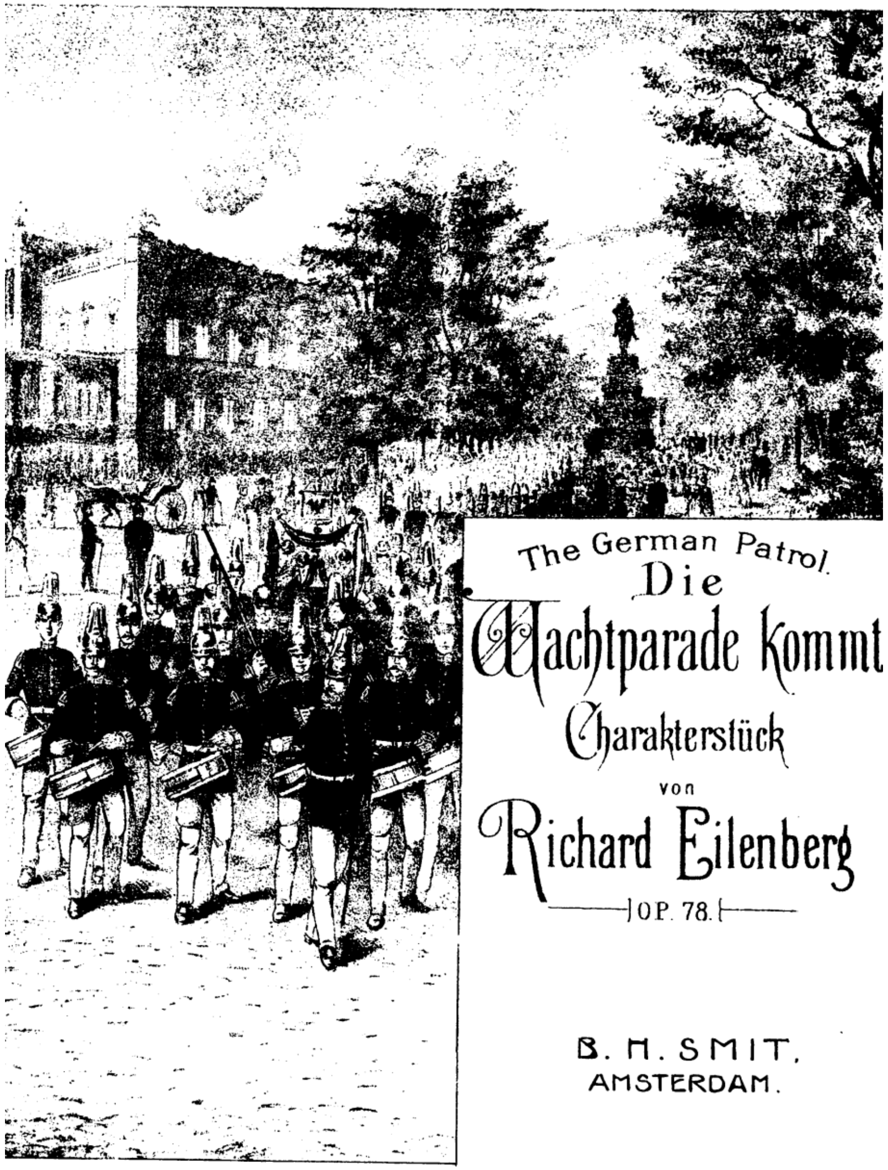
Leipzig, Verlag von F. E. C. Leuckart.

K. K. Oesterreichische, Königl. Dänische und Grossherzogl. Mecklenburgische gold. Medaille für Wissenschaft und Kunst.
Kgl. Sächsische Staatsmedaille.

PARALLEL TITLE

- MLA BP: "Routinely record the element."
- Transcribe all titles in all languages if possible
- First title is title proper, others go in $b AND in 246 fields

245	1 4	Die Wachtparade kommt = $b The German patrol : Charakterstück, op. 78 / $c von Richard Eilenberg.
246	3 1	German patrol
246	3 3	Charakterstück, op. 78



EDITION STATEMENT

- Look for words like: edition, Ausgabe, etc.
- Look for statement indicating difference in content from another version(s) and/or a specific format of notated music
- MLA BP: "Consider the terms listed at Vocabulary Encoding Schemes: RDA Format of Notated Music, and their equivalents in other languages, to fit the scope of this element."
  - chorus score, condensed score, part, piano conductor part, piano score, score, study score, table book, violin conductor part, vocal score
  - Klavierauszug if the manifestation is vocal music
  - Klavierauszug or piano reduction if the manifestation is a piece of music for solo instrument with accompaniment reduced for piano
- This is also where you put the "musical presentation statement" (no more 254 field).
- 250 field is now repeatable

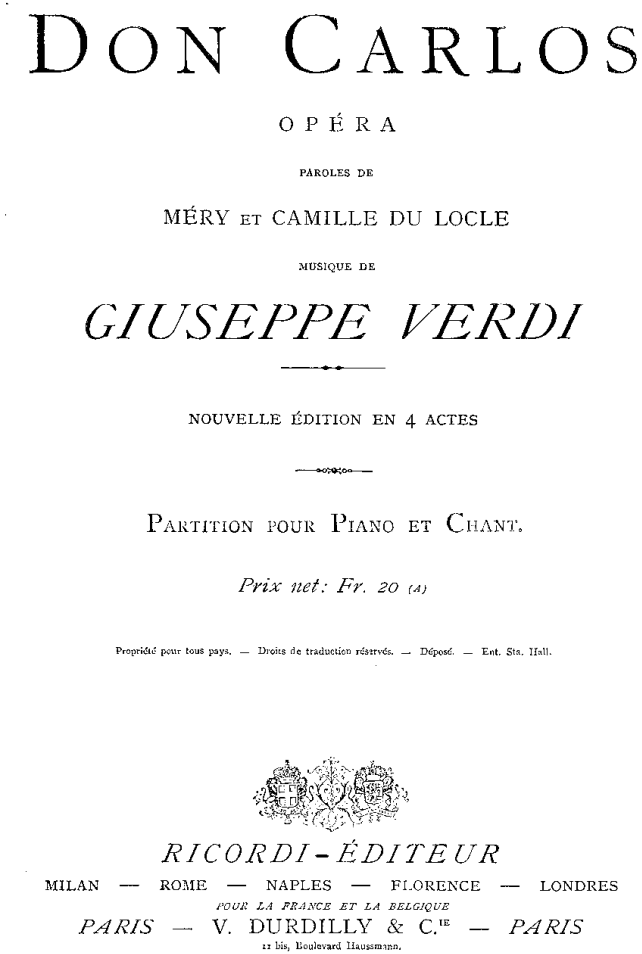
EDITION STATEMENT

250 Ausgabe der Deutschen Händelgesellschaft.

EDITION STATEMENTS

250 Nouvelle édition en 4 actes.

250 Partition pour piano et chant.



DON CARLOS

OPÉRA

PAROLES DE

MÉRY ET CAMILLE DU LOCLE

MUSIQUE DE

GIUSEPPE VERDI

NOUVELLE ÉDITION EN 4 ACTES

PARTITION POUR PIANO ET CHANT.

Prix net: Fr. 20 (A)

Propriété pour tous pays. — Droits de traduction réservés. — Déposé. — Ent. Sta. Hall.

RICORDI-ÉDITEUR

MILAN — ROME — NAPLES — FLORENCE — LONDRES

POUR LA FRANCE ET LA BELGIQUE

PARIS — V. DURDILLY & C.IE — *PARIS*

11 bis, Boulevard Haussmann.

