

## Transcription (RDA 1.7)

[Music Cataloging at Yale](#) [1] ? [RDA](#) [2]

**Note:** this page was created with music cataloging in mind.

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First, a discussion of **transcribing** versus **recording**:

### Transcription:

RDA's emphasis on transcription is consistent with the [International Cataloging Principles](#) [3] principle of representation, that is: represent the resource the way it represents itself. This is a shift away from AACR2's rules on abbreviations, capitalization, punctuation, numerals, and symbols, and on the correction of data that is known to be incorrect, such as typos. RDA favors generally not altering what is on the resource when transcribing information for certain elements.

Transcribed information = "Take what you see" and "accept what you get."

General guidelines in 1.7.1 (and appendices A (capitalization) and B (abbreviations) address transcription of what is on the resource: punctuation, abbreviations, inaccuracies, symbols, initials, numbering. In short, generally follow what is on source. However, 1.7.1 includes alternatives that allow for adjusting data following in-house guidelines or a preferred style manual.

Transcribed elements are "recorded" exactly as they appear on the resource, except when specific instructions say otherwise. In fact, RDA's instructions in Chapter 2, on "recording" the attributes of manifestations and items, use the verb "record."

RDA 1.4 contains a list of elements to be transcribed from the resource in the found language and script:

### Element

Title: title and parallel title proper, other title and parallel other title information, variant title

Statement and parallel statement of responsibility relating to title proper

Edition: designation and parallel designation, statement and parallel statement of responsibility, designation and parallel designation, revision

Production: place and parallel place, name and parallel name, and date

Publication: place and parallel place, name and parallel name, and date

Distribution: place and parallel place, name and parallel name, and date

Manufacturer: place and parallel place, name and parallel name, and date

Series statement: Series and subseries: title proper and parallel title proper, other title and parallel other title information, statement and parallel statement

When information for any of these elements does not appear on the resource and is taken from a source outside the resource, indicate it in a note or enclose the information in square brackets (see [2.2.4](#) [4]).

### Recording:

For those elements that recorded, the found information may be adjusted or taken from another source. The information is taken on the source, but not necessarily exactly as it appears on the source (for example, the hyphens in an ISBN are omitted).

For non-transcribed elements:

- ° record them in the language and script preferred by the agency creating the data (at LC, this is English);
- ° when adding information within an element, record it in the language and script of the element to which it is being added;
- ° when supplying an entire element, generally supply it in English.

Sources: [rda-l](#) [5]; LC's RDA training module [Module 1: Introduction to RDA](#) [6]; [RDA in brief : the body of the record](#) [7] © 2012-2013 Mark K. Ehlert

**(1.7.1)** These are guidelines on general guidelines on capitalization, punctuation, symbols, abbreviations, etc., when transcribing an element as it appears on the source of information.

**Alternative 1:** If the agency creating the data has established in-house guidelines for capitalization, punctuation, numerals, symbols, abbreviations, etc., or has designated a published style manual, etc., use those guidelines or that style manual in place of the instructions given under 1.7.2-1.7.9 and in the appendices.

**LC practice/PCC practice for Alternative 1:**

For **capitalization** of transcribed elements, catalogers are encouraged (but not required) to follow Appendix A;

- it is permitted to "take what you see" on the resource.

For **punctuation, numerals, symbols, abbreviations**, etc., follow the guidelines in 1.7.3-1.7.9 and in the appendices.

- If supplying information in brackets or providing a romanized form, apply cataloger's judgment to follow the appropriate appendix or not.

**Alternative 2:** If a description created by another agency is used or if data are derived from a digital source of information using an automated scanning, copying, or downloading process, accept the data without modification.

**LC practice for Alternative 2:** Follow appropriate LC copy cataloging guidelines with respect to accepting and modifying data from other agencies:

- Generally accept data derived from digital sources;
- Make any adjustments to the supplied information judged appropriate.

**PCC practice for Alternative 2:**

PCC practice for Alternative (2nd): Generally accept data derived from digital sources;

- Make any adjustments to the supplied information judged appropriate.

Note: Catalogers using data derived from a digital source are permitted (though not required) to make the capitalization conform to Appendix A.

**Best practices for music cataloging** [8]: Follow LC-PCC PS, including for both alternatives. That is, for each separate element, either "take what you see" from the resource or apply Appendix A, per local policy and/or cataloger's judgment.

If applying Appendix A, or when in doubt, leave a space between a caption (e.g., "op.") and an opus or thematic index number.

