Describing content (from RDA Chapter 7)

Music Cataloging at Yale [1] ? RDA [2]

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

Intended audience (7.7) | Date and place of capture (7.11) | Language of the content (7.12) | Form of notation (7.13) | Illustrative content (7.15) | Format of notated music (7.20) | Medium of performance (7.21) | Duration (7.22) | Performer, narrator, and/or presenter (7.23) | Artistic and/or technical credit (7.24)

These are guidelines on recording the attributes of works and expressions associated with the intellectual or artistic content of a resource that users typically rely on when selecting a resource to meet their requirements relating to content (nature of the content, intended audience, language, etc.)

(7.1.1) Sources of information

Take information used to describe content:
- ° from the resource itself
- ° from sources outside the resource in certain cases
- ° sources of information given for specific elements in RDA chapter 7

(7.2) Nature of the content

The nature of the content is the specific character of the primary content of a resource (e.g., legal articles, interim report).

(7.2.1.2) Sources of information

Take information on the nature of the content from any source.

(7.2.1.3) Recording the nature of the content

Record the nature of the content if it is considered to be important for identification or selection.

Best practices for music cataloging *[3]*: Make a note describing the genre/form of one or more of the works or expressions embodied in the resource if deemed useful for identification and access (i.e., if the work or expression is not adequately described by the title or by using appropriate genre/form or subject headings).

"Hybrid" notes may be constructed stating both genre/form and medium of performance (7.21), especially if compilations of diverse works can be thus described more concisely than by giving the elements separately.

Examples:

2011568262 Musical in three acts.
2010562599 Song cycle for mixed choir with piano accompaniment.

(7.7) Intended audience

The class of user for which the content of a resource is intended, or for whom the content is considered suitable, as defined by age group (e.g., children, young adults, adults), educational level (e.g., primary, secondary), type of disability, or other categorization.

(7.7.1.2) Sources of information

Take information on the intended audience from any source.

(7.7.1.3) Recording the intended audience

Record the intended audience for the content if the information is stated on the resource or is readily available from another source and is considered to be important for identification or selection.

Best practices for music cataloging *[3]*: If applying this element, routinely encode 008/22. Additionally, make a note in a 521 field if deemed useful for identification and access.

2012562624
   500 __ "Artist level."
OCLC #826876151
   500 __ 500 "Level: advanced."
OCLC #830536867
   521 8_ "Parental advisory, not suitable for the school run"--Container.
OCLC #823831193
   521 1_ "Ages 5 and up."

OCLC #824151427
 521 8_ Music: Grade 5.
OCLC #774046337
 521 2_ Grades 3-6.
OCLC #826863449
 521 8_ Music: Grade 3-4 (ASTA)
OCLC #793521312
 521 8_ Music: Part 1, Grade 6 +; Part 2, Grade 4-5; Part 3, Grade 2-3; Part 4, Grade 1-2 (ABRSM/Trinity).

(7.11) Place and date of capture
The place and date associated with the capture (i.e., recording, filming, etc.) of the content of a resource.

(7.11.1.2) Sources of information
Take information on the place and date of capture from any source.

(7.11.2.1) Place of capture:	the place of capture, naming the specific studio, concert hall, etc., if applicable, in addition to the name of the city, etc.
(7.11.3.1) Date of capture:	a date or range of dates associated with the capture (i.e., recording, filming, etc.) of the content of a resource.
Sources of information for place and date of capture	
(7.11.2.2) Place of capture	Take information on the place of capture from any source.
(7.11.3.2) Date of capture	
Recording place and date of capture	
(7.11.2.3) Place of capture	Record the place of capture, naming the specific studio, concert hall, etc., if applicable, in addition to the name of the city, etc.
(7.11.3.3) Date of capture	record the date of capture, giving the year, month, day, and time, as applicable.

Best practices for music cataloging *[3]*: 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 a 033 field. If recording multiple places of capture in 033, include a separate field for each place (along with associated dates). Encode multiple dates within one 033 field as either a range or, if feasible, separately.

Examples:
Only place of capture known:
OCLC #809265083
 033 0_ ‡b 5404 ‡c S7
 518 __ ‡o Recorded live ‡p Teatro Paramount, São Paulo.