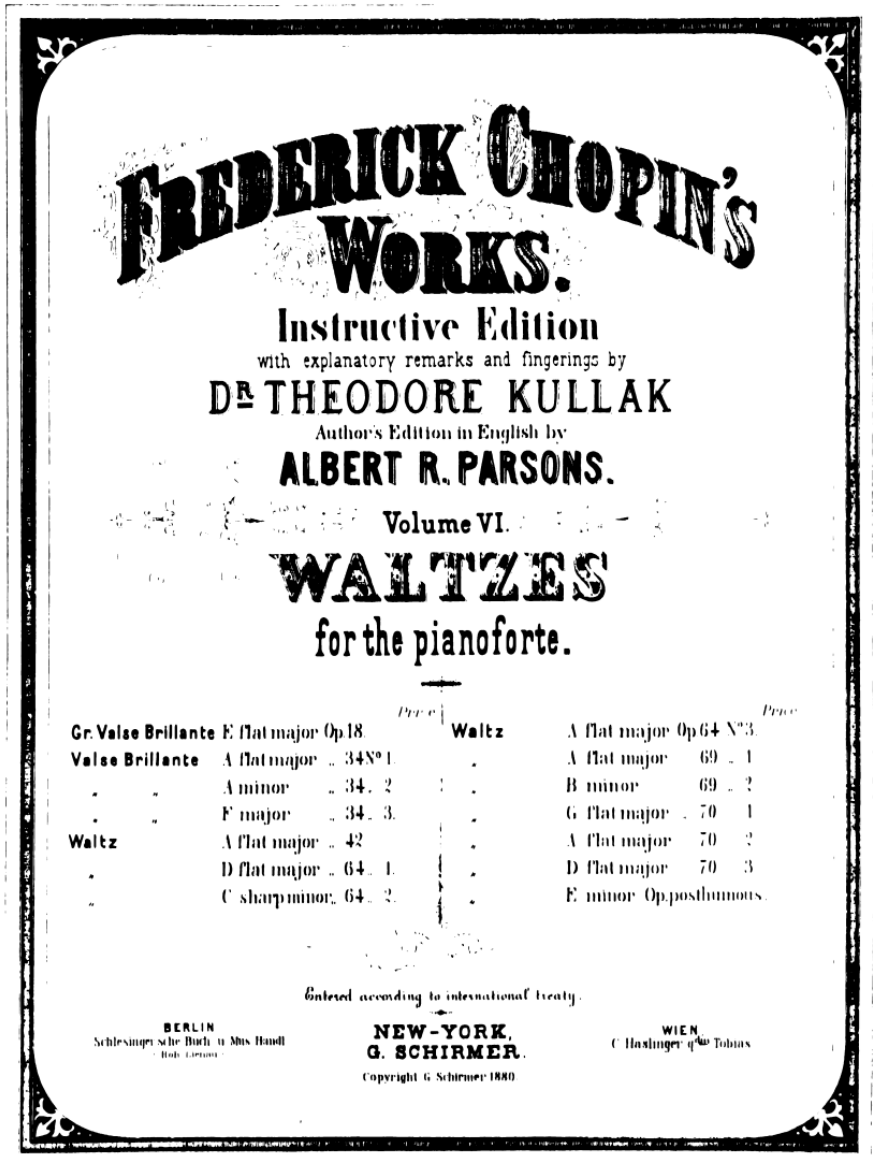
COPYRIGHT DATE

- Copyright renewal dates or dates of copyright transfer are not recorded as copyright dates
- Use the copyright date to imply a publication date when this seems reasonable
  - "because notated music is often published by simply reproducing earlier publications photographically, a copyright date may not be good evidence for the publication date of notated music." (Robert L. Maxwell, *Maxwell's Handbook for RDA*, 2013, p. 729)
- Other ways to find missing information?

COPYRIGHT DATE

264 1 New York : $b G. Schirmer, [1880]

264 4 $c ©1880



FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

DR THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume VI.

WALTZES

for the pianoforte.

		Price			Price
Gr. Valse Brillante	E flat major Op 18.		Waltz	A flat major Op 64 N°3.	
Valse Brillante	A flat major „ 34 N° 1.		„	A flat major 69 „ 1	
„ „	A minor „ 34 „ 2		„	B minor 69 „ 2	
„ „	F major „ 34 „ 3.		„	G flat major „ 70 1	
Waltz	A flat major „ 42		„	A flat major 70 2	
„	D flat major „ 64 „ 1.		„	D flat major 70 3	
„	C sharp minor „ 64 „ 2.		„	E minor Op. posthumous.	

Entered according to international treaty.

BERLIN
Schlesinger'sche Buch- u. Mus. Handl.
Rob. Lienau.

NEW-YORK,
G. SCHIRMER.

WIEN
C. Haslinger q.m Tobias

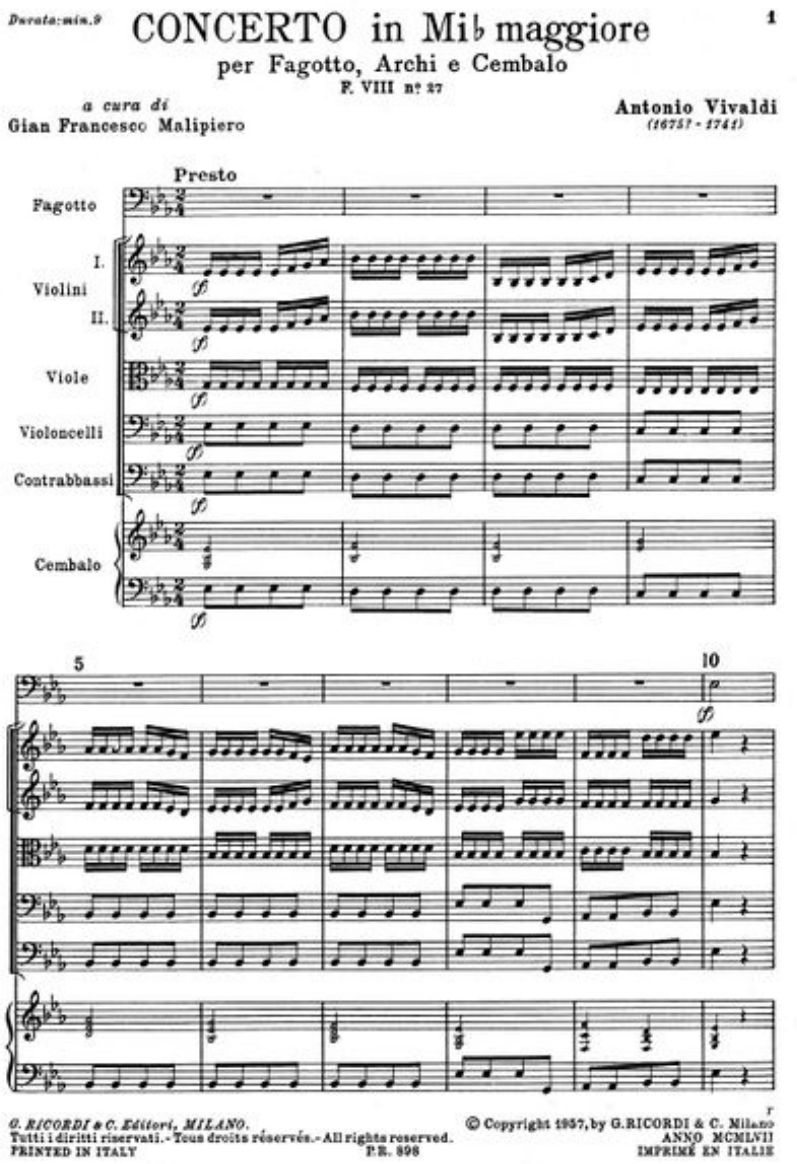
Copyright G. Schirmer 1880.

COPYRIGHT DATE

245 1 0 Concerto in mi♭ maggiore per fagotto, archi e cembalo, F. VIII, no. 27 / $c Antonio Vivaldi ; a cura di Gian Francesco Malipiero.