### **(1.7.2) Capitalization**

See also [Capitalization of foreign terms based on RDA Appendix A](#) [9]

Apply the instructions on capitalization given in appendix A:

Guidelines on capitalization for English and a selected number of other languages that are to be applied when transcribing or recording specified elements.

- Unless there are specific guidelines under guidelines below, capitalize words according to the guidelines for the language involved.

- » Record any words not covered by the guidelines in this appendix in lower case.

**Alternative:** When recording the attributes of a manifestation or item, if the agency creating the data has established in-house guidelines on capitalization, or has designated a published style manual, etc., as its preferred guide, use those guidelines or that style manual in place of the instructions given in this appendix.

**LC practice for Alternative:** For capitalization of transcribed elements, either "take what you see" on the resource or follow this appendix.

- For other elements, follow this appendix. If supplying information in brackets or providing a romanized form, apply cataloger's judgment to follow this appendix or not.

- **(A.2) Names of persons, families, corporate bodies, and places**

- » In general, capitalize the first word of each name.
- » Capitalize other words applying the guidelines applicable to the language involved.
- » For names with unusual capitalization, follow the capitalization of the commonly known form.
- » Capitalize in names of persons:
  - a word, or the substantive words in a phrase characterizing a person and used as a name

- a quoted title within a personal name
- titles and other terms treated as an integral part of the name of a person
- the first word and any proper names in other designations associated with a person, in terms indicating field of activity and in terms indicating occupation or profession
- » Initialisms and acronyms of the letters of an initialism or acronym used by a corporate body
  - Follow the the capitalization in the predominant usage of the body.
- » Capitalize other terms associated with names of families and corporate bodies:
  - the first word of a term indicating type of family
  - the first word of a designation associated with a corporate body
  - other words in the term or designation applying the guidelines applicable to the language involved.

### ° (A.3) Titles of works

- » Capitalize the title of a work as instructed under [A.4](#).
- » Other terms associated with titles of works, capitalize:
  - the first word of each term.
  - other words in the term applying the guidelines applicable to the language involved.

#### Exceptions:

Music: Do not capitalize words or abbreviations indicating medium of performance ([6.15](#) [10]) or numeric designation of a musical work ([6.16](#) [11]),

unless the word is, or the abbreviation stands for, a proper name.

For thematic index numbers ([6.16.1.3.3](#) [12]), follow the capitalization practice used in the thematic index.

Series: Do not capitalize words or abbreviations indicating numbering of a part (24.6) unless the word or abbreviation is capitalized in the language concerned.

### ° (A.4) Titles of manifestations

- Capitalize the first word or the abbreviation of the first word in a title and in a title of a part, section, or supplement.
- Capitalize other words within titles applying the guidelines applicable to the language involved.

#### Exceptions:

» Other title information: Do not capitalize the first word or the abbreviation of the first word in other title information ([2.3.4](#) [13]) unless the word or abbreviation is listed under A.10-A.55 or in appendix B as one that should be capitalized.

» Unusual capitalization: Follow the capitalization of the title as found on the source of information.

· Do not capitalize the first word of a title if it is preceded by punctuation indicating that the beginning of the phrase from which the title was derived has been omitted.

### ° (A.5) Edition statement

- » Capitalize:
  - the first word or abbreviation of the first word in a designation of edition ([2.5.2](#) [14]).
  - other words in an edition statement applying the guidelines applicable to the language involved.

### ° (A.7) Numbering within series and subseries

- » Do not capitalize a term that is part of the numbering within a series (2.12.9) or subseries (2.12.17) unless the guidelines given applicable to the language involved require capitalization.
- » Capitalize other words and alphabetic devices according to the usage on the resource.

### ° (A.8) Notes

- » Capitalize the first word or abbreviation of a word in a note (2.20, 3.22, 5.9, 8.13, 24.8, and 29.7).
- » If a note consists of more than one sentence, capitalize the first word of each subsequent sentence.
- » Capitalize a title as instructed under [A.4](#).
- » Capitalize other words as applicable to the language involved.

### ° (A.10) English language

- » Where a guideline prescribes the capitalization of the name of a person, corporate body, or place, or of a title of nobility, term of honour, appellation, epithet, etc., understand this to mean that each separate word or initial is to be capitalized excepting articles, prepositions, and conjunctions.
- » However, in a place name, capitalize an article that forms an accepted part of the name according to gazetteers.

- » Capitalize a plural generic term when it precedes the distinctive nouns in two or more proper names.
- » Do not capitalize the generic term when it follows the nouns.

## (1.7.3) Punctuation

Transcribe punctuation as it appears on the source, omitting punctuation on the source that separates data to be recorded as one element from data to be recorded as a different element, or as a second or subsequent instance of an element.

