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# Cataloging of Popular & Traditional Music Sound Recordings

## ABOUT THE CHECKLIST

This checklist will focus on the two media types catalogers are most likely to encounter: audio discs (CD audio primarily) and audiocassettes. RDA also addresses reel-to-reel tape, tape cartridges, piano rolls, and sound recordings on motion picture film, which are not covered here.

The checklist is in MARC 21 order. The checklist emphasizes descriptive/access elements that differ from standard book cataloging or are otherwise unique to sound recording cataloging. For description/access areas not addressed here--e.g. parallel titles, capitalization--refer to RDA, the LC-PCC Policy Statements, and our Local Workflow under Tools in the RDA Toolkit. Requirements ("PCC core") are keyed to the current PCC RDA BSR policies.

The cataloger is responsible for deciding whether the sound recording is accompanying material or the primary resource. For example, if the cataloger decides that the printed resource is primary and the sound recording is accompanying material, the cataloger should apply [LC PCC PS 3.1.4 Accompanying Material](#) [1](and not apply this checklist).

NOTE. Many of the records used in the examples have elements that usefully apply to multiple rules. In order to limit redundancy and to provide context, the examples illustrating a given rule may be fuller than is absolutely necessary and will not be repeated to illustrate a later rule. References from earlier and later rules will be made to the appropriate examples.

## WHEN TO MAKE A NEW RECORD

For additional information, refer to OCLC Bibliographic Formats and Standards.

Make a new record:

1. For a different edition.
2. For a different format (CD vs. cassette)
3. When there are technical differences (300  $\ddagger$ b), e.g. stereo vs. mono. Size differences (300  $\ddagger$ c), e.g. CD vs. mini-CD.
4. If information in the publisher number [028] on the physical resource differs from the information in the 028 of the cataloging copy. However, the absence of the 028 field in the record when the publisher number is on the physical resource (or vice versa) does not require a separate record--all other things being equal.

If the decision is to catalog the sound recording as primary, it may still be necessary to account for other materials issued with the recording as accompanying material. In most cases the accompanying material will be recorded in 300  $\ddagger$ e, in an additional 300 field, or in a 500 note. Refer to [LC PCC PS 3.14 Accompanying Material](#) for options and examples, as well as the subsequent pages in this document.

## RELATED DOCUMENTATION

[Non-Music Sound Recordings Checklist](#) [2] [Local documentation]

Best Practices for Music Cataloging (BPMC) Using RDA and MARC21, v1.7 (April 11, 2017), prepared by the Bibliographic Control Committee of the Music Library Association: see Original RDA Toolkit for access. See the Music Library Association website for [Supplements to Best Practices for Music Cataloging Using RDA and](#)

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[MARC21](#) [3].

[Music Library Association RDA Metadata Guidance](#) [4]: A Companion for Use with the Music Library Association Best Practices in the RDA Toolkit.

[Provisional Best Practices for Using LCMPT](#) [5] (Music Library Association)

[PCC BIBCO Standard Record \(BSR\) Metadata Application Profile](#) [6]

[PCC Task Group on Relationship Designators Final Report](#) [7]

[OCLC Bibliographic Formats & Standards](#) [8] [cited as BFAS in the checklist]

## 1. Preferred Sources, 0xx, 245-250

### MARC 21 0xx-099 (Numeric/Control Variable Fields)

RDA BSR: Mandatory if available:

**020, 028, 041, 043, 050 \_4**

**042:** YUL is not authorized by BIBCO to code cataloging for audio recordings as pcc.

**028 [Publisher number]** is the only field that may be somewhat unfamiliar to catalogers who work primarily with printed resources.

First indicator. 0 <issue number>. Other indicators apply to LP pressings (2) or printed music.

Second indicator. 1 <to support identification use second indicator 1; only indicator 1 will cause the number to display with the label **Issue number:** in the OPAC>

‡a Transcribe the publisher number with the same spaces and hyphens used on the item.[LCRI 6.7B] Omit captions (Nr., cat. no., no., etc.) unless the publisher's name appears with the number. In that case, transcribe the publisher name, caption, and issue number. [LCRI 5.7B].

‡b Label name. <generally but not necessarily the same as the publisher name>

Older records may have a 500 note repeating the information in 028. This is no longer required.

EXAMPLES 1-2: Label name is the same as the publisher name.

028	0	1	‡a HCI-134 ‡b Gema Nada Pertiwi
264	1	‡a [Jakarta] : ‡b Gema Nada Pertiwi, ‡c [1997]	
028	0	1	‡a AMTI CD 9802 ‡b Jewish Music Research Centre
264	1	‡a Jerusalem : ‡b Jewish Music Research Centre, Hebrew University of Jerusalem, ‡c [1998]	
264	4	‡c ?1998 <Optional>	

**041 [Language code]** Use ‡d for the language of the audio (songs or spoken word). Use ‡g for the language of the accompanying material.

041	0		‡d may ‡d ind
546			‡a Sung in Malay and

Indonesian.

**050 \_4 [Library of Congress Call Number]** Assign LC classification number following the same criteria used for a printed text.

OPTIONAL.

033 Place and Date of Capture. (RDA 7.11) Required if available in 518 but not in 033. BPMC: "If feasible, also record place and/or date of capture in a 033 field" (p. 72). Detailed input instructions at [BFAS](#) [9]. Keep in mind that 518 is mandatory when applicable. One reason catalogers will generally avoid using the field is that, while entering the date is unproblematic, the use of subfields b & c for the geographic classification code/subarea code will require a look-up in the G schedules and is required if 033 is made and a place is given in 518.

045 Period of composition. Unlikely for popular and traditional.

047 (Multiple Forms of Composition). Not on the mandatory list in the Audio Recordings section of the BSR & only appears in some examples in BPMC.

048 (Medium of Performance) [considered obsolete with the introduction of variable field 382; however, see the note on field 382 on page 2 of this document]

## Preferred Source

**Title Proper. RDA 2.2.2 (General) [formerly 6.0B1 in AACR2]**

**RDA 2.2.1.** Treat as part of the resource itself a. the storage medium (the disc or tape) b. any housing that is an integral part of the resource (e.g. the cassette). Accompanying material is considered to be part of the resource itself. In addition, a container issued with the resource is considered to be part of the resource.

**RDA 2.2.2.4.1** (Tangible resources, excluding textual and moving-image). If there is more than one source for the title, for audio recordings treat in order of preference:

a. a title permanently printed or an affixed label on the disc or cassette (i.e., on the *carrier*)

[b. the title from elsewhere on/in the resource, but not accompanying material or the container (which are not *carriers*). *<would not apply to music sound recordings>*]

c. the container or accompanying material issued with the disc/cassette

- since c. is one of the preferred sources, if it is necessary to apply c., the information is not bracketed; information taken from an external source other than the container or accompanying material, however, should be bracketed (at least for published recordings and copies of archival recordings)
- in pre-RDA practice, accompanying material took precedence over the container; under RDA, there appears to be no order of preference or best practice with RDA (cataloger judgment)
- the old LCRI 6.0.1 therefore had to define the booklet visible through the CD container cover as part of the container (i.e., not accompanying material), but if there is no order of preference for external sources, then the distinction is no longer significant

The source of the title proper is always given in a note\*; for sound recordings, RDA does not have a provision for excluding the source of title note even if the source is the first order of preference.

\*Under AACR2, if the title was from the "chief source" (disc), a note was not made.

If the recording is a compilation and the disc or cassette only list the titles in the compilation, transcribe the title proper from the container or accompanying material if a collective title appears on one or the other.

**EXCEPTION.** For some area collections, the only information may be the LCCN printed on the cassette. Assume the descriptive work is correct, but add an explanatory local note. In the example 590 is used, but it may be better

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to enter the note in MFHD 842  $\ddagger$ z.

**REMINDER: General Material Designation option (245  $\ddagger$ h) is OBSOLETE.**

## Other title (245 $\ddagger$ b)

Under RDA, the Other Title must be taken from the same source as the title proper. If the title proper is taken from the disc label but the other title only appears on the container or accompanying material, do not transcribe the other title in 245  $\ddagger$ b. If considered to be important for identification or retrieval, make a note or 246 access point.

## Statement of responsibility (245 $\ddagger$ c)

For RDA (2.4.1.1), the statement of responsibility for the title proper identifies persons, families, or corporate bodies (i.e. groups like the Beatles) "responsible for the creation of, or contributing to the realization of, the intellectual or artistic content of a resource." For performers of music "whose participation is limited to performance, execution, or interpretation," the cataloger is sent to 7.23, which in the context of MARC/ISBD seems to be the note area 511. Entities who are solely performers of music, then, are analogous to actors in a film in terms of where they are recorded in MARC. However, BPMC deviates from RDA 2.4.1.1: "For purposes of this instruction, generally consider that the participation of performers of popular music, jazz, etc., is not limited to performance, execution, or interpretation, and record statements identifying these performers as statements of responsibility." This basically restores AACR2 practice for the statement of responsibility. CAUTION: the BPMC recommendation only applies to the statement of responsibility; it does not affect choice of entry. Even though the principal performer in a popular/traditional sound recording is transcribed in 245  $\ddagger$ c, the PP cannot be entered in 100/110 unless that PP is also the composer of the works recorded.

**REMINDER:** In AACR2 records, statements of responsibility taken from a source other than the "chief source" were bracketed. Under RDA, if the title proper and other title are taken from the disc or cassette label, the statement of responsibility is not bracketed if taken from the container or accompanying material. Unlike the title proper, a source note for the statement of responsibility is not required. A statement of responsibility taken from a source other than the container or accompanying material should be bracketed; in that case, a justifying note is recommended to ensure proper identification.

EXAMPLE. NOTE: GMD removed from the original AACR2 example.

100	1	$\ddagger$ a Gavri?elov, Mik?i, $\ddagger$ e composer, $\ddagger$ e singer, $\ddagger$ e instrumentalist.
245	1	0 $\ddagger$ a Ba-deshe etsel Avigdor / $\ddagger$ c Arik? Einsht?ain, Mik?i Gavri?elov = At Avigdor's grass / Arik Einstein, Miki Gavrielov.
511	0	$\ddagger$ a Arik Einstein, Miki Gavrielov, guitar, vocals ; with accompaniment.
700	1	$\ddagger$ a Einstein, Arik, $\ddagger$ e lyricist, $\ddagger$ e singer, $\ddagger$ e instrumentalist.

EXAMPLE. Since popular music focuses on the performer, it is often the case that the primary creator is integrated with the title. The original AACR2 example had the statement of responsibility in brackets. Since the information was transcribed from the container, the brackets are removed in RDA cataloging. As indicated in the section on Access (p. 7 of this document), for compilations of works by multiple composers, the principle performer was the main entry. Under RDA, unless the entity is the creator of all of the works in a compilation, the person or group cannot be entered in 100/110. In the following example, Einstein is not the composer of all of the songs in the compilation, but he is the author of the lyrics of all of the songs, so he could still be assigned to 100 (but not as the

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principal performer).

100	1		‡6 880-03 ‡a Einstein, Arik, ‡e lyricist, ‡e singer, ‡e instrumentalist.
245	1	0	‡6 880-01 ‡a Arik Ainsht?ain : ‡b ha-osef = Arik Einstein : the collection / ‡c ?orekh muzik?ali, Yo?av K?utner.

EXAMPLE. Ensemble performers. In this example the ensemble is not responsible for the composition of the works in the collection, so it must be entered in 710 (but, since this is popular music, the performing group is transcribed in 245 ‡c).

245		0		0	‡a Jiuta / ‡c Yonin no Kai.
511					‡a Performed by the ensemble Yonin no Kai (Tokyo).
710			2		‡a Yonin no Kai (Tokyo, Japan), ‡e performer.

## Edition statement (250)

In case of doubt, take the presence of words such as *edition*, *issue*, or *version* (or their equivalent in other languages) as evidence of an edition statement.

EXAMPLE Former AACR2 example. For RDA, GMD removed, 250 modified.

245	0	0	‡a Best Bongo zouk, 2009.
250			‡a New mix, June 2009

## 2. Publisher, Physical Description, Series: 264, 3xx

### Publisher (264 ‡b) and Date of Publication (264 ‡c)

Publishing company name vs "subdivision of that company or a trade name or a brand name used by that company." AACR2 practice was to use the subdivision/trade/brand name as the publisher. This would apply primarily to Anglo-American imprints; somewhat less likely for area collections. Per the **LC PCC PS 2.8.4.3**, transcribe the entire hierarchy in the publisher statement, which in this case would be both the publisher and the particular subdivision.

**264 \_1 ‡c** is reserved for either the actual publication date or an inferred publication date in brackets.

- An inferred date based on the phonogram date should be entered in brackets
- Prefer an inferred date to "[date of publication not identified];" this allows you to enter a date in 008
- If 264 \_1 ends in a bracket, do not add a period after the bracket
- The phonogram "p" or ? should never appear in **264 \_1**
- Optionally\*, the phonogram copyright date may be entered in **264 \_4 ‡c**; if the option is applied, the macro is WIN-ALT-P when working in Voyager
- If the option is chosen, use the copyright symbol rather than the lower-case "p," and do not end the field with a period
- Note that 264 \_4 does not use ‡a or ‡b.

\*LC PCC PS 2.11/BSR: copyright date is only recorded if the publication (or distribution) date is not identified; an inferred date is understood to be sufficient identification. BPMC best practice is to routinely record copyright/phonogram date, but following BPMC is optional unless the BSR is updated.

EXAMPLE (GMD removed; 260 re-tagged)

245		0		0	‡a Aapka-- Abhijeet Sawant.
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264		1	‡a Mumbai : ‡b SONY BMG Music Entertainment (India), ‡c [2005]
264		4	‡c ?2005 <optional, no period at the end of the field>

## Extent & Duration (300 ‡a)

**LC-PCC PS 3.4.1.3:** "PCC practice: Catalogers may use a term in common usage. If the alternative is used because the carrier type is not found at 3.3.1.3, notify the chair of the PCC Standing Committee on Standards of the need for a new term." [Note that the second sentence applies to new audio carrier types not represented by an authorized term in 3.3.1.3, not to common usage terms corresponding to the existing authorized terms] YUL original cataloging generally prefers a term in common usage if such exists; YUL copy cataloging: accept copy as found.

For rationale, see [page 6 Non-Music Sound Recordings](#) [10].

CAUTION: RDA 3.3.1.3 basically uses the same terms found in **AACR2 6.5B1**, but substitutes "audio" for "sound" in all cases, along with some differences in phrasing.