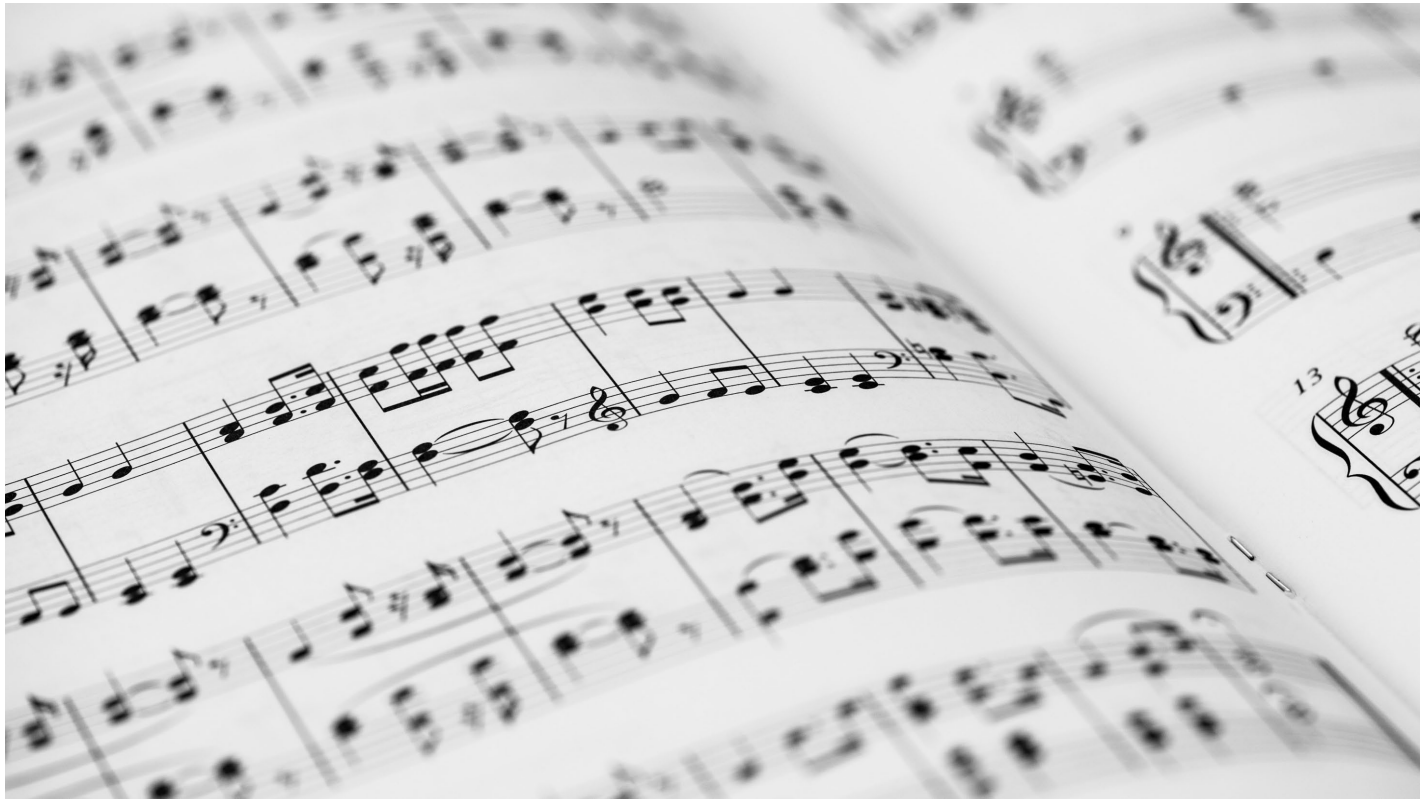
264 1 Milano : $b G. Ricordi & C. Editori, $c [1957]

264 4 $c ©1957



PHYSICAL DESCRIPTION

- Record pagination of score and number of parts (if applicable)
- Include illustration information in $b if applicable
- 300 field is now repeatable



EXTENT

300 1 score (22 pages) ; $c 28 cm

300 1 vocal score (xi, 187 pages) ; $c 30 cm

300 1 score (47 pages) + 2 parts ; $c 30 cm

300 1 score (47 pages) ; $c 32 cm

300 2 parts ; $c 28 cm

IDENTIFIER OF MANIFESTATION

- Most often plate number (028), publisher's number (028), ISMN (024), and/or ISBN (020)
- If score and parts have differing ID numbers, record all numbers in separate fields, with qualifier added to match each number to the unit it matches

  028 2 2 H.S.2287 $b H. Sikorski $q (score)

  028 2 2 H.S.2288 $b H. Sikorski $q (part)

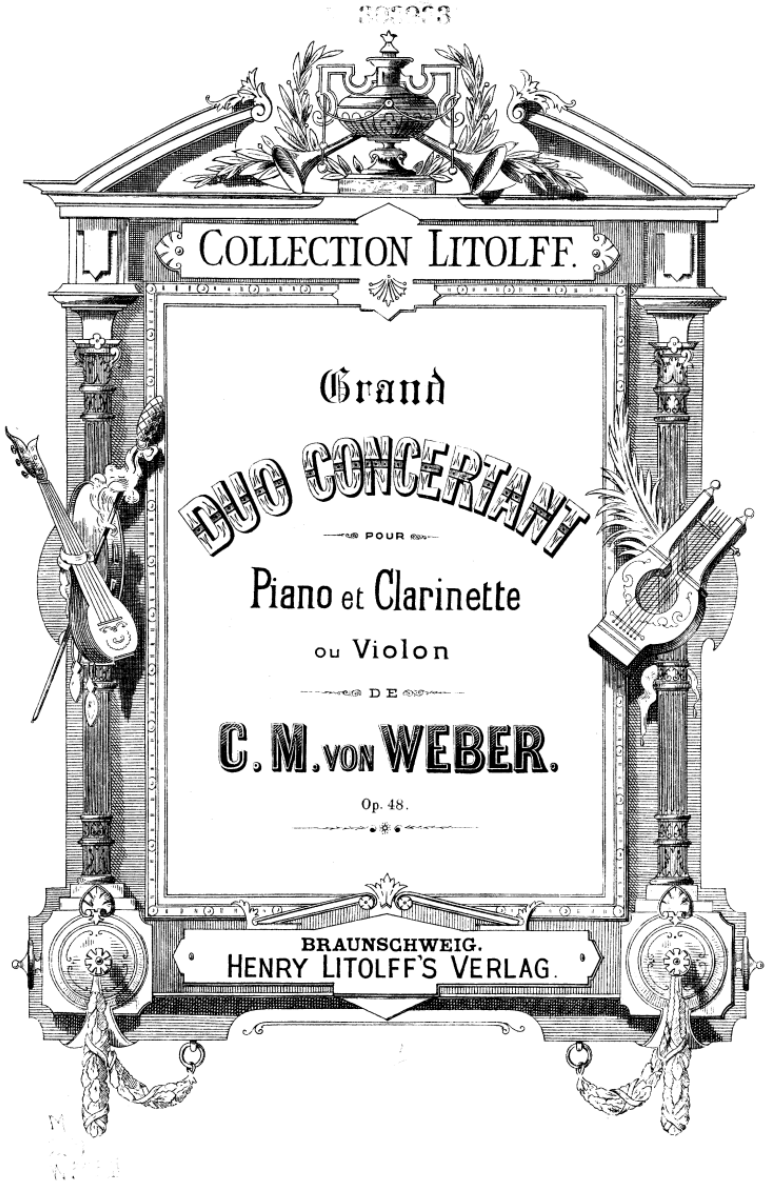
SERIES STATEMENT

- MLA BP: "For statements containing "Urtext" and its variants: consult the Library of Congress Name Authority File to see if the usage by a particular publisher has been established as a series or series-like phrase. If the statement is not appropriate as either a series statement or a Manifestation: edition statement, or in case of doubt, either do not record the statement, or record it in quotation marks as Manifestation: note on manifestation."

SERIES STATEMENT

490 1 Collection Litolff ; $v no. 616

830 0 Collection Litolff ; $v no. 616.



FORMAT OF NOTATED MUSIC

- Use 348, $a (used to be 546 $b)
  - MLA BP: "Provide additional clarifying information as an unstructured description in field 500 if deemed useful for identification or selection. Record as an identifier using field 008 bytes 20-21 or 006 bytes 03-04."
- Use controlled terms from RDA Format of Notated Music vocabulary
  - choir book, chorus score, condensed score, part, piano conductor part, piano score, score, study score, table book, violin conductor part, vocal score

FORM OF MUSICAL NOTATION

- Use 348, $c
  - MLA BP: "In MARC: Record as a structured description using field 348 subfield $c … Record terms from different vocabulary encoding schemes in separate instances of field 348. Record multiple terms from the same vocabulary scheme in separate instances of field 348 or in separate instances of subfield $c within the same field 348…."
- Use controlled terms from RDA Form of Musical Notation vocabulary
  - chord symbols, chord diagrams, figured bass notation, graphic notation, letter notation, mensural notation, number notation, plainsong notation (Deprecated), shape note notation, solmization, staff notation, tablature, tonic sol-fa, neumatic notation, syllabic notation

FORMAT OF NOTATED MUSIC & FORM OF MUSICAL NOTATION

Fixed fields Form/008 20 = k [for vocal score]

348 vocal score $a piano conductor part $a part $2 rdafnm

348 $c staff notation $2 rdafmn

Optional addition if required locally:

546 $b Staff notation.

https://www.oclc.org/bibformats/en/fixedfield/form.html

https://www.loc.gov/marc/bibliographic/bd008m.html

OTHER NOTES: DURATION

- MLA BP: "Routinely record the element for notated music only if the resource described explicitly provides an intended or approximate performing time."
- LC Core for notated music

OTHER NOTES: DURATION

306 001800

500 Duration: 18 min.

306 003000

500 Duration: approximately 30 min.

WORKS, EXPRESSIONS, AND PREFERRED TITLES.