Only range of dates of capture known:
OCLC #809369217
 033 20 1965---- ‡a 1968----
 518 __ ‡o Recorded ‡d 1965 to 1968.

Place and single date of capture known:
OCLC #836717407
 033 00 20130327 ‡b 3764 ‡c B6
 518 __ ‡p Recorded in Brown Hall ‡d 27 March 2013.
OCLC #825776096
 033 20 20111028 ‡a 20111029 ‡b 5754 ‡c L7
 518 __ ‡o Recorded ‡d 2011 October 28-29 ‡p Henry Wood Hall, London.
OCLC #826876224
 033 20 20120420 ‡a 20120422 ‡b 5754 ‡c C2
 518 __ ‡o Recorded ‡d 2012 April 20-22 ‡p St John's College Chapel, Cambridge.
OCLC #802332076
 033 20 20111128 ‡a 20111201 ‡b 3804 ‡c N4
 518 __ ‡o Recorded at ‡p Avatar Studios, NYC, ‡d 2011 November 28-December 1.

Place and month of capture known:
OCLC #825042684

    033 20 201108-- ‡b 6299 ‡c B3
    518 __ ‡o Recorded ‡d 2011 August ‡p Teldex Studio Berlin.
OCLC #826126819
    033 00 19800429 ‡b 3804 ‡c N4
    033 00 1954----
    518 __ ‡o Recorded ‡d 1980 April 29 ‡p The Juilliard Theater, New York.
    518 __ ‡3 Bonus tracks ‡o recorded ‡d 1954.

Multiple years of capture known:
OCLC #787796719
    033 20 1959---- ‡a 1961----
    518 __ ‡3 Tracks 1-14, 19-22, 27-35 ‡o recorded ‡d 1961.
    518 __ ‡3 Tracks 15-18, 25-26 ‡o recorded ‡d 1960.
    518 __ ‡3 Tracks 23-24 ‡o recorded ‡d 1959.

Single place and multiple years of capture known:
OCLC #824910274
    033 10 1988---- ‡a 1990---- ‡a 1991---- ‡b 5754 ‡c L7
    518 __ ‡3 Discs 1 and 3 ‡o recorded ‡d 1990 ‡p Rosslyn Hill Chapel, Hampstead, London.
    518 __ ‡3 Disc 2 ‡o recorded ‡d 1991 ‡p Rosslyn Hill Chapel, Hampstead, London.
    518 __ ‡3 Disc 4 ‡o recorded ‡d 1988 ‡p Rosslyn Hill Chapel, Hampstead, London.
OCLC #829993730
    033 10 19940628 ‡a 19940629 ‡a 19940428 ‡a 19940429 ‡b 6299 ‡c B3
    518 __ ‡3 Tracks 1-6 ‡o recorded ‡d 1994 June 13-14 ‡p Saal 1, Deutschland Radio Berlin.
    518 __ ‡3 Tracks 7-15 ‡o recorded ‡d 1994 April 28-29 ‡p Saal 1, Deutschland Radio Berlin.

Multiple places and dates of capture:
OCLC #826859539
    033 00 19300602 ‡b 5834 ‡c P3
    033 00 1930---- ‡b 3804 ‡c N4
    033 00 19310513 ‡b 5754 ‡c L7
    518 __ ‡3 Tracks 1-2 ‡o recorded ‡d 1930 June 2 ‡p Salle Chopin, Paris.
    518 __ ‡3 Track 3 ‡o recorded ‡d 1930 ‡p New York.
    518 __ ‡3 Tracks 4-11 ‡o recorded ‡d 1931 May 12-13 ‡p Studio C, Small Queen's Hall, London.
OCLC #818251761
    518 __ ‡o DVD segments filmed ‡d 1974-2008, ‡p various locations in Norway.
    518 __ ‡o CD recorded ‡d 2008 June, ‡p Sollia, Norway.

(7.12) Language of the content
a language used to express the content of a resource.

(7.12.1.2) Sources of information
Take information on the language of the content from any source.

(7.12.1.3) Recording language of the content
Record details of the language or languages used to express the content of the resource if they are considered to be important for identification or selection.

LC-PCC PS: In addition to recording the language of the primary content, also supply the languages of other content (summaries, tables of contents, etc.) if it will assist identification and selection.