RDA 3.3.1.3	Alternative: Common Usage	AACR2
audio disc	CD or compact disc	sound disc
audiocassette	cassette or cassette tape	sound cassette
audio cartridge	MiniDisc	sound disc cartridge

For other audio carriers, use the standard RDA term from 3.3.1.3. A list, with the carrier codes, can also be found in [MARC documentation](#) [11].

## Duration (7.22.1.3)

Record the duration as stated on the item, using abbreviations. If the resource states *1 hour:20 minutes*, record the duration as 1 hr., 20 min. If the resource states *80 minutes*, record the duration as 80 min. For details, see [page 5 of Non-Music Sound Recordings](#) [10].

Example.

245	0	4	‡a The best of jugalbandi.
264		1	‡a New Delhi : ‡b Music Today, ‡c [2002]
264		4	‡c ?2002 <optional>
300			‡a 1 compact disc (approximately 64 min.) : ‡b digital ; ‡c 4 3/4 in.

## 300 ‡b, ‡c, ‡e (Sound Characteristics, Dimensions, Accompanying Material)

**300 ‡b.** Always record:

- Digital or analog (or both)
- stereo, mono, quadraphonic, or surround (no periods for the first two, no abbreviations for the last two)
- Playback characteristics if readily available, e.g. Dolby

For details see [page 6 of Non-Music Sound Recordings](#) [12].

Sound characteristic elements in ‡b are also recorded in two new MARC fields 344 and 347. For details, see [page 7 of Non-Music Sound Recordings](#) [13].

**300 ‡c.** Always record dimensions. For CDs, the standard diameter is 4 3/4 in. (use "in." not "cm"). For tape record height, width, and tape width. Standard cassette dimensions: 3 7/8 in. x 2 1/2 in., tape 1/8 in. (use "in." not "cm").

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**300** **‡e** For accompanying material, see [page 7 of Non-Music Sound Recordings](#) [13].

**306 (Formatted playing time)** is recommended by BPMC. As indicated above, duration is mandatory for audio recording in BSR, and 306 as well as 300 are listed as appropriate fields, but recording duration in 300 should be sufficient. Total time is recorded in 306 in the form hhmmss. Duration of individual parts should be recorded in 505. For additional examples see [BFAS](#) [14].

300			‡a 1 compact disc (75 min., 25 sec.) : ‡b digital, stereo ; ‡c 4 3/4 in.
306			‡a 011525

For 336, 337, 338, 344 & 347 see [page 7 of Non-Music Sound Recordings](#) [13]. Note that the code subfields for 336, 337, and 338 are optional but should not be removed if they appear in templates or cataloging copy.

Links to lists of RDA authorized terms & MARC codes for: [336](#) [15] [337](#) [16] [338](#) [11].

Links to BFAS for: [344](#) [17] [347](#) [18].

**382.** Form/genre access to bibliographic records for music audio recordings has traditionally been combined with medium of performance (the specific musical instruments or vocals) and entered in 650. Beginning in 2014, LC will begin to establish form/genre headings using MARC coding for form/genre (155/655) without inclusion of the medium of performance, which will be entered in field 382. Based on current [PCC documentation](#) [19] and the [Music Library Association Provisional Best Practices for using LCMPT](#) [5], 382 seems to be geared more toward bibliographic records for scores for single or a small number of works for the benefit of, for example, a group of clarinet, piano, and cello players looking for compositions for clarinet, piano, and cello ensembles. The case for sound recordings does not seem to be as strong, and traditionally, the medium of performance was not part of the 650 array for popular music recordings as it was scores. With regard to large ensembles of instruments, MLA's principle seems to be "the more granularity the better." The usefulness of listing all of the familiar instruments in even a small Klezmer band (see p. 10, example 5) seems dubious & not the most productive use of cataloger time, though recording just the unfamiliar instruments might be worthwhile (see page 10, Example 5). A case could be made for international collections where the recording features non-Western instruments, but the ones of most interest may not be listed in the LCMPT thesaurus. Compare example 1 on page 12 and example 7 on page 13. Clearer policies and best practices for sound recording compilations will need to be discussed, agreed on, and published by the audio cataloging community. Until this takes place, general application of 382 is not recommended; for non-Western music, it may be applied selectively.

## EXAMPLE 1

245	0	0	‡a Ashra / ‡c Bustan Abraham. <the group is the performer, not the composer>
264		1	‡a Haifa, Israel : ‡b Nada Records, ‡c 2000.
300			‡a 1 compact disc (70 min.) : ‡b digital ; ‡c 4 3/4 in.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡2 rda
347			‡a audio file ‡b CD audio ‡2 rda

EXAMPLE 2. Recording dimensions for audiocassettes is new with RDA; it was not done under AACR2 if the dimensions were "standard." An audiocassette can be a digital sound recording, but by definition it cannot have a

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347 field.

245	0	0	‡a Santai bersama electone.
264	1		‡a [Ujung Pandang?] : ‡b Irama Baru Record, ‡c <[1983?]>-
300			‡a audiocassettes : ‡b analog, mono ; ‡c 3 7/8 x 2 1/2 in., tape 1/8 in.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audiocassette ‡b ss ‡2 rdacarrier
344			‡a analog ‡g mono ‡2 rda

EXAMPLE 3. Compact disc with accompanying material.

110	2		‡a Vishal & Shekhar (Musical group), ‡e composer, ‡e performer.
245	1	0	‡a Bachna ae haseeno / ‡c music, Vishal & Shekhar ; lyrics, Anvita Dutt Guptan.
264	1		‡a Mumbai : ‡b Yash Raj Films, ‡c [2008]
300			‡a 1 compact disc (approximately 60 min.) : ‡b digital, stereo ; ‡c 4 3/4 in. + ‡e 1 booklet.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡g stereo ‡2 rda
347			‡a audio file ‡b CD audio ‡2 rda

Alternative for 336-338 to include accompanying material.

300			‡a 1 compact disc : ‡b digital, stereo ; ‡c 4 3/4 in. + ‡e 1 booklet
336			‡a performed music ‡b prm ‡2 rdacontent
336			‡3 accompanying material ‡a text ‡b txt ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
337			‡3 accompanying material ‡a unmediated ‡b n ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
338			‡3 accompanying material ‡a volume ‡b nc ‡2 rdacarrier

Alternative using 2nd 300 field for accompanying material

300			‡a 1 compact disc : ‡b digital, stereo ; ‡c 4 3/4 in.
300			‡a 35 pages : ‡b color illustrations ; ‡c 24 cm
336			‡a performed music ‡b prm ‡2 rdacontent
336			‡a text ‡b txt ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
337			‡a unmediated ‡b n ‡2 rdamedia

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338			‡a audio disc ‡b sd ‡2 rdacarrier
338			‡a volume ‡b nc ‡2 rdacarrier

See also descriptive, LCSH, & LCC examples pages.

## 3. Notes

RDA does not stipulate note order. The cataloger can arrange in order of importance, in MARC order, or AACR2 order. YUL original cataloging generally enters 590 as the last note.

**500 [RDA 2.17.2.3] Source of title proper.** As noted under Title proper, for audio recordings the note is mandatory no matter what the source.

500		‡a Title from disc label.
500		‡a Title from insert.

Variations in title, parallel titles, etc. are recorded in 246 1\_ (with the exception of parallel titles, 246 31)

500 **Accompanying material** if not already accounted for in 300 ‡e.

501 With note. <unlikely>

502 RDA Formal dissertation note. <unlikely>

**505 Contents note.** Generally make a contents note for collections of popular/traditional songs, since this information may be as important as the title. Subfielding is not required. For compilations, record duration of each work if readily available.

Record the label name and issue/matrix numbers in 028 rather than 5xx (unless the label name and/or issue/matrix numbers cannot be reasonably expressed in 028).

**511 Performers.** The first indicator generally should be 0. Indicator 1 is intended to generate the CAST label, which more likely would be applicable to non-music sound recordings or Western musical theater. (Indicator 0 would be appropriate for Chinese opera, but Chinese opera is not a category of Chinese popular music). Names of principal performers from the statement of responsibility should be repeated in 511.

511	0		‡a Tobias Chinoda, lead guitar ; Moses Mudadisi, rhythm guitar ; Fredrick Ndlovu, bass guitar ; Benias "Jambaiya" Gent, drums.
511	0		‡a Arranged and performed by the Flying Bulgar Klezmer Band (David Buchbinder, trumpet, E-flat alto horn ; Laura Cesar, acoustic bass ; Evelyne Datl, piano, accordion ; Anne Lederman, violin, kaval, mandolin, vocals ; John Lennard, drums, percussion ; Allan Merovitz, lead vocals ;

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			Martin Van De Ven, clarinets, bass clarinet, taragato) ; in part with Allen Cole, accordion, piano, xylophone ; bandleader, David Buchbinder.
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**518 [RDA 7.11.1.3] Date of Capture.** PCC recommended for audio recordings, but not mandatory. See also 033. Make a note if the recording is of a live performance; include place and date if available. [Requested by Research Services; not required for PCC core, but required for YUL.] BPMC 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 033 field."*

Indicators: both are blank. Subfields: Date, time & place may be entered in †a. Examples in BPMC prefer †o (other event information), †d (date), †p (place). If the subfield indicators are used, there is no intervening punctuation separating the subfields.

518			†a Recorded April, 1990 at Inception Sound, Toronto, Ont.
518			†o Recorded †d April, 1990 †p Inception Sound, Toronto, Ont.

**520/380 [RDA 6.3 Form of Work, 7.2 Nature of Content]** Mandatory in the access point if needed to differentiate (and should be routinely added in the authority record, if created). Optional in bibliographic record notes but recommended for traditional music recordings. Although 380 can be used in bibliographic records, controlled vocabulary (LCSH) is preferred for this field. 520 is more flexible & a better choice. BPMC recommendation: *"Make a note if the work or expression is not adequately described by the title or by using appropriate genre/form or subject headings. Notes can combine genre/form and medium of performance (7.21), especially if compilations of diverse works can be described more concisely than by giving the elements separately."* [However, note that BPMC enters notes on form and content in 500 rather than 520; on the other hand, 520 is frequently used in LC field office records & the first indicator 2 value seems to be aimed specifically at nature of content.]

Indicators: use first indicator 2 to generate the display constant *Scope and content*. (First indicator blank generates *Summary*; currently, first indicator 2 does not affect the Orbis display constant for 520, which is *Summary*, but there is always the possibility of greater granularity in the future.). Second indicator is always blank.

Recommendation. When updating production-level records, re-tag scope & content 500s to 520 2#.

520	2		†a Principally instrumental music of the Ju'hoansi bushmen of Namibia, played on traditional instruments; some selections include vocals.
520	2	†a Javanese gamelan music.	

**530** Availability in other formats. If applied, use 776 rather than 530.

**538 [RDA 3.19.3 Digital File Characteristic--Encoding Format]** *The 500 note **Compact disc** is obsolete.* Compact discs are identified as such in **347 †b CD audio** For compact discs with augmented or special playback characteristics, record details in **538**.

347			†b audio file \$2 rdaft ‡2 rda
347			†b CD audio †b SACD
538			†a Hybrid Super Audio CD (SACD): CD

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			standard stereo playable on regular CD player; requires SAC player and playback equipment with analog inputs for DSD (Direct Stream Digital) stereo or 4.0 multichannel surround sound to audition SACD- encoded layers.
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**546 [RDA 7.12] Language(s).** The note is made for spoken or sung content unless it is apparent from the rest of the description. When in doubt, make the note.

520	2		‡a Synagogue music from the Bene Israel of Bombay, India.
546			‡a Sung in Hebrew.
520	2	‡a	Mbaqanga songs.
546		‡a	Sung in Zulu and English.

For notes about the language or languages of accompanying texts, enter in 500 rather than 546.

546			‡a Sung primarily in Japanese, with some English.
500			‡a Includes program notes in Japanese on insert.

## EXAMPLES

In all of the examples, 3xx fields have been left out.

EXAMPLE. 520 Nature and form note; 546 Language note; 500 Source of title note (Reminder: source of title note is mandatory).

### 008 Composition sg (Songs)

245	0	0	‡a Ata?la vijaya : ‡b Bha?japa? ko vot?a di?jiye.
264		1	‡a Bhopal : ‡b Smriti Television Media & Films, ‡c [2003?]
520	2		‡a Campaign music for the national election of 2004 in India, in favor of Bharatiya Janata Party, political party. <nature and form>
546			‡a Sung in Hindi. <language note>
500			‡a Title from insert. <source of title>
650		0	‡a Campaign songs ‡z India.

EXAMPLE

520 2# Nature and form note. 511 Performer(s) note; 518 performance note (note use of repeatable subfields); 505 contents note with timing. It may be that the cataloger dispensed with the language note because the title of the collection and all of the song titles are in English LC record (2003590376) but there would still be a case for making a 546 due to the origin of the band and the locale.

### 008 Composition pp (Popular Music)

110	2		‡a Syzygys (Musical group), ‡e composer, ‡e performer.
245	1	0	‡a Eyes on green / ‡c Syzygys.
264		1	‡a New York, NY : ‡b Tzadik, ‡c [2001]

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520	2	‡a Avant-garde Japanese pop music. < <i>nature and form</i> >
511	0	‡a Syzygys (Shimizu Hitomi, 43-tone organ, vocal ; Nishida Hiromi, violin, keyboard, vocal ; Imahori Tsuneo, guitar ; Shiina Tatsuto, bass). < <i>performers note</i> >
518		‡o Recorded live ‡d Dec. 7, 1988 ‡p Roppongi Inkstick, Tokyo ‡d Dec. 20, 1983 ‡p Crocodile Harajuku, Tokyo. < <i>performance note</i> >
505	0	‡a Niva 3:26) -- Eyes on green (3:16) -- Suicide on a fine day (4:30) -- Fruits of passion (4:05) -- Pastoral cha cha (5:26) -- Lotus rain (3:56) -- Syzygy rider (3:23) -- Ammonite dream (4:06) -- D.P.O. (4:07) -- Such a face? (3:43) -- Abyssinian cat (3:32) -- Bossa nova! (3:38) -- Fauna grotesque (2:56) -- Fonce (5:06).
710	2	

EXAMPLE. LCCN 2003328341 production level record modified for RDA (performer moved from 100 to 700). Notes arranged in MARC order, with the exception of the 500 note.