OH MY!

DIFFERENTIATING WORKS & EXPRESSIONS

- Arrangements
- Variations
- “In the style of”
- Tribute/memorial pieces
- Improvisation

HOW CAN I TELL?

New Work

- Change in style
- Variations on a theme (from another work)
- Change in harmony
- "Substantial" improvisatory contributions

New Expression

- Change in medium of performance
- Simplification
- Portion of work
- Different edition
- Annotations

The work's/expression's authority record says so…

AUTHORIZED ACCESS POINTS

- Preferred (uniform) title- a title chosen to identify a work
  - Elements can be added to make it identify an expression (language, "arranged," etc.)
- Authorized access point- recorded in an authority record
  - AAP for person or other responsible for work + preferred title for work + other elements as instructed = AAP for Work

100	**1_**	**|a Bach, Johann Sebastian, |d 1685-1750. |t Brandenburgische Konzerte**
400	1_	**|w** nna **|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Concerti grossi
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Brandenburg concertos
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Switched on Brandenburgs
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Six concertos brandebourgeois
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** 6 concertos brandebourgeois
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Concertos brandebourgeois
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** 6 Brandenburg concertos
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Six Brandenburg concertos
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Brandenburg concerti
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Concerti brandenburghesi
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Brandenburgskie kont͡serty
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Sechs Brandenburgischen Konzerte
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** 6 Brandenburgischen Konzerte
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Concertos, **|n** BWV 1046-1051
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Six concertos for the Margrave of Brandenburg
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** 6 concertos for the Margrave of Brandenburg
400	1_	**|a** Bach, Johann Sebastian, **|d** 1685-1750. **|t** Concertos for the Margrave of Brandenburg
670	___	**|a** Bach, J.S. Brandenburg concertos [SR] p1994: **|b** label (Brandenburg concertos) container (Six Brandenburg concertos : BWV 1046-1051 = Sechs Brandenburgische Konzerte = Six concertos brandebourgeois)
670	___	**|a** Schmieder, 1990 **|b** (1046-1051. Die Sechs Brandenburgischen Konzerte; holograph: Six concerts avec plusieurs instruments; 1st ed.: Six concertos (Leipzig : C.F. Peters, 1850-1852))

WORK RECORD

046	__	**|k** 1883
100	1_	**|a** Brahms, Johannes, **|d** 1833-1897. **|t** Symphonies, **|n** no. 3, op. 90, **|r** F major
380	__	**|a** Symphonies **|2** lcsh
382	0_	**|a** orchestra
383	__	**|a** no. 3 **|b** op. 90
384	0_	**|a** F major
670	__	**|a** Brahms, J. Symphonie Nr. 3 F-Dur, op. 90 [SR] p1988.
670	__	**|a** New Grove **|b** (op. 90. Symphony no. 3, F, 1883)
670	__	**|a** LC in OCLC, Feb. 16, 2000 **|b** (hdg.: Brahms, Johannes, 1833-1897. Symphonies, no. 3, op. 90, F major)

EXPRESSION RECORD

100 1_ |a Tchaikovsky, Peter Ilich, |d 1840-1893. |t Detskiĭ al'bom. |k Selections; |o arranged

400 1_ |w nnea |a Tchaikovsky, Peter Ilich, |d 1840-1893. |t Detskiĭ al'bom. |k Selections; |o arr.

400 1_ |a Tchaikovsky, Peter Ilich, |d 1840-1893. |t Suites, |m clarinet, piano, |n op. 39

400 1_ |a Tchaikovsky, Peter Ilich, |d 1840-1893. |t Tchaikovsky suite

670 __ |a His Tchaikovsky suite, c1988.

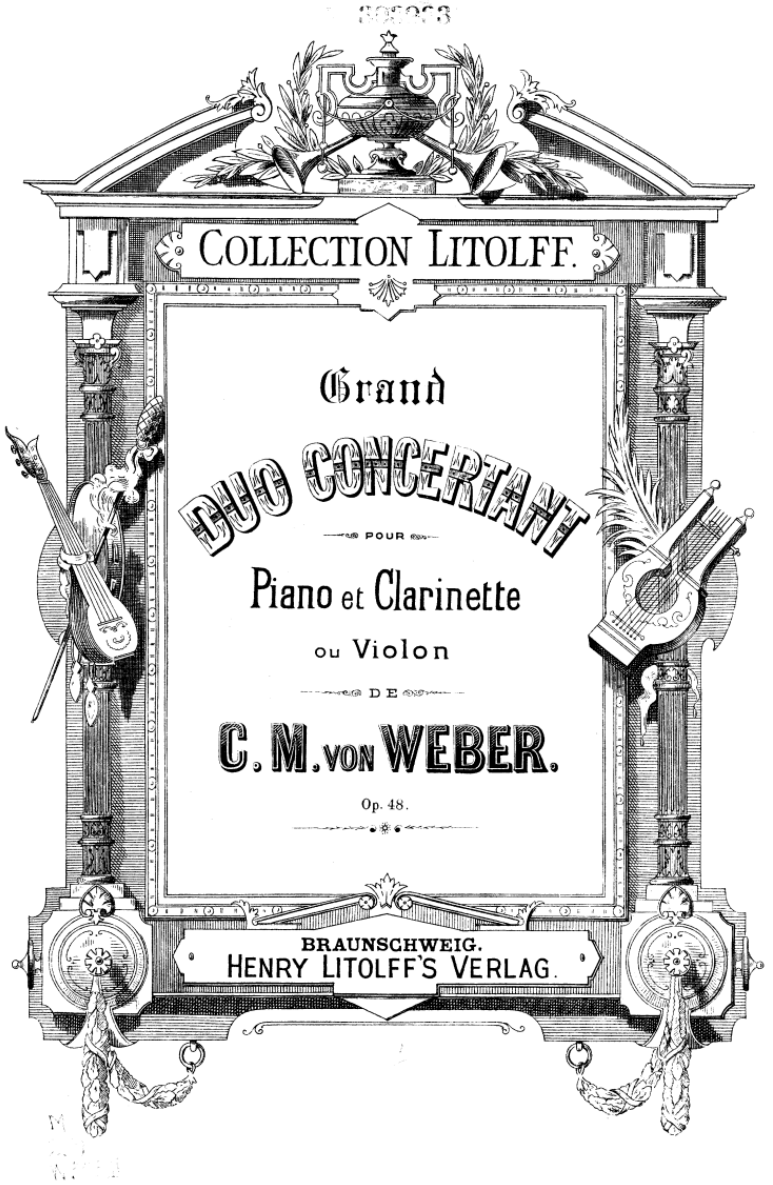
IN THE BIBLIOGRAPHIC RECORD

- 1XX + 240
- 7XX(es) for additional names, names/titles, titles

100 1 Weber, Carl Maria von, $d 1786-1826, $e composer.

240 1 0 Grand duo concertant

245 1 0 Grand duo concertant : $b pour piano et clarinette ou violon, op. 48 / $c de C.M. von Weber.