Add punctuation, as necessary, for clarity.

**Instructions on the use of prescribed punctuation for the display of descriptive data in ISBD form are in Appendix D.1.2:**

### (D.1.2.1) General instructions on the use of prescribed punctuation for the display of descriptive data in ISBD form

[Some instructions have been omitted, as they are usually supplied by an OPAC or are not used in an OPAC display.

Instructions for the marks of punctuation that is used within a MARC field is included.]

When in an area or an element the same information appears in two or more languages and/or scripts, the following provisions apply:

° When one element is recorded in two or more languages and/or scripts, the information in each language and/or script after the first is preceded by an equals sign (=).

#### Examples:

2012563437

245 10 Ah che la morte ognora = ‡b Ah I have sighed to rest me

2012564395

245 10 Centenary song album = ‡b Jubiläumus-Liederalbum

° When, in a single area, two or more elements are recorded in two or more languages and/or scripts, the elements in each language and/or script are given together with the appropriate preceding punctuation for each element. The whole group of elements for the first language and/or script recorded is preceded by punctuation appropriate to the first element and each group after the first is preceded by an equals sign.

#### Examples:

2011568261

245 10 ?etiti skiche : ‡b za klavir = Quatre esquisses : pour piano

2012562531

245 10 To a wild rose : ‡b from "Woodland sketches" : for 4 violoncellos = aus "Amerikanische Wald-Idyllen" : für 4 Violoncelli

° When a single statement (e.g., a statement of responsibility) is recorded partly in one language and/or script and partly in two or more languages and/or scripts, the several linguistic forms are transcribed together. Equals signs or other punctuation symbols are used as appropriate.

#### Example:

2010562595

245 10 Suita giocosa : ‡b for woodwind quintet = pro dechové kvinteto

### (D.1.2.2) Title and statement of responsibility area

#### Precede:

the title of a section or supplement ([2.3.1.7](#) [15])

the enumeration or alphabetic designation preceding the title of a section or supplement

#### With:

period

the enumeration or alphabetic designation with period;

the title by a comma

#### Examples:

2012563876

245 10 Buddhist songs. ‡n No. 2, ‡p With excellent raiments

2012562903

245 10 Brazilian music for piano. ‡n Part 2, ‡p Samba and bossa nova

each parallel title equals sign (=)

each unit of other title information colon (:)

the first statement of responsibility by a diagonal slash diagonal slash (/)

each subsequent statement of responsibility semicolon (;)

The parts are all by the same person(s) or emanate from the same body (bodies):

Separate the titles proper of the parts by semicolons, even if the titles are linked by a connecting word or phrase.

**Examples:**

2010562280

245 10 Quatre câpres ; ‡b et Douze huitres

OCLC #826876216

245 10 Symphony no. 2 ; ‡b Four Shakespeare preludes

OCLC #826876229

245 10 Lukaspassion ; ‡b &, Die Sieben Worte

Follow the title proper of each part by its parallel title(s) (preceded by an equals sign) and other title information (preceded by a colon).

The parts are by different persons or families, or corporate bodies, or in case of doubt:

Follow the title proper of each part by its parallel title(s) (preceded by an equals sign), other title information (preceded by a colon), and statement(s) of responsibility (preceded by a diagonal slash or by a semicolon, as appropriate). Separate the groups of data with a full stop.

OCLC #832457650

245 10 Symphony no. 6 in E minor / ‡c Vaughan Williams. The sea / Bridge.

## (D.1.2.3) Edition statement

### Precede the:

first statement of responsibility following an edition statement

### With:

diagonal slash (/)

### Example:

2012563233

250 Piano-vocal score / ‡b piano reduction by Robert Meikle.

each subsequent statement of responsibility

semicolon (;)

## (D.1.2.5) Publication, production, distribution, etc., area

### Precede the:

second or subsequent place of production, publication, distribution, manufacturer

### With:

semicolon (;)

name of producer, publisher, distributor, manufacturer

colon (:)

date of production, publication, distribution, manufacturer

comma

## (D.1.2.6) Physical description area

### Precede:

other physical details (i.e., other than extent or dimensions)

### With:

colon (:)

dimensions

semicolon (;)

each statement of accompanying material

plus sign (+)

### Enclose:

extent, other physical details, and dimensions of accompanying material

### With:

parentheses

## (D.1.2.7) Series description area

### Precede:

each parallel title

### With:

equals sign (=)

other title information

colon (:)

the first statement of responsibility

diagonal slash (/)

each subsequent statement of responsibility

semicolon (;)

the ISSN of a series or sub-series

comma

the numbering within a series or sub-series or multipart monographic resource

semicolon (;)