Form of language:
When naming a language in a note, base the name on the form found in the current edition of MARC Code List for Languages [4], which provides for some alternatives to the language names in ISO 639-2, in order to correlate the MARC language names with those used in Library of Congress Subject Headings. Note the following when using the names from the code list:
1. Use the name found in boldface type.
2. Use the name for a specific language rather than the name of a language group.
3. Do not include parenthetical dates that appear with the name.
4. Retain other parenthetical qualifiers that appear with the name.
5. For the early form of a modern language that is found in an inverted form, use the early form in direct order within parentheses following the modern language.

Best practices for music cataloging *[3]*: Follow LC-PCC PS. That is, routinely record language for the following linguistic content:
   ° Text underlying printed music (scores) (008/35-35, 041 ‡a)
   ° Sung or spoken text (sound recordings) (008/35-35, 041 ‡d)
   ° Text presented separately (e.g., librettos) (041 ‡e)
   ° Subtitles (041 ‡j)
   ° Language of accompanying text (e.g., critical commentary, program notes) (041 ‡g)
If readily ascertainable, also record:
   ° Original language of printed, sung or spoken text (041 ‡h)
   ° Original language of text presented separately (e.g., librettos) (041 ‡n)
   ° Original language of accompanying text (‡m)
Optionally, explain the language content in a 546 field (for primary language content) and/or a 500 field (for accompanying text), if deemed useful for identification and access.

Examples:
Single language, no accompanying material:
201256436
   lang: tat
   546 __ Tatar words.
2012564436
   lang: eng
   546 __ Sung and spoken in English

Single language, with accompanying material in the same language:
2012317063
   lang: por
   546 __ Portuguese words.
   500 __ Program notes and commentaries in Portuguese.

Single language, with accompanying material in a different language:
2012563317
   lang: lat
   041 0_ ‡a lat ‡g ger
   546 __ Latin words.
   500 __ ‡a Includes critical report in German.

Single language, with accompanying material in the same language and one other language:
2013560384
   lang: alb
   041 0_ ‡a alb ‡g alb ‡g eng
   546 __ Albanian words.
   500 __ Introduction in Albanian and English.

Multiple languages, neither of which is a translation of the other:
2011568076
   041 0_ ‡a eng ‡a lat
   500 __ Words in English or Latin.

Multiple languages, one of which is the translated language:
2011564848
   lang: mul
   041 1_ ‡a eng ‡a mac ‡a scr ‡a slv ‡a srr ‡h mac ‡h scr ‡h slv ‡h srr
   546 __ Texts in English and the original languages: Croatian, Macedonian, Serbian, and Slovenian.

Multiple languages, none of which is a translation; with accompanying material:
2013560342
   lang: mul
   041 0_ ‡a ger ‡a gre ‡a lat ‡e ger ‡e gre ‡e lat ‡e eng ‡g eng ‡n gre ‡n lat

546 __ Latin, Greek, and German words.

500 __ Composer's notes in English also include texts with English translation.

Multiple languages, only the predominant listed; with accompanying material in one of the languages:

2010563377

041 0_ ‡a eng ‡a lat ‡g eng

546 __ Principally English and Latin words.

500 __ Includes notes by the composer.

Single translated language; the original language is not included in the resource:

2012564241

041 1_ ‡a eng ‡h ger

546 __ Words in English; originally in German.

Two languages one of which is a translation of the other:

2012564402

041 1_ ‡a ger ‡a ita ‡h ita

546 __ Italian words with interlinear German translation.

Two languages, one of which is a translation of the other; includes accompanying material in both languages:

2012560098

lang: ger

041 1_ ‡a ger ‡a eng ‡h ger ‡g ger ‡g eng

546 __ German words with underlaid English translation.

500 __ Preface in German and English.

2013560514

041 1_ ‡a eng ‡a ger ‡g eng ‡g ger ‡h ger ‡m ger

546 __ German words with English translation by Henry S. Drinker revised by John Coombs.

500 __ Preface in German with English translation.

2013568182

041 1_ ‡a eng ‡a cze ‡e cze ‡e eng ‡g eng ‡h cze

546 __ English and Czech words; translated from Czech.

500 __ Preface includes biography and notes on opera in English.

500 __ "Czech pronunciation guide with English equivalent sounds and translation"--Page [10].