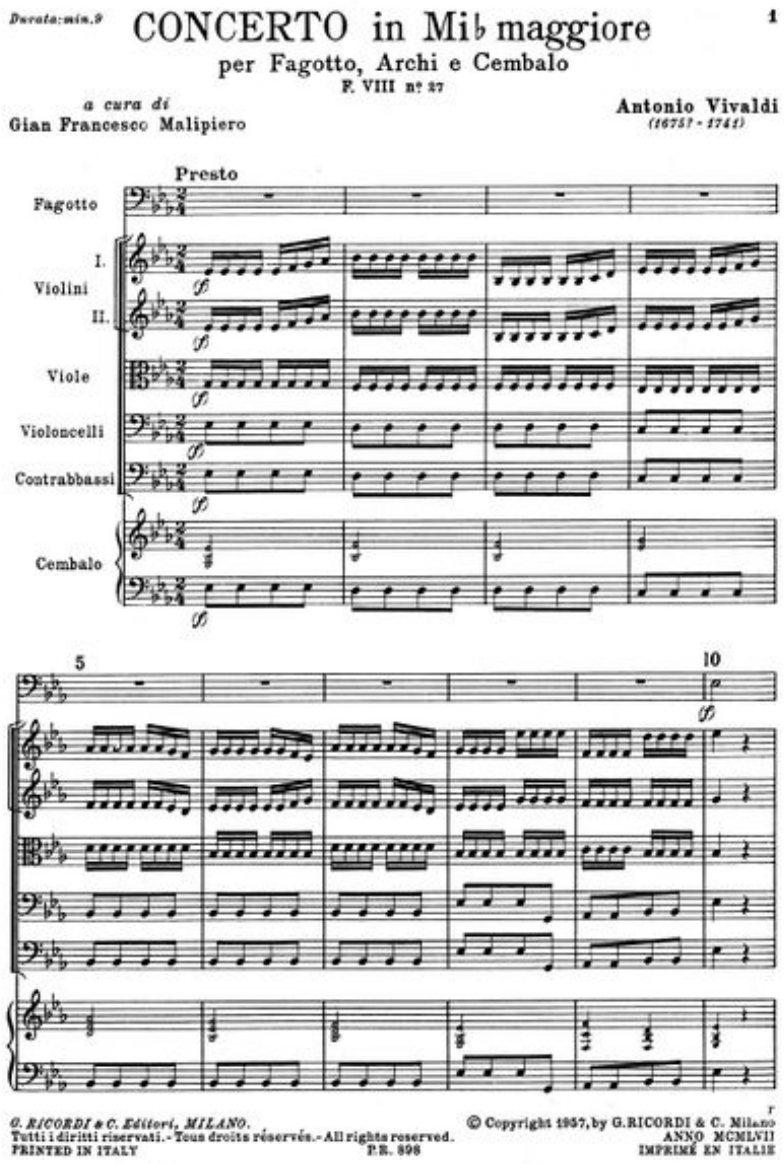


IN THE BIBLIOGRAPHIC RECORD

100 1 _ Vivaldi, Antonio, $d 1678-1741, $e composer.

240 1 0 Concertos, $m bassoon, string orchestra, $n RV 501, $r B♭ major

245 1 0 Concerto in mi♭ maggiore per fagotto, archi e cembalo, F. VIII, no. 27 / $c Antonio Vivaldi ; a cura di Gian Francesco Malipiero.



IN THE BIBLIOGRAPHIC RECORD - LIBRETTI

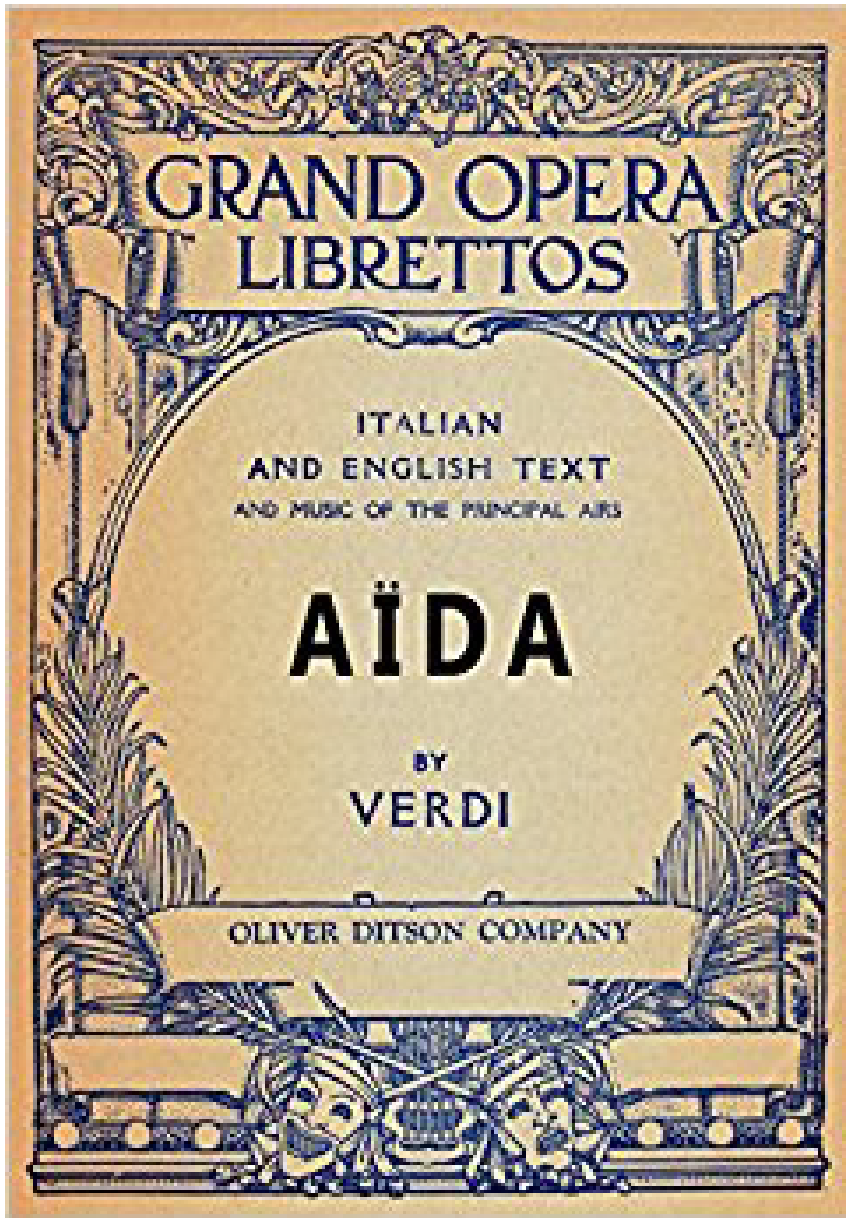
100 1 Ghislanzoni, Antonio, $d 1824-1893, $e librettist.

240 1 0 Aïda

NOT

100 1 Verdi, Giuseppe, $d 1813-1901, $e composer.

240 1 0 Aïda. $s Libretto



IN THE BIBLIOGRAPHIC RECORD - SELECTIONS FOLLOWING OFFICIAL RDA

100 1 Scott, Cyril, $d 1879-1970, $e composer.

240 1 0 Piano music. $k Selections

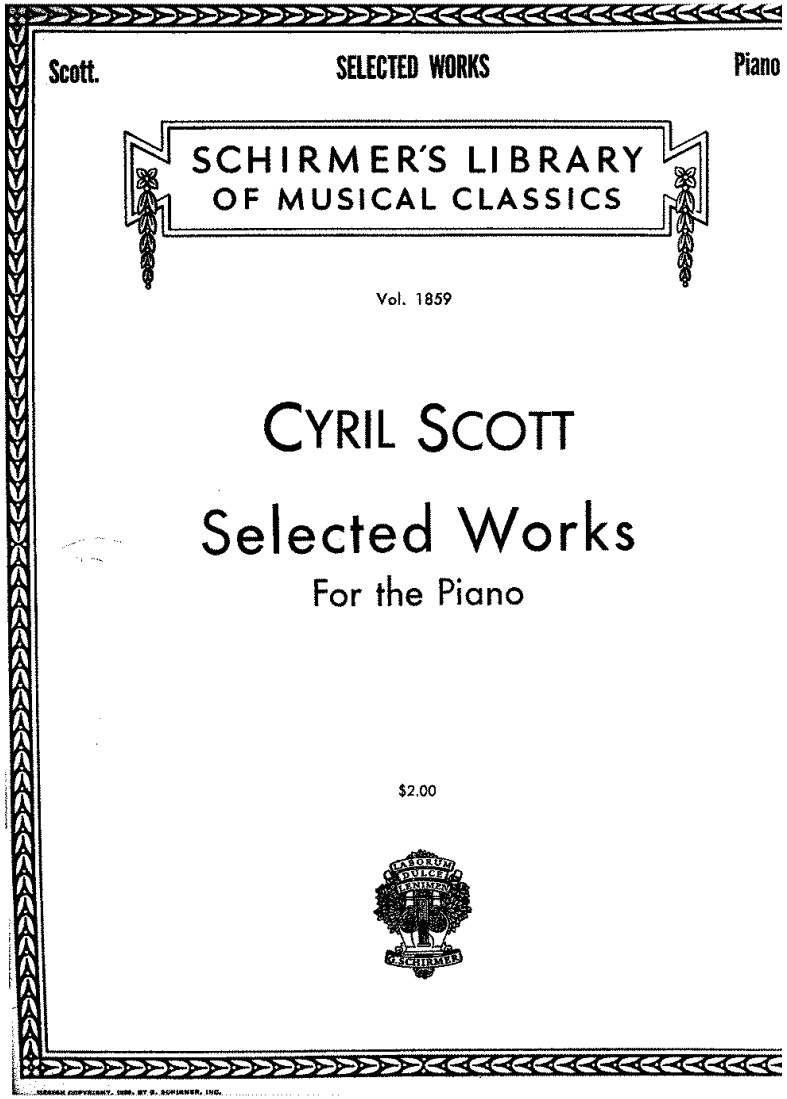
245 1 0 Selective works for the piano / $c Cyril Scott.