- 500 compact disc note, augmented, paired with a 538 system details note
- 505 contents note with timings
- 511 performers note
- 520 2\_ scope and content 546 language note
- 518 could have been made for a full level record, but the relevant details are in the 245 ‡b other title
- Note that for an enhanced CD, the Format of Music code (OCLC Form) should be s

008 Composition zz (Other).

041	0	‡d hin
245	0	0 ‡a Shruti Sadolikar : ‡b live in Ayodhya, 2002.
264		1 ‡a Gandhinagar : ‡b Virgin, ‡c [2003]
505	0	‡a Raag Multani: Vilambit khayal : He Gokul gaon ka chora; drut Teentaal : Bolan lagi lagi re koyalika (28 min. 31 sec.) -- Raag Dhani: Bandish from Punjabi lok sangeet : Sade naal ve miyan (10 min. 06 sec.) -- Raag Mishra Maand: Bhajan Meerabai : Sakhi maro kanharo (10 min. 55 sec.) -- Raag Mishra Pilu: Bhajan Surdas : Piya bin nagin kali raat (10 min. 06 sec.) -- Raag Mishra Pahadi: Marathi natya sangeet : Ram rangi rang le man (10 min. 13 sec.).
511	0	‡a Mahmood Dhaulpuri, harmonium; Vinod Lele, tabla.
520	2	‡a Classical vocal music in Hindustani style.
500		‡a Enhanced CD (disc states in error that it is a DVD-Audio/SACD).
538		‡a System requirements: PC: Pentium 133 Mz or equivalent with 32 MB RAM; OS: Windows 9x/NT 4.0 (SP4)/ME/2000/XP.
546		‡a Sung in Hindi.
700	1	‡a Katkar, Shruti, ‡e singer.

## 4. Fixed Fields

Comments are, for the most part, limited to the codes with specific sound recording elements or codes also used by books that have different applications with sound recordings. Fixed fields that do not differ in application from the books format, such as Place of Publication, are not covered but are listed if BSR mandatory. YUL default code is blank (standard level).

Mandatory BSR standard bytes are indicated by (\*); BSR *optional* fields are bracketed and in *italics*; note that some optional fields will be required by YUL. BSR 2014 consulted.

**Leader**

**\*Type of record:** j. (Musical sound recording)

Music mixed with spoken word is also coded as **j Music sound recording** if the music is primary--a recording of a Broadway musical, for example.

**\*Bibliographic Level**

**\*Type of Control (archival collections only)**

**\*Encoding Level (use blank)**

**\*Descriptive cataloging form (use "i")**

**008 Fixed-Length Data Elements**

The Voyager label is followed by byte number and OCLC mnemonic.

**\*Publication status** [008/07 OCLC: DtSt], **Date 1, Date 2** [08/7-10, 11-14 OCLC: Dates]. NOTE: these guidelines represent OCLC's interpretation of MARC 21, since MARC 21 does not provide clear guidelines for sound recordings. See Bibliographic Formats & Standards.

- Use **r** for **reissues** (new publisher number, new publisher label). A reissue can be in the same medium or a different medium. Use Date 1 for the reissue date; use Date 2 for the original publication or release date. The edition history note is made in full level cataloging and the date in the note should correspond to Date 2; the edition/history note is not required in core level cataloging. If the recording is a reissue but the original issue date is not provided, use uuuu in Date 2.
- Use **s** for a **single date** if it is not a reissue. (An initial release with no statement about the recording date)
- Use **p** if the **recording date** in 518 differs from the publication date. *Enter the publication date in Date 1 and the recording date in Date 2.* If the recording date represents a span of years, enter the earliest date of the span in Date 2. If the recording is a reissue and also has a recording date, use **r** rather than **p**.
- As with books, sometimes **q** for **questionable date** must be used as a last resort
- Use of **m** for a **multipart** published over a span of years (these seem to be notably common in Southeast Asia cataloging). If the recording is both a reissue and a multiyear multipart, use **r** rather than **m**.

264	Publication Status	Date 1	Date 2
2008 (previous release 2001, recorded 1965)	r	2008	2001
2008 (no date given for the original release)	r	2008	uuuu
2008 (previous release 1999-2000)	r	2008	1999
2008 (initial release, no recording date)	s	2008	
2008 (initial release, recorded 1999)	p	2008	1999
2008 (initial release, recorded 2001-2005)	p	2008	2001

*[Form of] Composition* [008/18-19 OCLC: Comp]. The list of codes is extremely lengthy & biased to Western classical & popular music. The most likely code will be **fm Folk music jz Jazz mp Motion picture music pp Popular music** & possibly **rc Rock music**. The examples include notes indicating the Composition code used on the record, but note that bytes 18-19 are not mandatory for BSR.

**\*Format of Music** [008/20 OCLC FMus]. Use **n Not Applicable**, including compact discs.

**\*Form of Item** . [008/23 OCLC Form] Use **s Electronic** for sound discs that can only be played back on a computer ("enhanced" discs)--see EXAMPLE 19.

**[Accompanying material.** [008/24-29 OCLC: AccMat]] For popular/traditional sound recordings of music, most of the available codes could be selected if applicable [but **c Thematic index** is used primarily for Western classical

music].

**[Literary Text for Sound Recording 1/2 [008/30-31 OCLC: LTxt]]. YUL: Not mandatory BSR, but code as indicated:**

Use **\_ : Item is a Musical Sound Recording**" for Literary Text 1 & 2.

*Both of the Literary Text fields must be blank.* An item is a Musical Sound Recording only if Literary Text 1/2 is coded blank blank.

**\*Language** [008/35-37 OCLC Lang] Code for the spoken/sung language (not for the accompanying material).

**\*Modified Record**

**\*Cataloging Source** (use "d" NOT "c")

## **\*007 Physical Description Fixed Fields**

Note that since Category of Material is mandatory, in effect 007 is mandatory. For optional fields, if the decision is not to fill-in, use **| no attempt to code**.

**\*Category of Material.** [007/00 OCLC 007 \$a] On Voyager, the Category of Material is enabled by selecting the appropriate 007 tab, in this case, Sound Recording, and clicking New. OCLC just uses a 007 string with the code entered in OCLC-specific subfields.

**\*Specific Material Designation.** [007/01 OCLC 07 \$b] On Voyager, select from the menu **d Sound disc** for compact discs or **s Sound Cassette**.

**\*Speed.** [007/03 OCLC \$d] On Voyager, select **f : 1.4 m. per sec. (Discs)** for compact discs, or **I [lower case L] : 1 7/8 ips (Tapes)** for sound cassettes.

**[Playback Channel.** [007/04 OCLC \$e] On Voyager, select appropriate code based on 300 \$b.]

**[Groove Width/Groove Pitch.** [007/ 05 OCLC \$f] *Always n : Not applicable for both compact discs and sound cassettes. YUL: not mandatory, but enter "n"]*

**\*Dimensions.** [007/06 OCLC \$g] Use **g : 4 3/4 in. or 12 cm. (open reels and discs)** for compact discs; use **j : 7/8 x 2 1/2 in. (cassette)** for standard sound cassettes.

**[Tape Width.** [007/07 OCLC \$h] Use **n Not applicable** for compact discs; use **I [lower case L] : 1/8 in.** for sound cassettes.]

**[Tape Configuration.** [007/08 OCLC \$i] Use **n : Not applicable** for compact discs; use **c : Quarter (4) track** for sound cassettes (unless a different configuration is stated explicitly).]

**[Kind of Disc [or Cylinder or Tape].** [007/09 OCLC \$j] Use **m : Mass produced** <what about field recordings?>]

**[Kind of Material.** [007/10 OCLC \$k] Use **m : Plastic with metal** for compact discs; use **p : Plastic** for cassettes.]

**[Kind of Cutting [007/11 OCLC \$l] Use **n : Not Applicable.**]**

**[Playback Characteristics [007/12 OCLC \$m]** Use **e : Digital recording** for compact discs; for cassettes, use the appropriate code based on statements found on the resource.]

**[Capture & Storage Techniques.** [007/13 OCLC \$n] The code is based on the technique used for the original recording. A compact disc recorded digitally would be **d : Digital**; a compact disc recorded originally on analog tape and later released on compact disc would be **e : Analog electrical storage**. For sound cassettes, if there is an explicit statement about the original recording, use the appropriate code. If there is no statement about the original

recording, generally use **e : Analog**. Analog recording technique was used ca. 1940-1980; if the item lacks an explicit statement but the original recording was clearly before the analog period (i.e. pre-1940), use **u Unknown.**]

## 5. RDA Descriptive Examples (1)

EXAMPLE 1. Variant title note made for 246. In the original example, the source of title proper note was not made, in accordance with AACR2; 518 left as **‡a** (unable to parse by date/location subfields).

007 Mandatory fields are highlighted. Otherwise, OK to use | **No attempt to code.**

Label	Code	Definition
Specific Material Designation	d	Sound disc
Speed	f	1.4 m. per sec.
Playback Channel	s	Stereo
Groove Width/Groove Pitch	n	Not applicable
Dimensions	g	4 3/4 in.
Tape Width	n	Not applicable
Tape Configuration	n	Not applicable
Kind of Disc	m	Mass produced
Kind of Cutting	n	Not applicable
Playback Characteristics	e	Digital recording
Capture & Storage Techniques	d	Digital storage

008 Composition pp Popular Music

040			‡a CtY ‡b eng ‡e rda ‡c CtY
041		0	‡d may ‡d ind
245	0	0	‡a Senandong lagu-lagu kerongcong anak-anak Johor.
246	1		‡i Title on container insert: ‡a Senandong lagu-lagu kerongcong anak-anak Johor
264		1	‡a Johor Bahru, Johor : ‡b Terbitan dan edaran, Yayasan Warisan Johor, ‡c [2002?]
300			‡a 2 compact discs (approximately 100 min.) : ‡b digital ; ‡c 4 3/4 in.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡2 rda
347			‡a audio file ‡g CD audio ‡2 rda
520	2		‡a Keroncong music performance of youth Johor singers.
500			‡a Title from disc label.
546			‡a Sung in Malay and Indonesian.
508			‡a Penerbit eksekutif, Jama' Johan ; penerbit, Idris Mohamed ; susunan muzik, Omar Taib.
511	0		‡a Orkestra RTM, 1st & 2nd violin; Kuntoro Edi, cello; Mokhtar Bahari, double bass; Ismail Bahari, guitar akustik; Omar Dani, guitar elektrik; Arif Dermawan, cuk; Hasnizam Hassan, cak; Daud Abd. Majid, Md. Shah Othman, keyboard; Jari, flute; Osman Md. Shah, gendang.
518			‡a Recorded in performance of Persembahan Keroncong Di Raja, 2002.

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EXAMPLE 2. RDA modifications to AACR2 example: GMD deleted; 260 re-tagged with separate brackets for the subfields & "s.n." replaced; optional 264 \_4 added; "sound cassette" replaced; dimensions added; 336, 337, 338 added; added indicator to 520 and moved recording information to 518. Assuming the singer is also the composer of the protest songs, Fals was left in 100 rather than moved to 700.

007 s- Sound Recording. Mandatory codes are highlighted.

Label	Code	Definition
Specific Material Designation	s	Sound Cassette
Speed	l	1 7/8 ips
Playback Channel	u	Unknown
Groove width/Groove Pitch	n	Not Applicable
Dimensions	j	3 7/8 x 2 1/2 in.
Tape Width	l	1/8 in.
Tape Configuration	c	4-Track
Kind of Disc	m	Mass Produced
Kind of Material	n	Not Applicable
Kind of Cutting	n	Not Applicable
Playback Characteristics	u	Unknown
Capture & Storage Techniques	e	Analog

008/18-19. Composition (OCLC COMP): sg [SONGS]

041	0	‡d ind
043		‡ta a-io---
100	1	‡ta Fals, Iwan, ‡e composer, ‡e singer.
245	1 0	‡a Musik reformasi : ‡b kampus UKI Cawang, 01 Juni 1998 / ‡c Iwan Fals ; Plastick Band.
264	1	‡a [Jakarta] : ‡b [publisher not identified], ‡c [1998]
264	4	‡c ?1998
300		‡a 1 audiocassette : ‡b analog, stereo ; ‡c 3 7/8 x 2 1/2 in., 1/8 in. tape.
336		‡a performed music ‡b prm ‡2 rdacontent
337		‡a audio ‡b s ‡2 rdamedia
338		‡a audiocassette ‡b ss ‡2 rdacarrier
344		‡a analog ‡g stereo ‡2 rda
500		‡a Title from container insert.
520	2	‡a Indonesian social protest songs sung by Iwan Fals.
518		‡o Recorded live ‡d June 1, 1998 ‡p Indonesian Christian University, Jakarta.
590		‡a SML: Library's copy lacks container insert; description from Library of Congress cataloging. <YUL local practice places 590 note last>
650	0	‡a Protest songs ‡z Indonesia ‡z Jakarta.
650	0	‡a Music ‡z Indonesia ‡z Jakarta.
650	0	‡a Songs, Indonesian ‡z Indonesia ‡z Jakarta.

EXAMPLE 3: RDA modifications to the original AACR2 example: GMD removed; 250 was formerly 245 ‡b; 260 changed to 264; "sound disc" changed to "compact disc" with duration added, & 500 Compact disc note removed; 336, 337, 338, 344, 347 & 382 fields added; re-tagged 500 to 520.

008/18-19 Composition (OCLC COMP) pp Popular music

040		‡a CtY ‡b eng ‡e rda ‡c CtY
041	0	‡d swa
043		‡a f-tz---

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245	0	0	‡a Best Bongo zouk, 2009.
246	1		‡i Title on spine of container: ‡a Bongo zouk
246	1		‡i Title on back of container: ‡a Best zouk collection
250			‡a New mix, June 2009.
264	1		‡a [Dar es Salaam] : ‡b Zouk Bomba, ‡c 2009.
300			‡a 1 compact disc (approximately 60 min.) : ‡b digital ; ‡c 4 3/4 in.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡2 rda
347			‡a audio file ‡b CD audio ‡2 rda
520	2		‡a A compilation of popular music from various artists.
546			‡a Sung in Swahili.
500			‡a Title from container insert.
650	0		‡a Popular music ‡z Tanzania ‡y 2001-2010.

EXAMPLE 4. RDA modifications to original AACR2 example: GMD removed; 260 re-tagged; OCLC indicates Einstein writes the lyrics and Gavri?elov writes the music. Einstein was initially in the 100 position; update switches places. For multiple relationship designators, the work relationship is listed first.