## (LC-PCC PS for 1.7.1) Notes area

### Precede:

additional information expected

### With:

precede or follow a hyphen with one space

end each note with one of these marks of punctuation

period, question mark, exclamation mark, hyphen

note endings with a quotation mark

incomplete contents note

square brackets

put final mark of punctuation **inside** the quotation mark

no final punctuation

do not use unless used in quoted data

° Page 4 of cover *not* Page [4] of cover

## (LC-PCC PS for 1.7.1) Ending punctuation by MARC field

### MARC field

[245](#) [16] title

[246](#) [17] variant title

[250](#) [18] edition

[264/0](#), [264/1](#), [264/2](#), [264/3](#) [19]

production/publication/distribution/manufacture

[264/4](#) [20] copyright date

[300](#) [21] extent

490 series

### (1.7.4) Diacritical marks

Transcribe diacritical marks such as accents as they appear on the source of information.

Add diacritical marks that are not present on the source of information in accordance with standard usage for the language of the data.

### (1.7.5) Symbols

Transcribe diacritical marks such as accents as they appear on the source of information.

° Make an explanatory note if necessary (see 2.20).

Ignore typographical devices that are used as separators, etc.

**LC practice/PCC practice:** The objective in treating signs and symbols not represented in the character set is to render or convey the intention without undue time and effort and with a minimum of interpolation, using one of the techniques described in this section. Note that a minimum of interpolation is wanted because those searching the machine catalog cannot very often be expected to "second-guess" the cataloger in this respect, i.e., users will normally formulate search queries that necessarily do not take interpolations into account. As judged appropriate, use notes to explain and use access points to provide additional access; the examples below are illustrative, not prescriptive.

[Best practices for music cataloging](#) [8]: Follow LC-PCC PS.

1. If the symbol is judged not to be an integral or essential part of the title, do not intervene in the transcription.

° Instead, omit the symbol; explain its omission in a note if it is judged worth mentioning.

2. Use existing characters when this can be done without serious distortion or loss of intelligibility.

3. Use the double underscore convention (see the section on Special Letters, Diacritical Marks, and Punctuation Marks in Policy Statement 1.4.)

4. Substitute in the language of the context the word, phrase, etc., that is the obvious spoken/written equivalent (if unknown in the language of the context, use English); bracket the interpolated equivalent. If the element in the source is not preceded or followed by a space, in general precede or follow the bracketed interpolation by a space unless a space would create an unintended result for searching.

#### Example:

2013560337

245 10 8 --> [infinity]

500 In title, "[infinity]" appears as the infinity symbol.

Exception 1: Do not transcribe symbols that indicate birth (e.g., an asterisk) or death (e.g., a dagger) even if such characters are in the character set.

° Do not use a mark of omission;

° instead, explain the omission in a note and provide a variant title with an interpolated word or phrase if it seems useful.

### Ending punctuation

add a period if the field does not end with one

use an ending mark of punctuation only when

add a period if the field does not end with one

usually ends with a period, a closing bracket,

does not have ending punctuation

may end in:

° no punctuation

° a right parenthesis when the last element c

° a period when

» the last element is an abbreviation

» the bibliographic record includes a 490 f

use an ending mark of punctuation only when



Exception 2: Ignore symbols indicating trademark (registered or otherwise), patent, etc.

- ° These include:
  - a superscript or subscript "R" enclosed in a circle (®) (ignore although included in the character set)
  - the superscript or subscript letters "TM" (™).
- ° Explain their presence in a note if considered important. Ignore such symbols also when they appear with elements used in access points.

5. If the spoken/written equivalent is not obvious, give an explanation or a description in the language of the context (if unknown in the language of the context, use English).

6. If a title consists solely of a sign or symbol or one or more marks of punctuation, provide an equivalent in all cases, even if the particular symbol is itself in the character set.

### (1.7.6) Spacing of initials and acronyms

If separate letters or initials appear on the source of information without full stops between them, transcribe the letters without spaces between them, regardless of spacing on the source.

If such letters or initials have full stops between them, omit any internal spaces.

### (1.7.7) Letters or words intended to be read more than once

If a letter or word appears only once but the design of the source of information makes it clear that it is intended to be read more than once, repeat the letter or word.

### (1.7.8) Abbreviations

Apply the instructions on the use of abbreviations in transcribed elements given in appendix B.4:

- ° For transcribed elements, use only those abbreviations found in the sources of information for the element.
- ° If supplying all or part of a transcribed element, generally do not abbreviate words.