505 0 0 $t Danse nègre, op. 58, no. 5 -- $t Souvenir de Vienne -- $t 2 Pierrot pieces, op. 35, no. 1 -- $t 2 etudes, op. 64, no. 1 -- $t Lotus land, op. 47, no. 1 -- $t 2 Pierrot pieces, op. 35, no. 2 -- $t Summerland, op. 54, no. 2 -- $t 2 etudes, op. 64, no. 2.

700 1 2 $i Expression manifested: $a Scott, Cyril, $d 1879-1970. $t Danse nègre.

700 1 2 $i Expression manifested: $ Scott, Cyril, $d 1879-1970. $t Souvenir de Vienne.

[etc.]



IN THE BIBLIOGRAPHIC RECORD - SELECTIONS FOLLOWING ORIGINAL RDA

100 1 Scott, Cyril, $d 1879-1970, $e composer.

240 1 0 Piano music. $k Selections

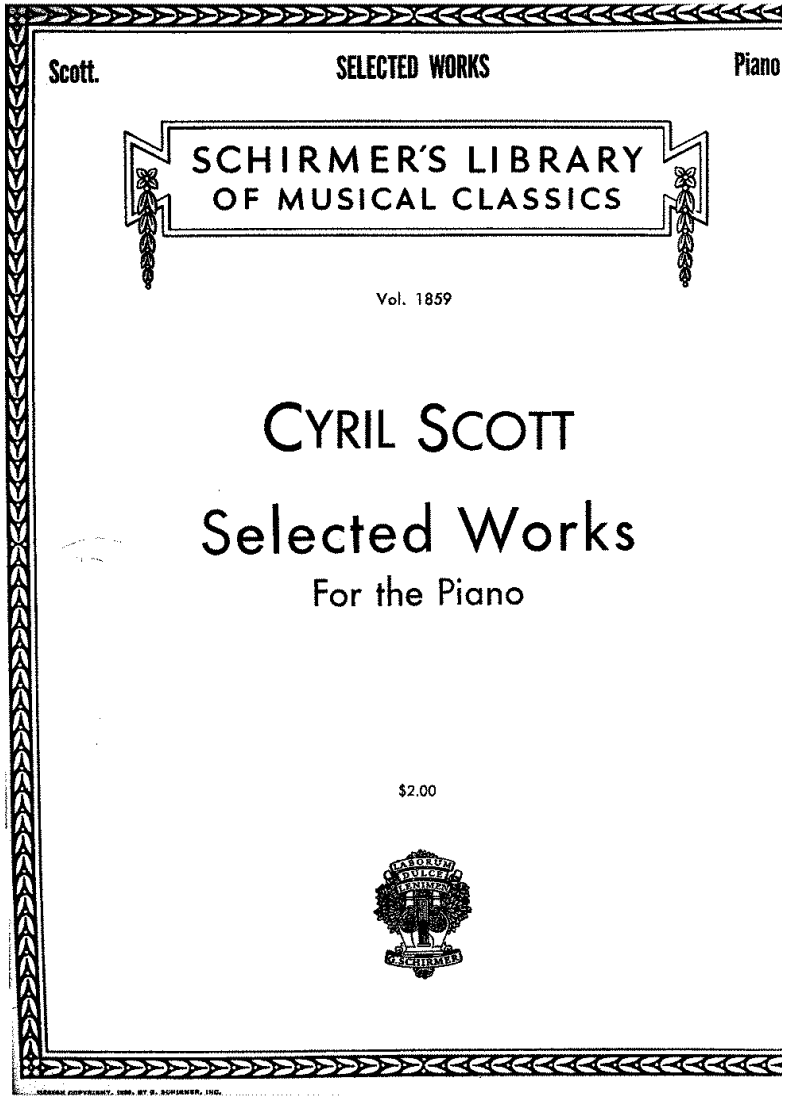
245 1 0 Selective works for the piano / $c Cyril Scott.

505 0 0 $t Danse nègre, op. 58, no. 5 -- $t Souvenir de Vienne -- $t 2 Pierrot pieces, op. 35, no. 1 -- $t 2 etudes, op. 64, no. 1 -- $t Lotus land, op. 47, no. 1 -- $t 2 Pierrot pieces, op. 35, no. 2 -- $t Summerland, op. 54, no. 2 -- $t 2 etudes, op. 64, no. 2.

700 1 2 $i Container of (work): $a Scott, Cyril, $d 1879-1970. $t Danse nègre.

700 1 2 $i Container of (work): $ Scott, Cyril, $d 1879-1970. $t Souvenir de Vienne.

[etc.]



IN THE BIBLIOGRAPHIC RECORD - SELECTIONS FOLLOWING PCC RELATIONSHIP LABELS

100 1 Scott, Cyril, $d 1879-1970, $e composer.

240 1 0 Piano music. $k Selections

245 1 0 Selective works for the piano / $c Cyril Scott.

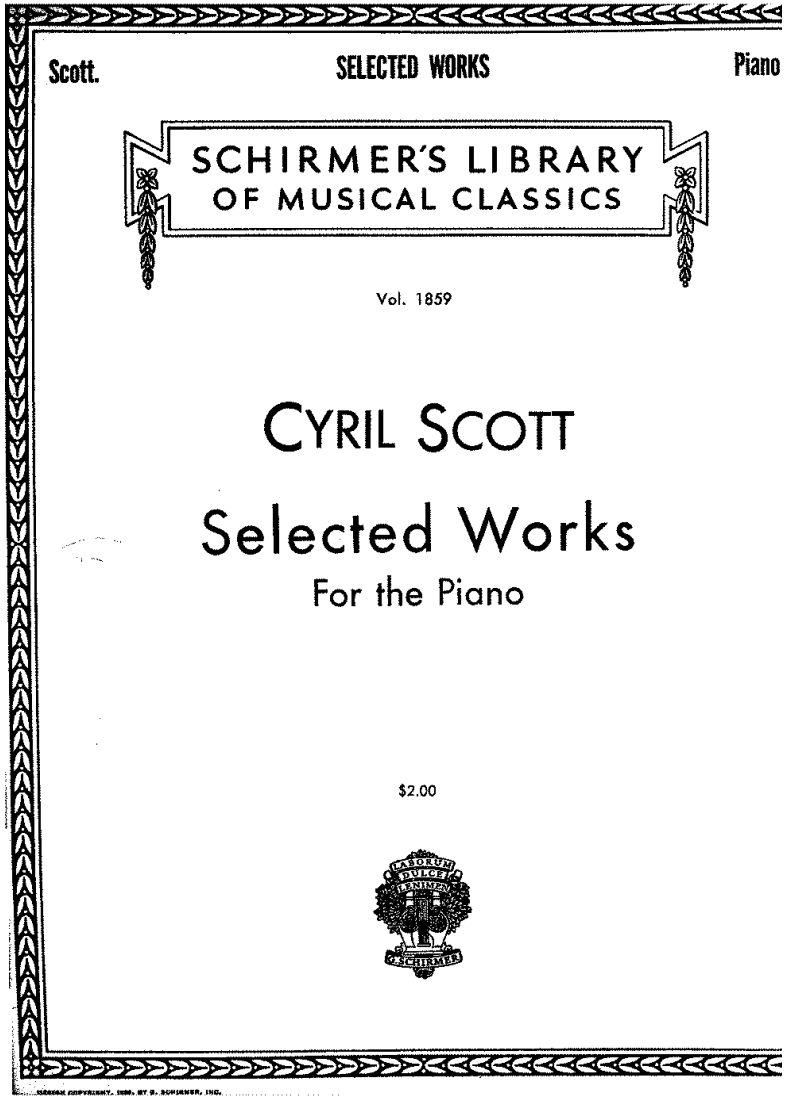
505 0 0 $t Danse nègre, op. 58, no. 5 -- $t Souvenir de Vienne -- $t 2 Pierrot pieces, op. 35, no. 1 -- $t 2 etudes, op. 64, no. 1 -- $t Lotus land, op. 47, no. 1 -- $t 2 Pierrot pieces, op. 35, no. 2 -- $t Summerland, op. 54, no. 2 -- $t 2 etudes, op. 64, no. 2.

700 1 2 $i Part: $a Scott, Cyril, $d 1879-1970. $t Danse nègre.