100	1		‡a Gavri?elov, Mik?i, ‡e composer, ‡e singer, ‡e instrumentalist.
245	1	0	‡a Ba-deshe etsel Avigdor / ‡c Arik? Einsht?ain, Mik?i Gavri?elov = At Avigdor's grass / Arik Einstein, Miki Gavrielov.
246	3	1	‡a At Avigdor's grass
264	1		‡a Israel : ‡b Fonok?ol, ‡c [1990]
264	4		‡c ?1990 <optional>
300			‡a 1 compact disc (approximately 45 min.) : ‡b digital, stereo ; ‡c 4 3/4 in.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡g stereo ‡2 rda
347			‡a audio file ‡b CD audio ‡2 rda
500			‡a Title from disc label.
511	0		‡a Arik Einstein, Miki Gavri?elov, guitar, vocals ; with accompaniment.
505	0		‡a Shir mispar shemoneh -- Ani v?e-atah -- K?afeh Turki -- Ani ro?eh otah ba-derekh la gimnasyah -- Li-sherok? ba-h?oshek -- Ani ohev lishon -- Hi tavo -- Tse mi-zeh -- ha-Sherik?ah shel ha-tenu?ah -- Ani mevin.
700	1		‡a Einstein, Arik, ‡e lyricist, ‡e singer, ‡e instrumentalist.

EXAMPLE 5. 008 Composition uu Unknown. Note use of scope note, the performance note (518): subfields added. 264 field for copyright date added (optional); 3xx fields added.

245	0	4	‡a The best of jugalbandi.
264	1		‡a New Delhi : ‡b Music Today, ‡c [2002]
264	4		‡c ?2002
300			‡a 1 compact disc (approximately 64 min.) : ‡b digital ; ‡c 4 3/4 in.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡2 rda
347			‡a audio file ‡g CD audio ‡2 rda
520	2		‡a Classical instrumental music in Hindustani style.
518			‡o Live in concert ‡d 23-25 November, 2001 ‡p India Gate.
505	0		‡a Raga Gorakh Kalyan / Vishwa Mohan Bhatt (guitar) and Ronu Majumdar (flute) -- Teen tala / Arjun Shejwal (pakhawaj) and Fazal Qureshi (tabla) -- Raga Jhinjhoti / Bhajan Sopori (santoor) and Budhaditya Mukherjee (sitar) --

Raga Pilu / Shahid Parvez (sitar) and Faiyaz Hussain Khan (violin).

## 6. RDA Descriptive Examples (2)

EXAMPLE 6. Ongoing multipart audio recordings. Recording dimensions for audiocassettes is new with RDA; it was not done under AACR2 if the dimensions were "standard." 041: use ‡d for the language of the songs; use ‡g for the language of the accompanying booklet. No 347 (digital file) field for audiocassettes.

008 Composition pp (Popular music)

041		‡d mak ‡g mak
043		‡a a-io---
245	0 0	‡a Santai bersama electone.
264	1	‡a [Ujung Pandang?] : ‡b Irama Baru Record, ‡c <[1983?]>-
300		‡a audiocassettes : ‡b analog ; ‡c 3 7/8 x 2 1/2 in., tape 1/8 in. + ‡e 1 sheet.
336		‡a performed music ‡b prm ‡2 rdacontent
337		‡a audio ‡b s ‡2 rdamedia
338		‡a audiocassette ‡b sd ‡2 rdacarrier
344		‡a analog ‡2 rda
520	2	‡a Popular songs of Makasar of Propinsi Sulawesi Selatan.
546		‡a Sung in Makasar.
500		‡a Title from accompanying textual material.
650	0	‡a Songs, Makasar ‡z Indonesia ‡z Sulawesi Selatan.
650	0	‡a Popular music ‡z Indonesia ‡z Sulawesi Selatan.

Example 7. Added relationship designators; removed brackets around the statement of responsibility; re-tagged 264 and moved phonogram date to 264 \_4. Duration added; period removed from "stereo;" added 3xx fields.

Original record had a 511 crediting the musical performances to Vishal & Shekhar, but the 505 appears to be listing the actual performers on the musical numbers so the credit note was converted to a form of content note (520 2\_\_). If relationship designators had been assigned to the original record, the credits might make more sense.

008 Composition mp Motion picture music

041	0		‡d hin
110	2		‡a Vishal & Shekhar (Musical group), ‡e composer.
245	1	0	‡a Bachna ae haseeno ‡c / ‡c music, Vishal & Shekhar ; lyrics, Anvita Dutt Guptan.
264		1	‡a Mumbai : ‡b Yash Raj Films, ‡c [2008]
264		4	‡c ?2008
300			‡a 1 compact disc (approximately 60 min.) : ‡b digital, stereo ; ‡c 4 3/4 in.
300			‡a 16 unnumbered pages : ‡b color illustrations
336			‡a performed music ‡b prm ‡2 rdacontent
336			‡3 accompanying booklet ‡a text ‡b txt ‡2

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			rdaccontent
337			‡a audio ‡b s ‡2 rdamedia
337			‡3 accompanying booklet ‡a unmediated ‡b n ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
338			‡a accompanying booklet ‡a volume ‡b nc ‡2 rdacarrier
344			‡a digital ‡2 rda
347			‡a audio file ‡b CD audio ‡2 rda
520	2		‡a Songs from the popular Hindi motion picture.
500			‡a Title from disc label.
546			‡a Sung in Hindi.
505	0		‡a Kuda jaane / KK & Shilpa Rao -- Lucky boy / Sunidhi Chauhan, Hard Kaur & Raja Hassan -- Aahista aahista / Lucky Ali & Shreya Ghoshal -- Jogi mahi / Sukhvinder Singh, Shekhar Ravjiani & Himani Kapoor -- Small town girl / Shankar Mahadevan -- Khuda jaane (revisited) / KK & Shilpa Rao ; remix by Abhijit Nalani -- Bachna ae haseeno / Kishore Kumar, Sumit Kumar & Vishal Dadlani ; rap lyrics by Vishal Dadlani.
700	1		‡a Guptan, Anvita Dutt, ‡e lyricist.

EXAMPLE 8. 300. Original AACR2 example did not include dimensions for the cassette. 520 2\_. Nature and form note; 546 Language note; 500 Source of title note. Reminder: source of title note is mandatory. Keep the order of priority for the chief source in mind.

## 008 Composition sg (Songs)

041	0	‡d hin
245	0	‡a Ata?la vijaya : ‡b Bha?japa? ko vot?a di?jiye.
264	1	‡a Bhopal : ‡b Smriti Television Media & Films, ‡c [2003?]
300		‡a 1 audiocassette : ‡b analog ; ‡c 3 7/8 x 2 1/2 in., tape 1/8 in.
336		‡a performed music ‡b prm ‡2 rdaccontent
337		‡a audio ‡b s ‡2 rdamedia
338		‡a audiocassette ‡b sd ‡2 rdacarrier
344		‡a analog ‡2 rda
520	2	‡a Campaign music for the national election of 2004 in India, in favor of Bharatiya Janata Party, political party. <nature and form>
546		‡a Sung in Hindi. <language note>

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500		‡a Title from insert. <source of title>
650	0	‡a Campaign songs ‡z India.

EXAMPLE 9. 520 2\_ Nature and form note (generally the first note). 511 Performer(s) note; 518 performance note; 505 contents note with timing. It may be that the cataloger dispensed with the language note because the title of the collection and all of the song titles are in English LC record (2003590376) but there would still be a case for making a 546 due to the origin of the band and the locale. Assuming the group composed the songs as well as performed them, they retain their position at 110.

## 008 Composition pp (Popular Music)

110	2	‡a Syzygys (Musical group), ‡e composer, ‡e performer.
245	1	0 ‡a Eyes on green / ‡c Syzygys.
264		1 ‡a New York, NY : ‡b Tzadik, ‡c [2001]
264		4 ‡c ?2001
300		‡a 1 compact disc (55 min., 10 sec.) : ‡b digital, stereo ; ‡c 4 3/4 in.
300		‡a 1 compact disc (approximately 60 min.) : ‡b digital, stereo ; ‡c 4 3/4 in.
336		‡a performed music ‡b prm ‡2 rdacontent
337		‡a audio ‡b s ‡2 rdamedia
338		‡a audio disc ‡b sd ‡2 rdacarrier
344		‡a digital ‡2 rda
347		‡a audio file ‡b CD audio ‡2 rda
520	2	‡a Avant-garde Japanese pop music. <nature and form>
500		‡a Title from disc label.
511	0	‡a Syzygys (Shimizu Hitomi, 43-tone organ, vocal ; Nishida Hiromi, violin, keyboard, vocal ; Imahori Tsuneo, guitar ; Shiina Tatsuto, bass). <performers note>
518		‡o Recorded live ‡d Dec. 7, 1988 ‡p Roppongi Inkstick, Tokyo ‡d Dec. 20, 1983 ‡p Crocodile Harajuku, Tokyo. <performance note with subfields>
505	0	‡a Niva 3:26 -- Eyes on green (3:16) -- Suicide on a fine day (4:30) -- Fruits of passion (4:05) -- Pastoral cha cha (5:26) -- Lotus rain (3:56) -- Syzygy rider (3:23) -- Ammonite dream (4:06) -- D.P.O. (4:07) -- Such a face? (3:43) -- Abyssinian cat (3:32) -- Bossa nova! (3:38) -- Fauna grotesque (2:56) -- Fonce (5:06).

EXAMPLE 10. 546 language note; 500 compact disc note, augmented, paired with a 538 system details note; 511 performers note; 505 contents note with timings. For the nature of the work note, use of 500 rather than 520 and making it the first note would be best practice. This LC record (2003328341) is production level; possibly a 518 would have been made for a full level record, but the relevant details are in the 245 ‡b other title. In the AACR2 record, the principal performer was in 100; shifted to 700 for RDA. Note that for an enhanced CD, the Format of Music code (OCLC Form) should be s

## 008 Composition zz (Other).

028	0	1 ‡a 7243 592538 2 4 ‡b Virgin
041	0	‡d hin
245	0	0 ‡a Shruti Sadolikar : ‡b live in Ayodhya, 2002.
264		1 ‡a Gandhinagar : ‡b Virgin, ‡c [2003]
264		4 ‡c ?2003
300		‡a 1 CD (69 min., 51 sec.) : ‡b digital ; ‡c 4 3/4 in.
300		‡a 1 compact disc (approximately 60 min.) : ‡b digital, stereo ; ‡c 4 3/4 in.
336		‡a performed music ‡b prm ‡2 rdacontent
337		‡a audio ‡b s ‡2 rdamedia
338		‡a audio disc ‡b sd ‡2 rdacarrier
344		‡a digital ‡g stereo ‡2 rda
347		‡a audio file ‡b CD audio ‡2 rda
520	2	‡a Classical vocal music in Hindustani style.
500		‡a Title from disc label.

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546		‡a Sung in Hindi.
511	0	‡a Mahmood Dhaulpuri, harmonium; Vinod Lele, tabla.
500		‡a Enhanced CD (disc states in error that it is a DVD-Audio/SACD).
538		‡a System requirements: PC: Pentium 133 Mz or equivalent with 32 MB RAM; OS: Windows 9x/NT 4.0 (SP4)/ME/2000/XP.
505	0	‡a Raag Multani: Vilambit khayal : He Gokul gaon ka chora; drut Teentaal : Bolan lagi lagi re koyaliya (28 min. 31 sec.) -- Raag Dhani: Bandish from Punjabi lok sangeet : Sade naal ve miyan (10 min. 06 sec.) -- Raag Mishra Maand: Bhajan Meerabai : Sakhi maro kanharo (10 min. 55 sec.) -- Raag Mishra Pilu: Bhajan Surdas : Piya bin nagin kali raat (10 min. 06 sec.) -- Raag Mishra Pahadi: Marathi natya sangeet : Ram rangi rang le man (10 min. 13 sec.).
700	1	‡a Katkar, Shruti, ‡e singer.
700	1	‡a Dhaulpuri, Mahmood, ‡e instrumentalist.

## 7. Access (1xx/7xx)

**RDA 19.2.1.1.** (formerly AACR2 21.23A1-B1) For an audio recording of a single work by a composer, or a collection of multiple works by a single composer, the composer will be the main entry with an added entry for the principal performer. So if performer A sings the songs of composer B, enter under B. This won't happen as often in popular/traditional music, but it does happen, even in area studies.

Per 19.2.1.1 3rd paragraph, if a work by composer A is substantially modified by composer B such that it changes the nature or content of the original, then composer B is credited with being the creator of a new work. In line with the Music Library Association recommendation, generally do not apply the RDA paragraph to compilations, even if all of the works are by the same composer.

**RDA 20.2.** For a collection of works by different creators, the performer of the works is defined as a *contributor*, not a creator. As a contributor, the performer cannot be assigned 1xx in the MARC bibliographic record or in an author/title MARC authority record.

*There is no equivalent to AACR2 21.23C, the "principal performer" rule. Under AACR2, for music sound recordings, choice of entry differed from book cataloging for a collection of two or more works by different composers: the bibliographic record for the sound recording was entered under the name of the person represented as the "principal performer." A principal performer could be a person or a group (corporate body).*

NOTE: in the following example, the titles in 505 represent songs by multiple composers. Also, note that since the title proper *From the heart* is a very common audio recording title in popular music, it conflicts with other titles proper, so a 130 is made with a qualifier to differentiate it in the AAP. Per **RDA 6.27.1.9**, the preferred means of differentiating are: form, date, place of origin, and/or another distinguishing characteristic. It turns out there are multiple audio recordings with the title proper *From the heart* published in 2009 by different artists and published in New York, so neither form, date, nor place of origin are sufficient to differentiate the title. The logical distinguishing characteristic would be the artist name. Local policy: if a 130 is needed, do not create an authority record in NAF.

008 Composition pp (for both examples)

130	0		‡a From the heart (Audio recording : 2009 : Sinatra)
245	1	0	‡a From the heart / ‡c Frank Sinatra.
246		1	‡a New York, NY : ‡b Columbia/RCAVictor/Legacy, ‡c [2009]
511	0		‡a Frank Sinatra ; with

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505	0	0	accompaniment. ‡t Blue skies ‡g (3:17) -- ‡t Star dust ‡g (3:09) -- ‡t Night and day ‡g (3:02) -- ‡t Dream (when you're feeling blue) ‡g (3:02) -- ‡t Someone to watch over me ‡g (3:18) -- ‡t September song ‡g (3:05) -- ‡t Lost in the stars ‡g (3:15) -- ‡t Stella by starlight ‡g (3:19) -- ‡t Laura ‡g (3:17) -- ‡t Autumn in New York ‡g (3:15) -- ‡t Lover ‡g (2:39) -- ‡t Begin the beguine ‡g (3:52) -- ‡t Body and soul ‡g (3:18) -- ‡t Hello, young lovers ‡g (3:32) -- ‡t I've got a crush on you ‡g (3:14).
700	1		‡a Sinatra, Frank, ‡d 1915-1998, ‡e singer. <i>&lt;under AACR2, Sinatra would have been entered in 100&gt;</i>

EXAMPLE. Same performer, single composer (LCCN 2003605759 modified for the RDA example).