The abbreviations allowed in appendix B4 that are encountered frequently in music are: alto

<sup>1</sup>

[Band](#) [22]

baritone

bass

book

hour, hours

inch, inches

mezzo-soprano

minute, minutes

nombor, number, numbers, número

numér, nummer

numéro, numéros (French)

numero (Italian)

[Nummer](#) [23]

opus

part, parts

partie, parties

revolutions per minute

second, seconds

soprano

tenor

volume, volumes (English)

volume, volumes (French)

<sup>1</sup>Use only when recording details of medium of performance of musical content to indicate voice range of vocal works when two or more voices are given. (See [an explanation of SATB, Mz, and Bar](#) [24])

<sup>2</sup>Do not use when recording the extent of notated music.

### (1.7.9) Inaccuracies

When instructed to transcribe an element as it appears on the source of information, transcribe an inaccuracy or a misspelled word as it appears on the source, except where instructed otherwise.

Make a note correcting the inaccuracy if it is considered to be important for identification or access (see 2.20).

## Transcription (RDA 1.7)

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If the inaccuracy appears in a title, record a corrected form of the title as a variant title ([2.3.6](#) [17]) if it is considered to be important for identification or access.

### Examples:

2012572148

245 10 Augusta waltzs

246 3\_ Augusta waltzes

2011567300

245 10 Fünf Gesaenge mit Begleitung der Guittare und ein Canon zu drey Stimmen, Opus 13

246 1\_ ‡i Corrected spelling: ‡a Fünf Gesaenge mit Begleitung der Guitarre und ein Canon zu drey Stimmen, Opus 13

2011567301

245 10 Grande polonoise

246 1\_ ‡i Corrected title: ‡a Grande polonaise

2011567299

245 10 Momento capriccioso

246 1\_ Corrected title: ‡a Momento capriccioso

OCLC #841611013

245 14 The pure impure : ‡b three abastracts for piano

246 1\_ ‡i Subtitle should read: ‡a Three abstracts for piano

OCLC #774492480

245 10 Varhanní skladby : ‡b preludia, preambula, fantasie = Organ compositions : preludes, preambles, fantasias

246 31 Organ compositions : ‡b preludes, preambles, fantasias

500 \_\_ Parallel title should read: Organ compositions : preludes, preambles, fantasias.

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**Source URL:** <https://web.library.yale.edu/cataloging/music/transcription>

### Links

[1] <http://web.library.yale.edu/cataloging/music> [2] <http://web.library.yale.edu/cataloging/music/rda> [3] <http://www.ifla.org/publications/statement-of-international-cataloguing-principles> [4] <http://web.library.yale.edu/cataloging/music/prefsource#2.2.4> [5] <http://tinyurl.com/msg08158> [6] <http://www.loc.gov/catworkshop/RDA%20training%20materials/LC%20RDA%20Training/Module1IntroManifestItemsSept12.doc> [7] <https://docs.google.com/file/d/0B17huW4VEcKeUjJTMnc4WWN1LTg/edit?pli=1> [8] [http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2015/RDA\\_Best\\_Practices\\_for\\_Music\\_Cataloging\\_v1.1-150217.pdf](http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2015/RDA_Best_Practices_for_Music_Cataloging_v1.1-150217.pdf) [9] <http://web.library.yale.edu/cataloging/music/capitalization> [10] <http://web.library.yale.edu/cataloging/music/medium> [11] <http://web.library.yale.edu/cataloging/music/numbers> [12] <http://web.library.yale.edu/cataloging/music/numbers#6.16.1.3.3> [13] <http://web.library.yale.edu/cataloging/music/othertitle> [14] <http://web.library.yale.edu/cataloging/music/edition#2.5.2> [15] <http://web.library.yale.edu/cataloging/music/recordtitles#2.3.1.7> [16] <http://web.library.yale.edu/cataloging/music/recordtitles> [17] <http://web.library.yale.edu/cataloging/music/varianttitle> [18] <http://web.library.yale.edu/cataloging/music/edition> [19] <http://web.library.yale.edu/cataloging/music/publication> [20] <http://web.library.yale.edu/cataloging/music/publication#copyright> [21] <https://web.library.yale.edu/cataloging/music/extent> [22] <http://web.library.yale.edu/cataloging/music/Common-terms-used-in-German-music-publications-and-thematic-indices#band> [23] <http://web.library.yale.edu/cataloging/music/Common-terms-used-in-German-music-publications-and-thematic-indices#nummer> [24] <http://en.wikipedia.org/wiki/SATB>