700 1 2 $i Part: $ Scott, Cyril, $d 1879-1970. $t Souvenir de Vienne.

[etc.]

See: https://www.loc.gov/aba/rda/mgd/relationshipLabels/index.html



CONTROLLED VOCABULARIES

LCGFT AND LCMPT

LCGFT RESOURCES

- MLA Best Practices for Using LCGFT for Music Resources, Version 1.3: https://cmc.wp.musiclibraryassoc.org/mla-best-practices/
- LCGFT Terms and Manual: https://www.loc.gov/aba/publications/FreeLCGFT/freelcgft.html
- Yale Music Cataloging website: https://web.library.yale.edu/cataloging/music/subject-cataloging

MLA BP: "FOR NOTATED MUSIC RESOURCES, ASSIGN ONE OR MORE TERMS APPROPRIATE TO THE FORMAT OF NOTATED MUSIC, IN ADDITION TO ANY GENRE/FORM TERMS DESCRIBING THE MUSICAL WORK."

245 1 0 Fantasiestücke : $b für Violoncello und Klavier, op. 73 = Fantasy pieces : for cello and piano, op. 73 / $c Robert Schuman ; [edited by] Kube ; [fingerings and notes on interpretation by] Noh, Roggenkamp.

655 7 Chamber music. $2 lcgft

655 7 Arrangements (Music) $2 lcgft

655 7 Scores. $2 lcgft

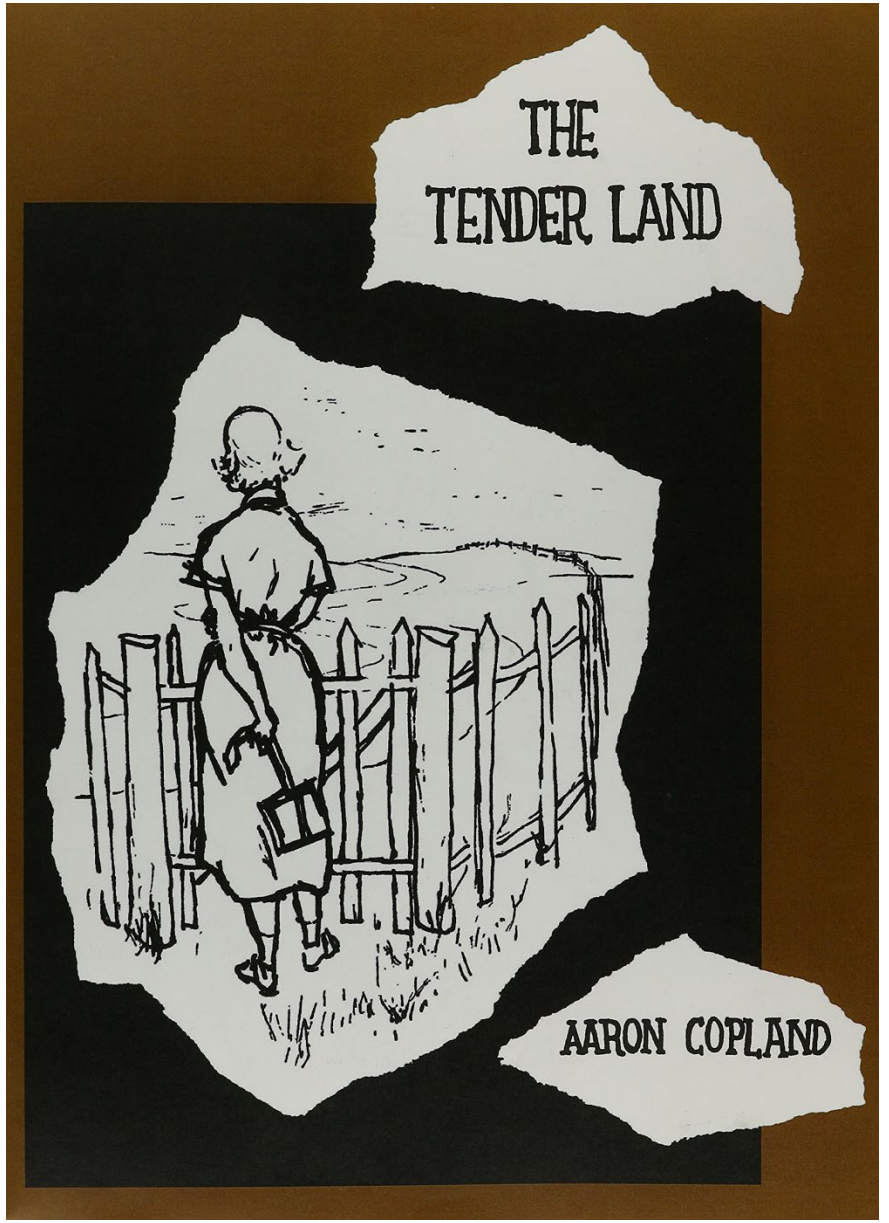
655 7 Parts (Music) $2 lcgft

MLA BP: "USE "ART MUSIC" FOR WORKS OF ART MUSIC THAT CANNOT BE DESCRIBED USING MORE SPECIFIC TERMS IN THE ART MUSIC HIERARCHY (E.G., A CONCERT PIECE FOR CLARINET), AND FOR WORKS OF ART MUSIC OTHERWISE DESCRIBED BY TERMS THAT ARE NOT IN THE ART MUSIC HIERARCHY. (E.G., SONGS, DANCE MUSIC, DRAMATIC MUSIC)."

245 1 4 The tender land : $b opera in two acts : the complete chamber version / $c Aaron Copland ; arranged by Murry Sidlin ; libretto by Erik Johns.

655 7 Chamber operas. $2 lcgft

655 7 Art music. $2 lcgft



245 1 0 Trio : $b flute, clarinet, bassoon, op. 80 / $c Flor Peeters.

655 7 Chamber music. $2 lcgft

245 1 0 Four dialogues for two voices and two pianos / $c Ned Rorem ; words by Frank O'Hara.

655 7 Songs. $2 lcgft

655 7 Chamber music. $2 lcgft

MLA BP: "USE "CHAMBER MUSIC" (OR ONE OF ITS NARROWER TERMS) FOR WORKS OF ART MUSIC FOR 2 OR MORE PERFORMERS WHOSE MEDIUM IS DESCRIBED IN TERMS OF INDIVIDUAL INSTRUMENTS/VOICES AND/OR BY UNSPECIFIED ENSEMBLE TERMS (E.G., "BOWED STRING ENSEMBLE")."

LCMPT RESOURCES

- Use 382
  - First indicator 0 if full medium of performance
  - First indicator 1 if partial medium of performance
  - MLA BP: "In MARC: For bibliographic records: Record as a structured description using field 382 first indicator 0 or 1, only for the particular expression(s) manifested in the resource. Refer to Best Practices for Using LCMPT for guidance."
- MLA Best Practices for Using LCMPT, Version 1.5: http://cmc.blog.musiclibraryassoc.org/mla-best-practices/
- LCMPT Terms and Manual: https://www.loc.gov/aba/publications/FreeLCMPT/freelcmpt.html
- Yale Music Cataloging website: https://web.library.yale.edu/cataloging/music/MARC382

SOME GENERAL RULES

- Choose the most specific term appropriate for the resource being cataloged
  - alto saxophone vs. saxophone
- Terms must be singular
  - flute, not flutes
- Do not capitalize terms unless they are capitalized in LCMPT
  - oboe, but English horn
- Generally record soloists first
- Generally record terms in score order or in order provided on the resource

382 INDICATORS

- 1st indicator
  - "Generally code 0 unless giving only a partial statement" (LCMPT)
- 2nd indicator
  - "Code 1 when using LCMPT terms in bibliographic records" (LCMPT)

https://www.oclc.org/bibformats/en/3xx/382.html

382 SUBFIELDS FOR LCMPT TERMS

- $a - Medium of performance
  - Can be for individual instrument(s) and/or ensemble(s)
- $b - Soloist
  - Not applicable if accompaniment is provided by a single instrument
- $p - Alternative medium of performance
  - Should follow the corresponding $a for the original/primary instrument listed
- $d - Doubling instrument
  - Should follow the corresponding $a for the primary instrument
- $v - Note
  - Free-text, used when more detail is needed
  - Should follow the subfield to which it pertains most closely

382 SUBFIELDS FOR NUMBERS OF PERFORMERS

- $n - Number of performers of same medium
  - Follows each LCMPT term for single instrument/voice
- $e - Number of ensembles of same type
  - Follows each LCMPT term for an ensemble
- $s - Total number of performers
  - Follows all LCMPTs
- $t - Total number of ensembles
  - Follows all LCMPTs
- $r - Total number of individuals performing alongside ensemble(s)
  - Follows all LCMPTs

SPECIAL PROBLEMS: ALTERNATIVE INSTRUMENTS/VOICES

245 1 0 Six studies in English folksong : $b for cello & piano ; alternative versions for violin, viola, English horn, clarinet, or bassoon / $c Ralph Vaughan Williams.