Since the composer has to be the main entry, an added entry for Sinatra is required. Note that additional added entries justified by the 505 were also made, but this is certainly not required. The formatting of the 505 is not required. Locally, the 518 note is only required for the details of live performances, but include other types of edition history if the information is readily available. The RDA abandonment of the AACR2 "principal performer" rule also affects the series.

100	1		‡a Porter, Cole, ‡d 1891-1964, ‡e composer.
240	1	0	‡a Songs. ‡k Selections
245	1	0	‡a Sinatra sings Cole Porter / ‡c Frank Sinatra.
300			‡a 1 compact disc (50 min.) : ‡b digital ; ‡c 4 3/4 in.
490	1		‡a Sinatra sings
511	0		‡a Frank Sinatra, vocals ; with additional musicians.
518			‡a Recorded 1944-1951.
505	0	0	‡t Night and day -- ‡t Begin the beguine -- ‡t I get a kick out of you / ‡r with the Vimms Choral Group -- ‡t I love you -- ‡t Easy to love ... [etc.]
700	1		‡a Sinatra, Frank, ‡d

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		1915-1998, †e singer.
830	0	‡a Sinatra sings. <under AACR2, the series would have been formulated as:  800 1_ ‡a Sinatra, Frank, 1915-1998. ‡t Sinatra sings>

For live recordings, an added entry is generally not made for the place of recording. Added entries are generally not made for the publisher of the sound recording.

Other than 511, notes justifying added entries are not required (pcc core). Make a justifying note if the added or main entry is not established and the name is not recorded in 245.

**Relationship Designators.** Follow the PCC Guidelines on the assignment of relationship designators: [PCC Task Group on Relationship Designators Final Report](#) [7] . Under the PCC guidelines, relationship designators are mandatory for RDA defined creators. They are recommended but not mandatory for performers. Do not follow the older music cataloging practice of assigning relators codes, e.g. ‡4 prf for performers.

**Series added entry.** The qualifier (Sound recording) is used only if there is a conflict with another series in a different format. This would be unusual for traditional/popular sound record, even though it is relatively common with audiobooks. For audiobooks, the series title may be the same for both the printed and spoken versions. LCRI 21.30L One or several series headings, 3b-c) Different physical media: the series heading for the sound recording must be distinguished from the series heading for the print version. Note that the LCRI says to use the media qualifier if the same title is used for the same work in different formats. So, the media qualifier is not required if the sound recording work's title conflicts with the series title of a different printed work, but neither is it forbidden provided there is a conflict. If there is no conflict, generally do not qualify the series title with anything.

EXAMPLE. Series no conflict; no media qualifier.

Composition pp (Popular music)

028		0	1	‡a UICZ-6007 ‡b Universal
245	0	0	‡a Compilation of action stars / ‡c produced by UM3 Japan.	
264		1	‡a Japan : ‡b marketed by Universal Music : ‡b distributed by Victor Entertainment, ‡c p2003.	
300			‡a 1 audio disc : ‡b digital, stereo, mono ; ‡c 4 3/4 in.	
490	1		‡a Cinema stars collection	
500			‡a Compact disc.	
650		0	‡a Popular music ‡z Japan ‡y 1961-1970.	
650		0	‡a Motion picture music ‡z Japan.	
830		0	‡a Cinema stars collection.<no conflict with any series title>	

## 8. LCSH (H 1916.5, H 1917 Music: Popular, Ethnic, National & Religious Groups)

For popular/traditional music, there are detailed instructions under SHM **H 1916.5** Music: Jazz and Popular Music and **H 1917** Music of Ethnic, National, and Religious Groups. As yet LC has not issued guidelines or established headings for form/genre in music; continue to use 650.

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For area studies, there can be overlap of the SHM guidelines for Popular music (H 1916.5) and Music of ethnic/religious groups (H 1917); the choice of subject can be based on a combination of both instruction sheets.

## H 1916.5 Jazz and Popular Music

Under 1.b: "Assign the headings **Popular music** or **Popular instrumental music** when more specific headings for style or genre are not appropriate" If the specific heading cannot be assigned a chronological subdivision, it would be appropriate to pair it with Popular music/Popular instrumental music to bring out the chronological subdivision.

If the recording includes both vocal and instrumental music, use Popular music. Use Popular instrumental music for recordings consisting entirely of instrumental music.

2. **"Geographic and chronological subdivisions.** Use geographic and chronological subdivisions for all items to which the subdivisions apply, collections and individual works."

### 2c. **Special chronological subdivisions for certain headings.**

The following chronological subdivisions may be used under Popular music: **‡y To 1901; ‡y 1901-1910; ‡y 1911-1920; etc. by decade.**

More specific headings with chronological subdivisions:

Popular instrumental music **‡y To 1901; ‡y 1901-1910; ‡y 1911-1920, etc. by decade**

Rock music: **‡y To 1961; ‡y 1961-1970; ‡y 1971-1980, etc. by decade**

The other headings with chronological subdivisions are for American popular music: Jazz, Bluegrass music, Blues (Music), Country music (i.e., popular music genre associated with rural, southern, and western U.S. & Canada; do not use for rural traditional or popular music of other countries).

"2c.(2)(b.) **Performed music (sound recordings, moving image materials, etc.).** Select chronological subdivisions on the basis of when the music was popular, or if that is not known, by the date of recording, etc."

## H 1917 Music of Ethnic, National, and Religious Groups

Basic pattern for traditional music sound recordings uses a combination of these categories of headings. Unlike popular music, chronological subdivisions generally are not assigned.

a. 650 \_0 ‡a [ethnic or national group] ‡z [place] ‡v Music.

b. 650 \_0 ‡a [headings for music of individual religious groups] ‡z [place]

c. 650 \_0 ‡a [ heading(s) for musical genre, type, or style, for ballads and songs, or for songs implying national emphasis].

and, as appropriate,

d. 650 \_0 ‡a [heading(s) qualified by language of text

e. 650 \_0 ‡a Musical instruments ‡z [place].

f. [other headings as applicable]

To navigate LCSH when searching for specific musical genre terms associated with a place, search under **Popular music--[place]; Folk music--[place]** and check out the NT lists under them. However, note that a few headings for traditional music forms that are popular in the Western world may be listed under Popular music rather than Popular music--[place]: Bhangra (Music), Celtic music, Klezmer music, Latin pop (Music), Salsa (Music), Zouk (Music).

a. If an ethnic group can be identified, use 650 \_0 \$a [ethnic group] \$z [place--if appropriate] \$v Music. However, use this pattern for national groups only if the place would not be the national group's own country. For music of the national group in its own country, use c. or d. below. Note that the restriction does not extend to music of a religious group identified with a country.

650 \_0 \$a Jews \$z Poland \$v Music.

650 \_0 \$a Ukrainians \$z Poland \$v Music. --*but not*:

650 \_0 \$a Ukrainians \$z Ukraine \$v Music.

b. Music of individual religious groups is not applied to Christian denominations. In LCSH, the established religious groups' musics should all be under **Sacred music** in the NT (narrower term) list in LCSH.

c. To bring out genre, type, or style, and also to bring out the locality, use one of the following with the appropriate geographic subdivision:

1. 650 \_0 \$a Music
2. 650 \_0 \$a Folk music
3. 650 \_0 \$a Popular music
4. 650 \_0 \$a Dance music
5. 650 \_0 \$a Folk dance music
6. 650 \_0 \$a Patriotic music

According to H 1917, it is no longer correct practice to assign *Folk music* to the music of a culture that does not distinguish between the art, popular, and folk genres; instead, the correct practice is to assign *Music--[place]*. [H 1917 gives no date when the practice changed.] LC does not give any explicit examples of such cultures, but in the list of general examples, the Quechua Indians of Peru are assigned Music--Peru; the Kabre people of Togo are assigned Music--Togo. In contrast, the French-Canadian music of Quebec is assigned Folk music--Quebec; traditional music of Hungarians is assigned Folk music--Hungary. Base your decision on existing precedent in recently cataloged LCSH. If there is no precedent, work by analogy--if Quechua Indians are assigned Music--Peru, then there is sufficient warrant to assign Music--Peru rather than Folk music--Peru to a recording of Jivaran Indians' music.

d. Place and language.

1. For music of an ethnic group from one country now living in a foreign country, bring out both countries in the subject array.
2. Use the language qualifier for songs (ballads, folk songs, children's songs, etc.) for up to 2 headings to bring out the *original* language of the songs. If the songs are sung in a translated version, do not bring out the translation language or use --Translations into [language]. For 3 or more languages don't add a language qualifier unless the languages are related, e.g. Ballads, Slavic. Also do not qualify by language song headings with a national emphasis: National songs, Political ballads and songs, War songs.

[e. *Musical instruments*. The array given in H 1917.5 2e. only applies to books about the topic & should not be used for sound recordings. ]

## 9. LCSH Examples (1)

Examples (most of them originally LC production level; modified for RDA).

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- All 260s were re-tagged to 264. If a phonogram "p" appeared with the date, it was replaced with brackets and a 264 \_4 field was added. All 264 \_4 fields should be considered optional.
- In most of the original LC examples, duration was not provided. Since it is now core for pcc, an approximate duration has been added to the examples as a place-holder; it does not represent the duration of the actual manifestation. Exact total duration may be available from your playback system.
- In all of the examples, the codes in 336-337-338 are optional (the fields themselves are mandatory). When cataloging directly on OCLC, the template will provide the codes based on the format chosen.
- Relator codes were all replaced with relationship designators; only the RD's for composer and principal performer should be considered mandatory.

EXAMPLE 1 (parallel fields not included). Popular (not traditional) music.

**Songs, Arabic** has no established chronological subdivisions, so it is paired with **Popular music** to bring out the period. A heading for the form qualified by language is not mandatory under H 1916.5 but is part of the array generally assigned to music of ethnic groups (see previous page, H 1917 d.). The full H 1917 array is not generally assigned when combining H 1916.5 & H 1917. For popular, non-traditional music, note that H 1917 a. is not used--no 650 \_0 \$a Arabs \$v Music. Choice of entry: should be under the artist since no composer is named.

041	0	‡d ara
100	1	‡a At?rash, Fari?d, ‡e composer, ‡e singer.
245	1	‡a Ila? al-abd. ‡n (al-Juz? al-tha?ni?) = ‡b For ever. ‡n (Vol. 2)
246	3	‡a For ever
264	1	‡a Dubai ‡b EMI Music Arabi, ‡c [1987]
264	4	‡c ?1987
300		‡a 1 compact disc (approximately 60 min.) : ‡b digital ; ‡c 4 3/4 in.
336		‡a performed music ‡b prm ‡2 rdacontent
337		‡a audio ‡b s ‡2 rdamedia
338		‡a audio disc ‡b sd ‡2 rdacarrier
344		‡a digital ‡2 rdatr
347		‡a audio file ‡2 rdaft
347		‡g CD audio
500		‡a Title from disc label.
511	0	‡a Farid El Atrache.
505	0	‡a Ich ena -- Hebbina hebbina -- Fok ghosnek ya lemona -- Salehni oussalem bidak.
650	0	‡a Popular music ‡z Arab countries ‡y 2011-2020.
650	0	‡a Songs, Arabic.

EXAMPLE 2. Rock music.

Since Rock music has established chronological subdivisions, the Popular music heading is not needed. If the information was readily available, the members of the group would be entered in 511. This example is an LC production level record; in the original the required 500 note for the compact disc was lacking. In the example, the assumption is that the group composed its own songs, so it has been assigned to 110 rather than 710 (. In 041, first indicator 0 since it is not a translation. Use ‡d for the language(s) of the songs; additional language subfields for printed texts are not required under the new BSR for sound recordings.

041	0	‡d ind ‡d eng ‡e ind ‡e eng
110	2	‡a Slank (Musical group), ‡e composer, ‡e performer.
245	1	‡a Virus / ‡c Slank.
264	1	‡a [Jakarta] : ‡b Virgo Ramayana Records, ‡c [2006?]
300		‡a 1 compact disc (approximately 70 min.) : ‡b digital ; ‡c 4 3/4 in.
336		‡a performed music ‡b prm ‡2 rdacontent
337		‡a audio ‡b s ‡2 rdamedia
338		‡a audio disc ‡b sd ‡2 rdacarrier
344		‡a digital ‡2 rdatr
347		‡a audio file ‡2 rdaft

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347		‡g CD audio	
520	2	‡a Indonesian popular rock songs.	
546		‡a Sung in Indonesian and English.	
500		‡a Lyrics sheet inserted in container in Indonesian and English.	
500		‡a Title from container.	
505	0	‡a Intro Indonesia -- Utopia -- Virus -- Alas Roban -- Jkt pagi ini -- Para se-X -- Lembah Baliem -- Sikor -- Funkin' politix -- Tuan kota -- Symphaty blues -- Kereta terakhir -- #1.	
650	0	‡a Rock music ‡z Indonesia ‡y 2001-2010.	

EXAMPLE 3 Traditional music.

LC production level records leave out the 041 field; 041 added for Ndebele (Zimbabwe) in subfield d for language of the sung text. Original AACR2 choice of entry was the primary performer; moved to 700 under RDA. Although the 511 indicates modern instrumentation has been used, the subject treatment is for traditional rather than popular music, & is further supported by the first note, so the subject array follows H 1917 rather than H 1916.5. Following the H 1917 pattern, the cataloger has assigned a subject for the ethnic group, the musical genre, qualified by language.

The assumption is that the music for the Ndebele people does not distinguish among art, popular, and folk genres, so Music rather than Folk music is assigned. Both the general form [Music] and the specific form [Folk dance music] were assigned--but this practice is not consistent, perhaps due to the production level cataloging standards. Why not "Dance music" rather than "Folk dance music," to be consistent with the broader category of Music? But compare LCCN 96981493 Injabulo 2000.

