

1. Preferred Sources, 0xx, 245-250

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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](#) [1]. 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.

1. Preferred Sources, 0xx, 245-250

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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 to enter the note in MFHD 842 ‡z.

REMINDER: General Material Designation option (245 ‡h) is OBSOLETE.

Other title (245 ‡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 ‡b. If considered to be important for identification or retrieval, make a note or 246 access point.

Statement of responsibility (245 ‡c)

1. Preferred Sources, 0xx, 245-250

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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 Ꞥc , 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		Ꞥa Gavri?elov, Mik?i, Ꞥe composer, Ꞥe singer, Ꞥe instrumentalist.
245	1	0	Ꞥa Ba-deshe etsel Avigdor / Ꞥc Arik? Einsht?ain, Mik?i Gavri?elov = At Avigdor's grass / Arik Einstein, Miki Gavriellov.
511	0		Ꞥa Arik Einstein, Miki Gavriellov, guitar, vocals ; with accompaniment.
700	1		Ꞥa Einstein, Arik, Ꞥe lyricist, Ꞥe singer, Ꞥe 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 principal performer).

100	1		Ꞥ6 880-03 Ꞥa Einstein, Arik, Ꞥe lyricist, Ꞥe singer, Ꞥe instrumentalist.
245	1	0	Ꞥ6 880-01 Ꞥa Arik? Ainsht?ain : Ꞥb ha-osef = Arik Einstein : the collection / Ꞥc ?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 Ꞥc.

245		0		Ꞥa Jiuta / Ꞥc Yonin no Kai.
511				Ꞥa Performed by the

1. Preferred Sources, 0xx, 245-250

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			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

Source URL: <https://web.library.yale.edu/cataloging/sound-recordings/music-popular/sources-0xx-245-250>

Links

[1] <http://www.oclc.org/bibformats/en/0xx/033.html>