Two languages, neither of which is a translation of the other; includes accompanying material in two languages, one of which is a translation of the other:

2012564395

lang: nor

041 0_ ‡a nor ‡a ger ‡a eng ‡e nor ‡e ger ‡e eng ‡g eng ‡g ger ‡m nor ‡n eng

546 __ Norwegian and German words with English translation also printed as text preceding each song.

500 __ Preface in English with German translation.

(7.13) Form of notation

a set of characters and/or symbols used to express the content of a resource.

(7.13.1.2) Sources of information

Take information on the form of notation from any source.

(7.13.1.3) Recording form of notation

Record the following information, as applicable to the content of the resource:

° the script used to express the language content (7.13.2)

° the form of musical notation used to express the musical content (7.13.3)

° See RDA for other forms of notation

(7.13.2) Script

a set of characters and/or symbols used to express the written language content of a resource.

LC-PCC PS: Script is a core element for LC if a language is commonly written in more than one script, and if the resource is in a script other than the primary one for the language.

(7.13.2.2) Sources of information
Take information on the script from any source.

(7.13.2.3) Recording scripts and **(7.13.2.4) Details of scripts**
(7.13.2.3) Record the script or scripts used to express the language content of the resource using one or more of the terms listed in ISO 15924.
LC practice/PCC practice: Use the English language names of scripts [5]. Generally do not include the parenthetical information found in the list when recording the script name. If a resource is in a language that is commonly written in more than one script, name both the language and the script.
If the resource is in a script other than the primary one for the language, name both the language and the script in the language note (MARC 546).
(7.13.2.4) Record details of the script or scripts used to express the language content of the resource if they are considered to be important for identification or selection.
LC practice/PCC practice: When recording complex notes involving multiple languages, record information about both the language and script in ‡a (Language note) of 546 field (language and script in same subfield because ‡a is not repeatable).

Examples:
2012564287
    546 __ English and Russian (Cyrillic) words.
2013568120
    546 __ Russian words with transliteration.
2012560180
    546 __ Chinese words, transliterated.
2012563459
    lang: heb
    041 0_ ‡a heb ‡g hrv ‡g heb ‡g eng ‡h hrv
    546 __ Hebrew words (romanized).
    500 __ Includes preface in Croatian and comments in Croatian, Hebrew, and English.

(7.13.3) Form of musical notation
a set of characters and/or symbols used to express the musical content of a resource.
LC-PCC PS: Core element for LC/PCC
Best practices for music cataloging *[3]*: Follow LC-PCC PS. That is, routinely record form of musical notation. Use a separate 546 field.

(7.13.3.2) Sources of information
Take information on the form of musical notation from any source.

(7.13.3.3) Recording form of musical notation
Record the form of musical notation used to express the musical content of the resource using appropriate terms from this list:
- ° graphic notation [6]
- ° letter notation [7]
- ° mensural notation [8]
- ° neumatic notation [9]
- ° number notation [10]
- ° solmization [11]
- ° staff notation
- ° tablature [12]
- ° tonic sol-fa [13]

Encode multiple designations of form of musical notation and/or statements of details of form of musical notation in a single 546 field, in separate occurrences of ‡b. Capitalize the first word of each designation of form of musical notation and/or details of form of musical notation and separate each with a semi-colon (;).

Examples:
    546 __ ‡b Staff notation.
    546 __ ‡b Staff notation; ‡b Tablature.
    546 __ ‡b Verbal instructions.
    546 __ ‡b Staff notation; ‡b Chord symbols; ‡b Guitar chord diagrams.
      ° for a "piano-vocal-guitar" score
2012336791

546 __ ‡b Letter notation.
OCLC #823679510
546 __ ‡b Graphic notation.
2013565066
546 __ ‡b Staff notation.
546 __ ‡b Graphic notation in the 5th movement.
OCLC #792796794
546 __ ‡b Italian lute tablature.
2012428885
546 ‡b Neumatic notation.
2012413279
500 __ Number notation.
OCLC #793601939
500 __ "Read-A-Rhythm Notation"--caption.

Best practices for music cataloging *[3]*: MLA recommendation: Follow LC-PCC PS. Encode form of musical notation and/or details of form of musical notation in a separate 546 field from language and script.
Examples:
2013560384
546 __ Albanian words.
546 __ ‡b Staff notation.
2013568178
546 __ Macedonian words.
546 __ ‡b Staff notation.
2013560511
546 __ French words with Ukrainian translation.
546 __ ‡b Staff notation.
2012336791
546 __ Words in Telugu.
546 __ ‡b Letter notation.