041	0		‡d nde
043			‡a f-rh---
245	0	0	‡a Ubuhlobo abuthengwa / ‡c Chase Skuza.
264		1	‡a Harare : ‡b Metro Studios ; ‡a Bulawayo, Zimbabwe : ‡b Kwakalulwama Music Company, ‡c 2007.
300			‡a 1 compact disc (approximately 45 min.) : ‡b digital ; ‡c 4 3/4 in.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡2 rdatr
347			‡a audio file ‡2 rdaft
347			‡g CD audio
520	2		‡a Traditional Ndebele dance music.
546			‡a Sung in Ndebele.
511	0		‡a Tobias Chinoda, lead guitar ; Moses Mudadisi, rhythm guitar ; Fredrick Ndlovu, bass guitar ; Benias "Jambaiya" Gent, drums.
505	0		‡a Kube ngangisazi --

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			Omalayitsha -- Juba -- Bamba lami ngibenge -- Amasiko -- Ubongwa efile.
650		0	‡a Folk dance music ‡z Zimbabwe.
650		0	‡a Ndebele (African people) ‡z Zimbabwe ‡v Music.
650		0	‡a Songs, Ndebele (Zimbabwe)
650		0	‡a Music ‡z Zimbabwe.
700	1		‡a Mthunzi, Chase Skuza, ‡e singer.

EXAMPLE 4 Popular music.

LCCN 2005325527. Production level record (041 added). In this example, the music is unambiguously popular rather than traditional, so the subjects assigned for H 1917 are not used, i.e. no Music--Zimbabwe & ethnic group subjects. However, as in EXAMPLE 1, the form heading qualified by language of the text described in H 1917 has been used. Since a popular music heading is the primary subject, further subdivision by locality and chronological period is applied. Chimbetu appears to be the composer of the songs, so as primary creator he is entered in 100 (under either RDA or AACR2).

041	0	‡d sna	
043		‡a f-rh---	
100	1	‡a Chimbetu, Simon, ‡e composer, ‡e singer.	
240	1	0	‡a Songs. ‡k Selections
245	1	0	‡a Reward £10 000 000 / ‡c Simon Chopper Chimbetu.
264		1	‡a Harare : ‡b Distributed by Metro Studios, ‡c [2004]
264		4	‡c ?2004
300			‡a 1 compact disc (approximately 50 min.) : ‡b digital ; ‡c 4 3/4 in.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡2 rdatr
347			‡a audio file ‡2 rdaft
247			‡g CD audio
520	2		‡a Songs on various themes.
546			‡a Sung in Shona.
511	0		‡a Shephard Mande, lead guitar ; Moffat Nyamupandu, bass guitar ; Cloud, sub lead guitar ; Knowledge Nkomo, rhythm guitar ; Allan Chimbetu & Samunga, sub rhythm guitar.
505	0		‡a KaRhumba -- Ten million pound reward -- Yeuka -- Maneno yawongo -- Kikiriri -- Kumba -- Govenor Conwell -- Muridzo.
650	0		‡a Popular music ‡z Zimbabwe ‡y 2001-2010.
650	0		‡a Songs, Shona ‡z Zimbabwe.

## 10. LCSH Examples (2)

EXAMPLE 5 Traditional music

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Formatting of 505 not required. Note use of 518; subfield indicators have been added. With the record lacking 546 Sung in Yiddish, it's hard to see the justification for 650 Folk songs, Yiddish--this appears to be an instrumental ensemble. Field 382 might be useful for bringing out the unusual instruments in the ensemble. Terms must be from the LCMPT list on ClassWeb.

245	0	4	‡a The Flying Bulgar Klezmer Band.
264		1	‡a New York, NY : ‡b Traditional Crossroads, ‡c [1999]
264		4	‡c ?1999
300			‡a 1 compact disc (48 min., 25 sec.) : ‡b digital ; ‡c 4 3/4 in. + ‡e 1 leaflet.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡2 rda
347			‡a audio file ‡g CD audio ‡2 rda
382	0	1	‡a kaval ‡a tárogató
508			‡a Produced by Patrick Godfrey.
511	0		‡a Arranged and performed by the Flying Bulgar Klezmer Band (David Buchbinder, trumpet, E-flat alto horn ; Laura Cesar, acoustic bass ; Evelyne Datl, piano, accordion ; Anne Lederman, violin, kaval, mandolin, vocals ; John Lennard, drums, percussion ; Allan Merovitz, lead vocals ; Martin Van De Ven, clarinets, bass clarinet, taragato) ; in part with Allen Cole, accordion, piano, xylophone ; bandleader, David Buchbinder.
518			‡o Recorded ‡b April, 1990 ‡p Inception Sound, Toronto, Ont.
500			‡a Liner notes by David Buchbinder in leaflet inserted on container.
505	0	0	‡t Ishai's freylekh ‡g (3:36) -- ‡t Der Rebbe Elimelekh ‡g (6:21) -- ‡t Araber tants ‡g (4:35) --

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			‡t Fun der khuppe ‡g (3:33) -- ‡t Fishelekh in vasser ‡g (3:12) - ....
650	0		‡a Klezmer music.
650	0		‡a Folk songs, Yiddish.
650	0		‡a Folk dance music.
650	0		‡a Jews ‡v Music.
700	1		‡a Buchbinder, David, ‡e instrumentalist, ‡e writer of added text.
700	1		‡a Cole, Allen, ‡e instrumentalist.
700	1		‡a Godfrey, Patrick, ‡e producer.
710	2		‡a Flying Bulgar Klezmer Band, ‡e performer.

## EXAMPLE 6 Music of religious group

The first subject **Songs, Sanskrit** should probably be subdivided geographically by India. In contrast, **Folk songs, Yiddish** in EXAMPLE 5 is not associated with a specific country & is subdivided appropriately. SCM H 1917 does not apply to form qualified by language--the second to last subject under EXAMPLE 3 (Ubuholbo abuthengwa) was not subdivided since the locality was in the qualifier. In addition, the subdivision practice is inconsistent with the third subject.

041	0		‡d san
245	0	0	‡a Sriaman Narayaneeyam / ‡c Bombay Sisters ; music, L. Krishnan.
264		1	‡a Chennai : ‡b Master Recording Co., ‡c 2009.
264		2	‡a Chennai : ‡b Marketed by Kosmik Global Media, ‡c 2009.
300			‡a 1 compact disc (approximately 40 min.) : ‡b digital, stereo ; ‡c 4 3/4 in.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡2 rda
347			‡a audio file ‡g CD audio ‡2 rda
520	2		‡a Devotional songs for Krishna, Hindu deity.
546			‡a Sung in Sanskrit.
505	0		‡a Kaaliya mardhanam -- Raasakreede -- Venugana varnanam -- Gajendra moksha varnanam -- Kesaadi

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			pada varnamam.
650		0	‡a Songs, Sanskrit.
650		0	‡a Krishna (Hindu deity) ‡v Songs and music.
650		0	‡a Hindu music ‡z India.
700	1		‡a Krishnan, L., ‡e instrumentalist.
710	2		‡a Bombay Sisters, ‡e performer.

For sacred music of Christian denominations, per H 1917 b., the pattern is not used. To bring out the music of a religious group for a Christian denomination, use Church music--<name of denomination>.

### EXAMPLE 7 Sacred music

(Linking fields in the original record have been edited out of the example). Per 21.23C, the main entry would be the choir, but in this case the choir was not named (the added entry is for the monastery). <there is another added entry that might be the choir, but unestablished>

245	0	0	‡a ?I?d al-Qiddi?s Yu?h?anna? al-Dimashqi? : ‡b tara?ti?l al-ghuru?b wa-al-sah?ar = Feast of St. John of Damascus..
264		1	‡a [Tripoli, Lebanon] : ‡b Ma?had al-Qiddi?s Yu?h?anna? al-Dimashqi? al-La?hu?ti?, ‡c 2004..
300			‡a 1 compact disc (75 min.) : ‡b digital ; ‡c 4 3/4 in.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡2 rda
347			‡a audio file ‡g CD audio ‡2 rda
546			‡a Hymns in Arabic and Greek.
511	0		‡a Sung by Choir of Balamand Monastery.
505	0		1. T?aru?ba?ri?yah -- 2. Ani?ksana?nda?riya? -- 3. Mazmu?r 104 -... etc.
610	2	0	‡a Orthodox Eastern Church ‡v Hymns.
650		0	‡a Church music ‡x Orthodox Eastern Church.
650		0	‡a Church music ‡z Lebanon.
710	2		‡a Dayr Sayyidat al-Balamand (Lebanon)

## 11. LCC (General)

These guidelines apply to SML cataloging in support of the general SML policy to shelve media resources with books in the LC classification sections of SML stacks and its collections.

**Media type** : assign a media term (**CD** or **TAPE**) as the last element of the call number before "(LC)" (if used), when the sound recording is the primary media type.

In LC classification, the M schedules do not provide classification specifically for sound recordings. Use the range **M1627-M1853 Folk, National, and Ethnic Music**. Although the range is a subsection of Vocal music, popular/traditional instrumental music should be entered here as well. See [EXAMPLE 7](#) [20]. Generally, the countries with a high volume of sound recording publications are subarranged into **General Works** and **Popular Music**. The other countries are listed in sections labeled "Other regions or countries, A-Z." All countries on the "Other" list will have the same class number with a single Cutter number assigned to each country. NOTE: catalog records for sound recordings predating the policy documentation may exist under other numbers, e.g. ML421,

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which has been used for sound recordings of popular and jazz groups. Follow the new policy unless you are adding a copy.

Both General and Popular are further subdivided by Collections and Separate Works. Use the General Works range for music considered to be "classical" for that country's culture. Use Popular music for both folk-traditional and contemporary pop music.

Tip: since the range is quite lengthy, navigation can be facilitated by first selecting Hierarchy Classification Browser (bottom right of the ClassWeb Main Menu) & typing *m1627* as the initial search. The initial display will be by broad region; click on your country's region and the countries will be listed in collapsed form, which can be expanded further.

CAUTION: African music is arranged by either ethnic group or country. The numbers for ethnic groups do not have separate Classical/Popular categories. Class traditional music by ethnic group, if possible. Class popular music by country. When in doubt, class to popular music and assign LCSH as popular music.

Note that Native Americans are in the ethnic range for North America, M1668-M1671.

Music of the Jews as an ethnic group is at the end of the Folk-National-Ethnic range, M1850-M1853. M1850 [General], M1851 [Zionist, Hasidic], M1852 [Yiddish], M1853 [Other dialects]. See [EXAMPLE 8](#) [21]. For Jews in Israel or Palestine, use instead the country/region numbers: M1810-M1811.2, subarranged like other multi-number countries.

Keep in mind that sacred music of the Jews is classed elsewhere: M2186-M2187 [Liturgy and ritual; usually associated with the subject Synagogue music]. See [EXAMPLE 9](#) [22]. For sacred vocal music not part of officially prescribed worship services, use M2114.3. For choruses use M2079.5 [with keyboard] or M2099.5 [unaccompanied].

For music of the Arabs in general, use M1828. Otherwise, use the specific numbers for the country or region. For Saudi Arabia, use the range M1792-M1798.2. For other Arab countries of Asia, use M1824-M1825. For the music of individual Arab countries in Africa, use M1838.A-Z.

For the sacred music of Islam, use M2188.I74 or, for vocal music, M2114.4.M88 (assuming most Islamic music is for solo voice).

Since LC applies these class numbers to many of the folk-national-ethnic sound recordings in its collection, it is OK to use the 050 tag for call numbers since the application of these numbers to sound recordings would not be a local practice. Do not include the media type as the last element of the call number in 050 \_4.c

## 12. LCC Examples (1)

Examples following observe local policy in 050 \_4. Examples do not represent a complete record; the original records often reflect LC production level or minimal level standards. Additional fields may have been added or changed to conform to standard practice. Subfields not required by BSR are noted <NR BSR>.

EXAMPLE 1. OCLC # 86112543. Hybrid of traditional/popular Japanese music. (Chindon Tsushinsha is a Japanese Dixieland band). Standard YUL practice for CJK & Near East non-roman scripts is to use linking fields. The number following 880 in the roman script fields is the key to the sequence of the variable fields in the vernacular script at the end of the record. The vernacular script fields are linked back to the roman script fields via the MARC tags and their sequence numbers. The romanized and vernacular script fields are paired up in OCLC records but are automatically separated as part of the Voyager export processing to conform to Voyager protocols. Apparently there is no place in the schedules to enter folk-traditional instrumental music other than under Secular vocal music.

Although field 382 is not generally recommended, for non-Western instruments it may be of value, but only if the

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instruments have been established in the LCMPT thesaurus (on the ClassWeb menu, open Search Medium of Performance Terms). LCMPT does not list *chindon* or *niko*, so there is not much point in creating a 382 field. Compare with Example 7 on page 13 (gamelan).

008:18/19 Composition: fm [Folk music] <NR BSR >			
028	0	2	‡a ON-56 ‡b Off Note
041	0		‡d jpn ‡d eng <‡h jpn ‡g jpn NR BSR>
050		4	‡a M1813.18 ‡b .C45 2005 <Secular vocal music -- Folk-traditional- ethnic music-- Asia by country--Japan--Popular music--Collections: M1813.18 >
245	0	0	‡6 880-02 ‡a Osaka style / ‡c Chindon Tsu?shinsha.
246	3	1	‡6 880-03 ‡i Parallel title on container spine: ‡a O?saka sutairu!!!
264		1	‡a [Japan] : ‡b Off Note, ‡c 2005.
300			‡a 1 compact disc (approximately 60 min.) : ‡b digital, stereo ; ‡c 4 3/4 in.
336			‡a performed music ‡2 rdacontent
337			‡a audio ‡2 rdamedia
338			‡a audio disc ‡2 rdacarrier
344			‡a digital ‡2 rdatr
344			‡g stereo ‡2 rdacpc
347			‡a audio file ‡2 rdaft
347			‡b CD audio
520	2		‡a Folk and popular music performed with combinations of Japanese traditional instruments and western instruments. <one of the rare CJK bib records with an artistic form note [RDA 6.3, 7.2]; many CJKs do not follow the standard practice here; the note also might have mentioned Osaka, the locality where the music presumably originates >
546			‡a Sung primarily in Japanese, with some English.
500			‡a Title from disc.
511	0		‡6 880-04 ‡a Hayashi Ko?jiro?, chindon, trumpet ; Kobayashi Shinnosuke, clarinet, tenor saxophone ; Jo?ji Kawaguchi, bass drum, banjo ; Hanada Masashi, chindon, vocal ; Kobayashi Hiroaki, niko, bass drum ; Takahashi Ko?, electric guitar ; Sakata Haruko, bass drum ; Hayashi Michiyo, chindon ; Tama, Goto? Mihoko, accordion.
518			‡o Recorded in the studio ‡d May 5, 2003 ‡p Kawaminami-cho? Kitamura Ro?jin So?sakukan, Gifu ‡d July 28, 2003 ‡d Feb. 28, 2004 ‡p Studio Wedge, Kyoto ‡o Recorded in the field ‡d May 5, 2003 ‡p Gifu ‡d May 6 2003 ‡d July 13, 2003 ‡p O?saka.
500			‡a Includes program notes in Japanese on insert.
500			‡a Contents note in Japanese on container. <a notable area where the record does not follow standard practice; the contents note should have been included>
650	0		‡a Folk music ‡z Japan.
650	0		‡a Popular music ‡z Japan ‡y 2001-2010.
650	0		‡a World music. <probably assigned because of the mix of traditional and Western instrumentation>
710	2		‡6 880-04 ‡a Chindon Tsu?shinsha, ‡e instrumentalist.
880	1	0	‡6 245-01 ‡a Osaka style / ‡c ???????.
880	1		‡6 246-02 ‡i Parallel title on container spine: ‡a ??????!!!
880	0		‡6 511-03 ‡a ????, chindon, trumpet ; ????, clarinet, tenor saxophone ; ????, bass drum, banjo ; ????, chindon, vocal ; ????, ??, bass drum ; ???,

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		electric guitar ; ????, bass drum ; ????, chindon ; Tama, ?????, accordion.	
880	2	‡6 710-04 ‡a ??????. ‡e instrumentalist.	