382 0 1 cello $n 1 $p violin $n 1 $p viola $n 1 $p English horn $n 1 $p clarinet $n 1 $p bassoon $n 1 $a piano $n 1 $s 2 $2 lcmpt

OR

382 0 1 cello $n 1 $a piano $n 1 $s 2 $2 lcmpt

382 0 1 violin $n 1 $a piano $n 1 $s 2 $2 lcmpt

382 0 1 viola $n 1 $a piano $n 1 $s 2 $2 lcmpt

382 0 1 English horn $n 1 $a piano $n 1 $s 2 $2 lcmpt

382 0 1 clarinet $n 1 $a piano $n 1 $s 2 $2 lcmpt

382 0 1 bassoon $n 1 $a piano $n 1 $s 2 $2 lcmpt

SPECIAL PROBLEMS: DOUBLING & SINGER VS. VOICE

245 1 0 Pierrot lunaire / $c Arnold Schoenberg.

382 0 1 voice $n 1 $a flute $n 1 $d piccolo $n 1 $a clarinet $n 1 $d bass clarinet $n 1 $a violin $n 1 $d viola $n 1 $a cello $n 1 $a piano $n 1 $s 6 $2 lcmpt

500 For narrator, flute (and piccolo), clarinet (and bass clarinet), violin (and viola), violoncello, and piano.

- MLA BP: "Record "singer" for a performer who uses [their] voice to produce musical tone when the vocal range, gender and age of the performer is unspecified or undetermined. Record "voice" for a part for a solo vocalist when neither singing nor speaking is specified. Record "voice" also for Sprechstimme, square dance calling, and other types of heightened speech or other vocal sounds."

245 1 0 Liebeslied : $b SATB soli and piano, 4 hands / $c John Corigliano.

382 0 1 soprano voice $n 1 $a alto voice $n 1 $a tenor voice $n 1 $a bass voice $n 1 $a piano $n 2 $v piano, 4 hands $s 6 $2 lcmpt

500 For soprano, alto, tenor, and bass voices with piano, 4 hands.

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245 1 0 School for the left hand / $c Paul Wittgenstein.

382 0 1 piano $n 1 $v piano, left hand $s 1 $2 lcmpt

500 For piano left hand.

MLA BP: "THERE ARE CURRENTLY NO LCMPT TERMS THAT REPRESENT MORE THAN ONE PERFORMER – OR A NON-STANDARD NUMBER OF HANDS – ON CONVENTIONAL INSTRUMENTS … RATHER, ENCODE THE NUMBER OF PERFORMERS REQUIRED IN $N AND RECORD DETAILS IN $V"

SPECIAL PROBLEMS: MORE SPECIFICITY NEEDED

245 1 0 Gloria : $b for solo voices, mixed chorus and orchestra / $c Antonio Vivaldi ; edited by Mason Martens ; [English text by Mason Martens].

382 0 1 soprano voice $n 2 $a alto voice $n 1 $a mixed chorus $v SATB $e 1 $a piano $n 1 $r 4 $t 1 $2 lcmpt

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245 1 0 Trio no. 1 for flute, clarinet in A, piano / $c Allan Blank.

382 0 1 flute $n 1 $a clarinet $v clarinet in A $n 1 $a piano $n 1 $s 3 $2 lcmpt

SPECIAL PROBLEMS: ENSEMBLES

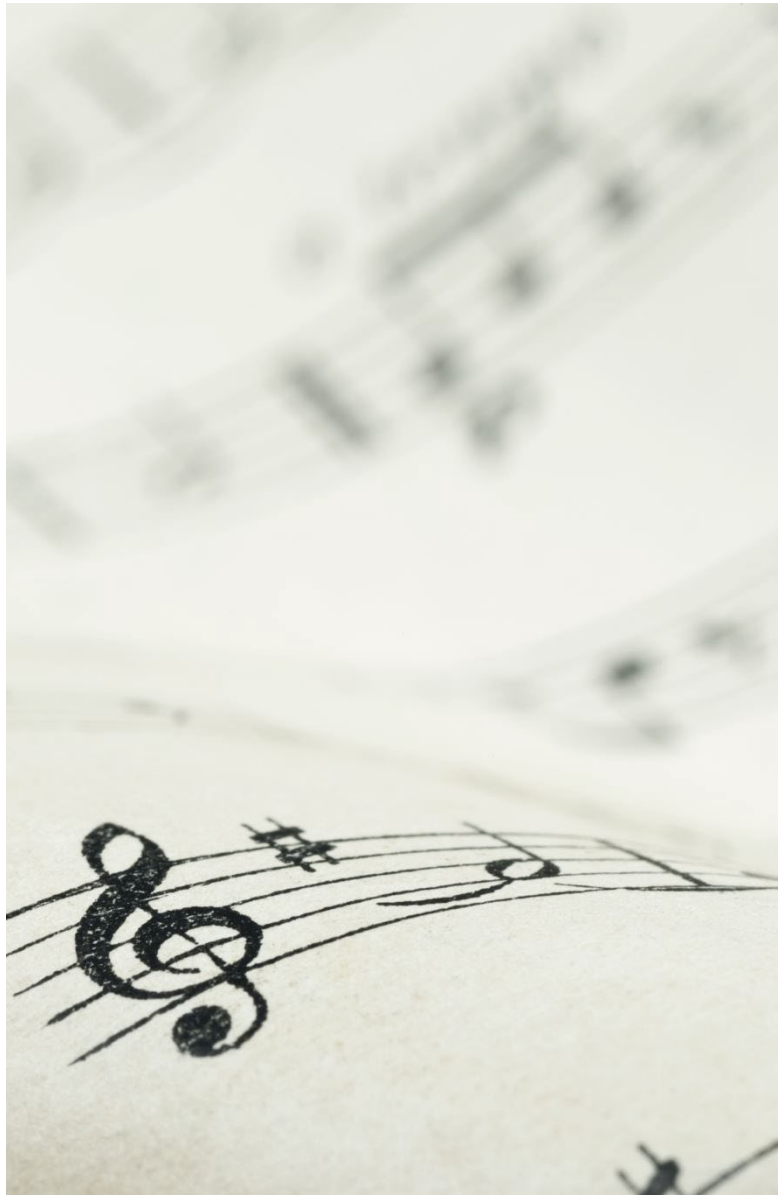
- What do I do with a dramatic work, like an opera?
  - You can omit the 382 if full medium is too much work to record or not easy to figure out
- What's the difference between a band and a wind ensemble? Between an orchestra and a chamber orchestra?
  - Definitions of types of ensembles in MLA BPs (p. 14)
- Continuo
  - MLA BP: "Records the term "continuo" in $a; do not include $n or $e after "continuo" and do not include $s or $t in the 382 field. If it is desirable to describe the particular instrument(s) employed in a continuo realization, record that data in a separate 382 field. When a continuo group forms part of a larger ensemble (e.g., a Baroque orchestra or string orchestra), generally do not record "continuo" separately, unless its presence is unusual or noteworthy."

382 0 1 violin $n 2 $a continuo $2 lcmpt

382 0 1 violin $n 2 $a harpsichord $n 1 $s 3 $2 lcmpt

SOURCES

- Maxwell, Robert L. *Maxwell's Handbook for RDA*. Chicago: ALA Editions, 2013.
- Harden, Jean. *Music Description and Access: Solving the Puzzle of Cataloging*. Middleton, WI: A-R Edition, 2018?
- "Music Cataloging at Yale." Available at https://web.library.yale.edu/cataloging/music
- OCLC. "Bibliographic Formats and Standards." Available at http://www.oclc.org/bibformats/en.html
- "RDA Toolkit." Available at http://access.rdatoolkit.org/
- MLA Cataloging and Metadata Committee: https://cmc.wp.musiclibraryassoc.org/



CATALOGING SCORES IN RDA

SEMLA PRE-CONFERENCE, OCTOBER 2024

DR. SONIA ARCHER-CAPUZZO

SMARCHERDMA@GMAIL.COM