EXAMPLE 2. LCCN 2005587656 (brief record modified for RDA). A standard record for YUL cataloging would include the linking fields. Under RDA 2.2.2.4.1 the source for the statement of responsibility is preferably the same source as the title proper. In this case, the preferred source for the title proper was the disc, but the statement of responsibility did not appear on the disc but appeared on the accompanying material issued with the disc. But accompanying material is still a preferred source (3rd choice), so it is not bracketed. RDA 2.4.1.7 allows insertion of bracketed information for "clarification of role." Under AACR2 6.1F1, a statement of responsibility for the performer could not be taken from accompanying material (and if the performer did not appear in the statement of responsibility, the performer could not be construed as the principal performer & could not be entered in 100). In either case, the performer ends up in 700, since RDA doesn't recognize the principal performer as a primary creator.

008:18/19 Composition: pp [Popular music] <NR BSR>

028	0	2	‡a CD-17-1147 ‡b Hua xing yu le you xian gong si	
050		4	‡a M1805.2 ‡b .C66 1993 <Folk-traditional-ethnic music-- Asia by country--China--Popular music--Separate works: M1805.2 [same class used for traditional music >	
245	0	0	‡a Cong mei je mo ai lian guo / ‡c [performed by] Xu Zhian.	
246	1		‡i Label on container: ‡a Never loved like this	
264		1	‡a [Xianggang?] : ‡b Hua xing yu le you xian gong si, ‡c [1993]	
264		4	‡c ?1993	
300			‡a 1 compact disc (approximately 60 min.) : ‡b digital, stereo ; ‡c 4 3/4 in.	
336			‡a performed music ‡2 rdacontent	
337			‡a audio ‡2 rdamedia	
338			‡a audio disc ‡2 rdacarrier	
344			‡a digital ‡g stereo ‡2 rda	
347			‡a audio file ‡b CD audio ‡2 rda	
520	2		‡a Popular music. <added note>	
500			‡a Title from disc.	
546			‡a Sung in Chinese (Cantonese). <added qualifier>	
511	0		‡a Xu Zhian (Hui Chi On). <under AACR2, since the performer was not named on the chief source & therefore could not be recorded in the statement of responsibility, the performer note would be very important; since RDA allows the cataloger to enter the performer in the SoR, the note is probably not necessary any more>	
505	0		‡a Cong mei je mo ai lian guo -- Wo xin zhong you ni -- Di xia qing -- Zhi ji zhi ji -- Bu zhi na tian ke bao yong -- Fu lu wo -- Ai zai yi cheng che de shi jian -- Ruan mian mian -- Bie shuo gui jia -- Kun ni zai qing wang.	
650	0		‡a Popular music ‡z China ‡z Hong Kong ‡y 1991-2000.	
650	0		‡a Songs, Chinese ‡z China ‡z Hong Kong.	
700	1		‡a Xu, Zhi'an, ‡e singer.	

Exceptionally, the folk-traditional-ethnic range for music of China has additional special numbers for Chinese opera, M1805.3 [General] and M1805.4.A-Z [Local types & styles by region]. Neither YUL nor LC have any recent sound recordings. The numbers could also be applied to videos.

EXAMPLE 3. LCCN 2008419115 Traditional music from India. Production level. Classification is not very granular,

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but LCC is not particularly granular for popular music in general. YUL practice does not use linking fields for South Asia scripts.

008:18/19 Composition: fm [Folk music] <NR BSR>			
028	0	2	‡a KMDA048 ‡b Kosmic Music
041	0		‡d tam
043			‡a a-ii---
050		4	‡a M1809.2 ‡b .P38 2008 <Folk-traditional-ethnic music-- Asia by country--India--Popular music--Separate works: M1809.2. >
245	0	0	‡a Pa?rampariya Kummi ko?la?t?t?appa?t?alkal? = ‡b Kummi kolattam songs / ‡c pa?t?iyavarkal?, P. Culo?ccan?a? Pat?t?a?pira?man? & Kul?uvina?ar.
246	3	1	‡a Kummi kolattam songs
246	1		‡a Kummi ko?la?t?t?appa?t?alkal?
264		1	‡a Chennai : ‡b Kosmic Music, ‡c [2008]
264		4	‡c ?2008
300			‡a 1 compact disc (approximately 40 min.) : ‡b digital, stereo. ; ‡c 4 3/4 in.
336			‡a performed music ‡2 rdacontent
337			‡a audio ‡2 rdamedia
338			‡a audio disc ‡2 rdacarrier
344			‡a digital ‡2 rdatr
344			‡a stereo ‡2 rdacpc
347			‡a audio file ‡2 rdaft
347			‡b CD audio
520	2		‡a Folk songs sung for Kummi and Kolattam, folk dance.
546			‡a Sung in Tamil.
500			‡a Title from disc.
511	0		‡a Singers: Smt. Sulochana Pattabiraman & Group.
505	0		‡a 1. Jeya jeya kan?ana?ta? -- 2. Ko?lkal? a?t?uvu?m -- 3. Lalita cukuma?rikal?e? -- 4. Kumara kuruparan?ai -- 5. Nanta kuma?ran?ai -- 6. Te?vai?ti te?van? -- 7. Ko?piyarkal? ko?kulattil -- 8. Kama?t?ci pukal?.
650		0	‡a Folk songs, Tamil.
650		0	‡a Folk music ‡z India ‡z Tamil Nadu.
700	1		‡a Pattabiraman, Sulochana, ‡e singer.

EXAMPLE 4. Bollywood music. LCCN 2009310238. Production level.

008:18/19 Composition: mp [Motion picture music] <NR BSR>			
028	0	0	‡a SFCD 1-1233 ‡b Super Cassettes Industries
041	0		‡d hin
043			‡a a-ii---
050		4	‡a M1809.2 ‡b .R47 2007 <Folk-traditional-ethnic music-- Asia by country--India--Popular music--Separate works: M1809.2. >
100	1		‡a Reshammiya, Himesh, ‡e composer.
245	1	0	‡a Apne / ‡c music by Himesh Reshammiya ; lyrics, Sameer.
264		1	‡a New Delhi : ‡b Super Cassettes Industries, ‡c [2007]

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264		4	‡c ?2007
300			‡a 1 audio disc (approximately 60 min.) : ‡b digital, stereo ; ‡c 4 3/4 in.
336			‡a performed music ‡2 rdacontent
337			‡a audio ‡2 rdamedia
338			‡a audio disc ‡2 rdacarrier
344			‡a digital ‡2 rdatr
344			‡g stereo ‡2 rdacpc
347			‡a audio file ‡2 rdaft
347			‡b CD audio
520	2		‡a Songs from popular Hindi motion picture.
500			‡a Title from disc label.
546			‡a Sung in Hindi.
511	0		‡a Various performers.
505	0		‡a Mehfooz / Himesh Reshammiya -- Dekhoon tujhe to pyaar aaye / Himesh Reshammiya & Akriti Kakar -- Apne / Sonu Nigam, Jayesh Gandhi & Jaspinder Narula -- Ankh vich chehra pyaar da / Himesh Reshammiya, Shaan, Kunal Ganjawala & Amrita Kak ... etc.
650		0	‡a Popular music ‡z India ‡y 2001-2010. <subject added to bring out the time period>
650		0	‡a Motion picture music ‡z India.
650		0	‡a Songs, Hindi.

## 13. LCC Examples (2)

See note on RDA modifications on previous page.

EXAMPLE 5. Popular African music. LCCN 2001558947. Mahlathini (Simon Nkabinde) shifted from 100 (AACR2 principal performer) to 700. The statements of responsibility in 505 may refer to the composers. "M. Mankwane" was the leader of the accompanying instrumentalists.

008:18/19 Composition: pp [Popular music] <NR BSR>			
028	0	2	‡a SH 43068 ‡b Shanachie Records
041	0		‡d eng ‡d zul
043			‡a f-sa---
050	4		‡a M1834.2 ‡b .M35 1990 <Folk-traditional-ethnic music-- Africa <b>by country</b> --South Africa--Popular music--Separate works: M1834.2>
245	0	0	‡a Rhythm & art / ‡c Mahlathini & Mahotella Queens.
246	1		‡a Rhythm and art
264		1	‡a Newton, NJ : ‡b Shanachie Records, ‡c [1990]
264		4	‡c ?1990
300			‡a 1 compact disc (48 min.) : ‡b digital, stereo ; ‡c 4 3/4 in.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡2 rdatr

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344			‡g stereo ‡2 rdacpc
347			‡a audio file ‡2 rdaft
347			‡g CD audio
520	2		‡a Mbaqanga songs. <Mbaqanga is a genre of popular music >
546			‡a Sung in Zulu and English.
518			‡p Recorded at RPM Studios.
505	0		‡a Won't you please sing along / W. Nkosi, O. Ngobeni, M. Pilot (5:18) -- I'm in love with a rastaman / M. Mbadu, W. Nkosi (7:00) -- Makhomabaji / M. Mankwane (5:49) ... etc.
650	0		‡a Popular music ‡z South Africa ‡y 1981-1990.
650	0		‡a Mbaqanga (Music) ‡z South Africa.
650	0		‡a Songs, Zulu ‡z South Africa.
700	0		‡a Mahlathini, ‡e singer.
710	2		‡a Mahotella Queens (Musical group), ‡e singer.

EXAMPLE 6. Traditional African music. LCCN 2004366731 (LC copy cat)

008:18/19 Composition: zz [Other] <NR BSR>			
028		0	2
041		0	‡d khi < ‡g fre ‡g eng NR BSR>
043			‡a f-sx---
050			4
245	0	0	‡a Bushmen Ju'hoansi : ‡b musique instrumentale = Ju'hoansi bushmen : instrumental music..
246	3	1	‡a Ju'hoansi bushmen
264		1	‡a Paris : ‡b Ocora Radio France, ‡c [2003]
264		2	‡a Paris : ‡b Harmonia Mundi, ‡c [2003] <originally in the same field as the publisher statement; for hard-to-get recordings, including the distributor if available might be useful, but 264_2 is optional unless there is no information in 264_1>
264		4	‡c ?2003 <optional>
300			‡a 1 compact disc (approximately 45 min.) : ‡b digital, stereo ; ‡c 4 3/4 in.
300			‡a 20 pages <‡b & ‡c are not core for accompanying material; pagination from the note in the original record>
336			‡a performed music ‡b prm ‡2 rdacontent
336			‡3 accompanying material ‡a text ‡b txt ‡2 rdacontent <optional>
337			‡a audio ‡b s ‡2 rdamedia
337			‡3 accompanying material ‡a unmediated ‡b n ‡2 rdamedia <optional>
338			‡a audio disc ‡b sd ‡2 rdacarrier
338			‡3 accompanying material ‡a volume ‡b nc ‡2 rdacarrier <optional>
344			‡a digital ‡2 rdatr
344			‡g stereo ‡2rdacpc
347			‡a audio file ‡2 rdaft
			‡g CD audio
520	2		‡a Principally instrumental music of the Ju'hoansi bushmen of Namibia, played

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		on traditional instruments; some selections include vocals.	
546		‡a Vocal selections sung in Geriku (track 18) and other unidentified languages.	
511	0	‡a Various performers.	
518		‡a Recorded by Emmanuelle Olivier in several Namibian villages, 1995, 1998, and 2001.	
500		‡a Program notes and notes on the instruments by Emmanuelle Olivier in French and English inserted in container.	
505	0	‡a Python (4:29) -- Le lac de Nllaru = Nllaru Lake (3:11) -- Zone conservatoire = Conservancy zone (7:28) -- Mangetti (3:54) -- La mouche = The fly (1:11) -- Le benjamin = The youngest brother (3:14) -- La pluie fine = The fine rain (1:59) ... etc.	
650	0	‡a Music ‡z Namibia.	
650	0	‡a !Kung (African people) ‡v Music.	
655	7	‡a Field recordings ‡z Namibia ‡2 lcgft. <originally tagged 650; the genre/form term has since been established>	
700	1	‡a Olivier, Emmanuelle, ‡e recordist. <term from RDA I.3.1; designator for contributors is optional>	

EXAMPLE 7. 2006340563. Indonesia is in an "Other regions or countries A-Z" section and is assigned only a Cutter number. Production-level cataloging; core level would probably have an added entry for the leader. Under AACR2 & the LCRIs, there were complicated reasons for not recording the performers in the statement of responsibility and for entering under title. Under RDA, assuming that the performers are not considered composers, entry under title is straightforward. Also under RDA, even if the performers did not appear on the disc label, they would be transcribed without brackets in the statement of responsibility as long as they appeared on the container issued with the disc.

Although this document does not generally recommend use of 382 at this time, it might be helpful to bring out non-Western instruments for international collections if the instruments were listed in LCMPT in the absence of genre/form terms for music that are still in development. There are more specific types of gamelan, e.g. gamelan degung, gamelan gong gede, etc., but it may not be clear from the resource which is which. Unless you are an expert in that type of music, assign the more general term. The indicators are always 01, and the source for the term is in ‡2.

008:18/19 Composition: fm [Folk music] <NR BSR>			
043			‡a a-io---
050		4	‡a M1824.I5 ‡b B47 1990 <Secular vocal music -- Folk-traditional-ethnic music-- By region or <b>country</b> , A-Z: M1824. Cutter .I5 for Indonesia; classed under vocal rather than instrumental music to bring out the locality & the nature of the music >
245	0	4	‡a The best gending Jawa : ‡b instrumental / ‡c Paguyuban Krido Iromo.
246	1		‡a Gending Jawa
246	1		‡i Subtitle on container insert: ‡a Javanese traditional music
264	1		‡a [Semarang?] : ‡b [publisher not identified], ‡c [2005?]
264	2		‡a [Semarang] : ‡b Manufactured & distribution by IMC Duta Record, ‡c [2005?] <distributor statement moved to 264_2>
300			‡a 1 compact disc (approximately 60 min.) : ‡b digital, stereo ; ‡c 4 3/4 in.
336			‡a performed music ‡b prm ‡2 rdacontent
337			‡a audio ‡b s ‡2 rdamedia
338			‡a audio disc ‡b sd ‡2 rdacarrier
344			‡a digital ‡2 rdatr

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344			‡g stereo ‡2 rdacpc	
347			‡a audio file ‡2 rdaft	
347			‡g CD audio	
382	0	1	‡a gamelan ‡2 lcmpt	
500			‡a Javanese gamelan music.	
511	0		‡a Paguyuban Krido Iromo, gamelan ensemble ; Ki Wakijo, leader.	
518			‡o Recorded ‡d 2000.	
505	0		‡a Gending lambang sari -- Ladrang kapidondong kalajengaken ketawang barikan -- Gending sembowo minggah ladrang tedak saking ... etc.	
650	0		‡a Gamelan music. <not yet established as genre/form>	
650		0	‡a Music ‡z Indonesia ‡z Java. <although 008 18/19 is coded for folk music, if the culture does not have clear distinction between its classical art music and its folk music, per SHM, use Music subdivided by place rather than Folk music>	
710	2		‡a Paguyuban Krido Iromo, ‡e instrumentalist.	

EXAMPLE 8. LCCN 88743146 /R/r974. Secular vocal music of the Jews. Principal performer shifted from 100 to 700 under RDA.

008:18/19 Composition: fm [Folk music] <NR BSR>				
028		0	2	‡a C 111 ‡b Global Village
041		0		‡d yid <‡e eng ‡e yid ‡h yid NR BSR>
043				‡a n-us-ny ‡a e-un--- ‡a e-rm---
050			4	‡a M1852 ‡b .S33 1986 <Folk-traditional-ethnic music-- Jews. By language. <b>Yiddish</b> . M1852>
245	0	0	‡a Az di furst avek / ‡c Lifshe Schaechter-Widman.	
264		1	‡a New York, NY : ‡b Global Village, ‡c [1986]	
264		4	‡c ?1986	
300			‡a 1 audiocassette (approximately 30 min.) : ‡b analog ; ‡c 3 7/8 x 2 1/2 in., 1/8 in. tape	
300			‡a 40 pages ; ‡c 22 cm	
336			‡a performed music ‡b prm ‡2 rdacontent	
336			‡3 accompanying material ‡a text ‡b txt ‡2 rdacontent	
337			‡a audio ‡b s ‡2 rdamedia	
337			‡3 accompanying material ‡a unmediated ‡b n ‡2 rdamedia	
338			‡a audiocassette ‡b sd ‡2 rdacarrier	
338			‡3 accompanying material ‡a volume ‡b nc ‡2 rdacarrier	
344			‡a analog ‡2 rdatr	
520	2		‡a Unaccompanied songs. <"Unacc." in the AACR2 note>	
500			‡a "A Yiddish folksinger from the Bukovina"--Container. <functions as the language & performer note>	
518			‡o Recorded by Leybl Cahan ‡d 1954 ‡p at the singer's home in New York City.	
500			‡a Issued with booklet containing the words of the songs, with Roman transliterations, English translations, and bibliography.	
505	0		‡a Oy vey, mame -- Di zin fargeyt = The sun sets -- Dem tatns reyd = Your father's words / D. Apoteker ... etc.	
650	0		‡a Jews, East European ‡z New York (State) ‡z New York ‡x Music.	
650	0		‡a Folk music ‡z Bukovina (Romania and Ukraine)	

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650	0	‡a Folk music ‡z New York (State) ‡z New York.
650	0	‡a Folk songs, Yiddish ‡z New York (State) ‡z New York.
700	1	‡a Schaechter-Widman, Lifshe, ‡d 1893-1974, ‡e singer.
700	1	‡a Cahan, Leybl, ‡e recordist.

For an example of what would be assigned M1851 [music of Zionist, Hasidic, & other movements] see LCCN 95773645 in LCDB, OCLC, or the LC online catalog.

## 14. LCC Examples (3)

EXAMPLE 9. LCCN 2005570520. Sacred vocal music of the Jews, therefore: outside the folk-traditional-ethnic range for both classification and choice of entry. Do not class as folk/ethnic music; do not apply the principal performer choice of entry rule for popular music to sacred music. Original record was LC copy cataloging-fields have been rearranged or inserted to reflect standard practice. For accompanying material, see **LC PCC PS 3.1.4**.

008:18/19 Composition: cb [Chants, other] <NR BSR>			
028	0	2	‡a BTR 0101 ‡b Beth Hatefutsoth
041	0		‡d heb ‡e heb ‡e eng ‡h heb ‡g eng ‡g heb <no 041 on the original record>
043			‡a a-ii---
050		4	‡a M2186 ‡b .E45 2001 <Sacred vocal music -- Liturgy and ritual -- Jews. Collections. M2186 [as opposed to individual services, M2187]>
245	0	3	‡a El Eliyahu : ‡b ha-masoret ha-musik?alit shel k?ehilat Bene Yis?ra?el, Bombai = Eliyahu Hanabee : musical tradition of the Bene Israel of Bombay.
246	3	1	‡a Eliyahu Hanabee <additional 246s have been left out of the example>
264		1	‡a [Tel Aviv] : ‡b Beth Hatefutsoth, ‡c [2001]
264		4	‡c ?2001
300			‡a 1 audio disc : ‡b digital ; ‡c 4 3/4 in.
300			‡a 1 volume (various pagings)
336			‡a performed music ‡2 rdacontent
336			‡3 accompanying material ‡a text ‡2 rdacontent
337			‡a audio ‡2 rdamedia
337			‡3 accompanying material ‡a unmediated ‡2 rdamedia
338			‡a audio disc ‡2 rdacarrier
338			‡3 accompanying material ‡a volume ‡2 rdacarrier
344			‡a digital ‡2 rdatr
344			‡g stereo ‡2 rdacpc
347			‡a audio file ‡2 rdagt
447			‡b CD audio
520	2		‡a Synagogue music from the Bene Israel of Mumbai, India.
546			‡a Sung in Hebrew.
511	0		‡a Pinhas Reuben Pezarkar, soloist, harmonium ; Pinhas David Bhalkar, Benjamin Simon Dandekar, Levi Jacob, singers.
518			‡o Recorded by Gidi Boss ‡d April 1996 ‡p Mumbai, India.
500			‡a Texts with Hebrew and English translations and program notes by Shalva

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		Weil and Sara Manasseh in English and Hebrew (18, [32], 13 p. : ill.) inserted in container.	
505	0	‡t Sheva berakhot = ‡t Seven blessings -- ‡t Yonati ziv yifatekh = ‡t My dove, your beauty shines forth ... etc. <formatted 505--not recommended locally>	
650	0	‡a Synagogue music ‡z India ‡z Mumbai. <could also add an additional subject Songs, Hebrew--India--Bombay or Jewish chants, whichever is appropriate.>	
650	0	‡a Bene-Israel ‡v Music.	
650	0	‡a Jews ‡z India ‡z Mumbai ‡v Music.	
700	1	‡a Pezarkar, Pinhas Reuben, ‡e singer, ‡e instrumentalist <the other performers listed in 511 are also traced as added entries; probably not necessary>	
710	2	‡a Bet ha-tefutot (Tel Aviv, Israel)	

EXAMPLE 10. OCLC # 191150053. (With modifications)

008:18/19 Composition: sg [Songs] <NR BSR>

024	1	‡a 634479300172	
028	0	‡a CD ‡b Forward Music	
041	0	‡d ara < ‡g ara ‡g eng ‡g fre NR BSR>	
050	4	‡a M1825.L42 ‡b S54 2006 <Secular vocal music -- Folk, national, and ethnic music -- Asia -- Other regions and countries -- Lebanon -- Popular music -- Separate works. M1826 >	
245	0	3 ‡a al-Muwashshah?a?t / ‡c Gha?dah Shbi?r.	
264		1 ‡a Beirut : ‡b Forward Productions, ‡c [2006]	
300		‡a 1 audio disc : ‡b digital, mono ; ‡c 4 3/4 in.	
336		‡a performed music ‡2 rdacontent	
337		‡a audio ‡2 rdamedia	
338		‡a audio disc ‡2 rdacarrier	
344		‡a digital ‡2 rdatr	
344		‡g mono ‡2 rdacpc	
347		‡a audio file ‡2 rdaft	
347		‡b CD audio	
520	2	‡a Muwashah, genre of Arabo-Andalusian song.	
546		‡a Sung in Arabic.	
511	0	‡a Ghada Shbeir, vocals ; with accompanying musicians.	
518		‡o Recorded at ‡p Forward Productions Studios, Beirut, Lebanon ‡d 2005-2006.	
500		Biographical, technical and historical notes in English, French and Arabic. <language note for accompanying material is separated from 546, which is restricted to the language of the songs>	
505	0	‡a Ahwa kamaran -- Badri adr -- Ya nadimi -- Hal ala al astar ... etc.	
650	0	‡a Songs, Arabic ‡z Lebanon.	
650	0	‡a Popular music ‡z Lebanon. ‡y 2001-2010. <chronological subdivision added>	
650	0	‡a Music ‡z Lebanon.	
700	1	‡a Shbeir, Ghada, ‡e singer.	

EXAMPLE 11. LCCN 96902040 /R/r98. An example where the main entry is for the composer of the songs rather than the performer. These are songs on Islamic themes, falling into the category of music of religious groups rather

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than sacred music.

008:18/19 Composition: sg [Songs] <NR BSR>			
041	0	‡d ben	
043		‡a a-ii---	
050	4	‡a M1809.2 ‡b N55 1987 <Music--Vocal music--Secular vocal music--Folk, national, and ethnic music--Asia-- India--Popular music--Separate works>	
100	1	‡a Nija?ma, Selima Cisht?i, ‡e composer.	
245	1	0	‡a Ba?m?la? ka?oy?a?i? / ‡c Katha? o sura, Selima Cisht?i Nija?ma.
264		1	‡a Calcutta : ‡b Gathani Records Co., ‡c [1987]
264		4	‡c ?1987 <optional>
300			‡a 1 audiocassette (approximately 60 min.) : ‡b analog, mono ; ‡c 3 7/8 x 2 1/2 in., tape 1/8 in.
336			‡a performed music ‡2 rdacontent
337			‡a audio ‡2 rdamedia
338			‡a audio disc ‡2 rdacarrier
344			‡a analog ‡2 rdatr
344			‡g mono ‡2 rdacpc
520	2		‡a Bengali Qawwa?li?s. <Qawwa?li?s are a genre of Sufi music >
546			‡a In Bengali.
500			‡a Title from inlay sheet.
511	0		‡a Sung by Ba?ccu Raphika.
505	0		‡a Akula dariy?a?ra ma?jhire -- Toma?y?a d?a?kiye ka?tare -- A?ja uruse murasida -- Buke a?ma?ra ache gattama -- Ghar?iy?a? bhabera dharma.
650	0		‡a Qawwa?li?.
650	0		‡a Songs, Bengali ‡z India.
650	0		‡a Islamic music ‡z India.
650	0		‡a Music ‡z India. <was: Vocal music--India>
700	1		‡a Raphika, Ba?ccu, ‡e singer.

Source URL:<https://web.library.yale.edu/cataloging/sound-recordings/music-popular>

## Links

- [1] [http://original.rdata toolkit.org/lcpschp3\\_lcps3-13.html](http://original.rdata toolkit.org/lcpschp3_lcps3-13.html) [2] <https://web.library.yale.edu/cataloging/sound-recordings/non-music-checklist> [3] <https://cmc.wp.musiclibraryassoc.org/mla-best-practices/> [4] <https://cmc.wp.musiclibraryassoc.org/wp-content/uploads/sites/5/2022/09/MLA-RDA-Metadata-Guidance-0.92.pdf> [5] <http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/ProvisionalBestPracticesforUsingLCMPT%20FINAL.pdf> [6] <https://www.loc.gov/aba/pcc/bibco/documents/PCC-RDA-BSR.pdf> [7] <https://www.loc.gov/aba/pcc/rda/RDA%20Task%20groups%20and%20charges/PCC-Relat-Desig-TG-report.rtf> [8] <http://www.oclc.org/bibformats/en/about.html> [9] <http://www.oclc.org/bibformats/en/0xx/033.html> [10] <https://web.library.yale.edu/cataloging/sound-recordings/non-music-checklist/300> [11] <http://www.loc.gov/standards/valuelist/rdacarrier.html> [12] <https://web.library.yale.edu/cataloging/sound-recordings/non-music-checklist/300b> [13] <https://web.library.yale.edu/cataloging/sound-recordings/non-music-checklist/300e-3xx> [14] <http://www.oclc.org/bibformats/en/3xx/306.html> [15] <http://www.loc.gov/standards/valuelist/rdaccontent.html> [16] <http://www.loc.gov/standards/valuelist/rdamedia.html>

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[17] <http://www.oclc.org/bibformats/en/3xx/344.html> [18] <http://www.oclc.org/bibformats/en/3xx/347.html> [19]  
<http://www.loc.gov/aba/pcc/rda/PCC%20RDA%20guidelines/Z01%20382%202014feb.pdf> [20]  
<https://C:/YALEDOCS/@policydocs/soundrecpoptradmusicLCC.html#example7> [21]  
<https://C:/YALEDOCS/@policydocs/soundrecpoptradmusicLCC.html#jewsmusic8> [22]  
<https://C:/YALEDOCS/@policydocs/soundrecpoptradmusicLCC.html#jewsmusic9>