(7.13.3.4) Details of form of musical notation
Record details of the form of musical notation used to express the musical content of the resource if they are considered to be important for identification or selection.
Examples:
OCLC #798098908
500 __ Square notation on five-line staff.
OCLC #834137572
546 __ ‡b Number notation, ‡b staff notation.
500 __ 2 works in staff notation.
2012413279
546 __ ‡b Number notation.
546 __ ‡b Letter notation.
2012563742
546 __ ‡b Staff notation.
500 __ Shape-note notation.
OCLC #660057821
500 __ In staff and Tonic sol-fa notation.
OCLC #770363409
500 __ Printed on two staves for voice and keyboard instrument with interlinear text and figured bass.
chord symbols and **chord diagrams**:
LC practice shows "Chord symbols" and "chord diagrams" tagged in both 500 and 546. However, as Valerie Weinberg (CL) pointed out on MLA-L [14] on 3/10/14 "'Chord symbols' is given as an example under 7.13.3.4, which maps to the 546."

2011569041
500__ Consists of single melodic lines with chord symbols.
2012562902
500__ Melody lines with chord symbols and guitar chord and keyboard chord diagrams.

546 __ ‡b Staff notation.
2013561032
   500__ Includes chord symbols.
2010562780
   500__ In staff notation with tablature and fingering diagrams.
2013568126
   500__ For voice and piano with guitar chord diagrams.
   546 __ ‡b Staff notation.
2013566839
   500 __ Includes chord symbols and ukulele chord diagrams.
   546 __ ‡b Staff notation.
2013562044
   500 __ Originally for voice and orchestra, accompaniment arranged for piano; includes chord symbols and chord diagrams for ukelele, guitar, and banjo.
   546 __ ‡b Staff notation.
2013568495
   500 __ Includes chord symbols, guitar chord diagrams, and interlinear words.
2013568122
   546 __ ‡b Staff notation. Includes tablature and chord symbols.
2013560058
   546 __ ‡b Staff notation, with chord symbols.

(7.15) Illustrative content
The content designed to illustrate the primary content of a resource (see 7.2).

(7.15.1.2) Sources of information
Take information on illustrative content from any source.

(7.15.1.3) Recording illustrative content
If the resource contains illustrative content, record *illustration* or *illustrations*, as appropriate.
   ° Tables containing only words and/or numbers are not considered as illustrative content.
   ° Disregard illustrated title pages, etc., and minor illustrations.
Alternative: Record the type of illustrative content in place of or in addition to the term *illustration* or *illustrations*, if it is considered to be important for identification or selection, using one or more appropriate terms from the list below.
music-specific: facsimiles illuminations photographs portraits
LC practice/PCC practice for Alternative: Generally do not record the type of illustrative content in place of or in addition to the term *illustration* or *illustrations*.
[Best practices for music cataloging](#) *[3]*: Follow LC-PCC PS. In other cases, record illustrative content if deemed useful for identification and access.

Examples:
2010563374
   300 __ 1 score (various pagings) : ‡b illustrations ; ‡c 31 cm
2012428885
   300 __ 1 score (approximately 600 unnumbered pages) : ‡b illustrations (color) ; ‡c 34 cm
2013568120
   300 __ 1 score (157 pages) : ‡b color illustrations ; ‡c 30 cm.
2012562401
   300 __ 1 score (478 pages) : ‡b facsimiles ; ‡c 32 cm
2010562278
   300 __ 1 score (32 pages) : ‡b portrait ; ‡c 31 cm

If none of the terms listed above is appropriate or sufficiently specific, record details of illustrative content as instructed under 7.15.1.4.

Optional addition: Record the number of illustrations if their number can be ascertained readily (e.g., when the illustrations are listed and their numbers stated).

(7.15.1.4) Details of illustrative content
Record details of the illustrative content if they are considered to be important for identification or selection.

(7.16) Supplementary content

content (e.g., an index, a bibliography, an appendix) designed to supplement the primary content of a resource.
LC-PCC PS: Supplementary content is a core element for LC for indexes and bibliographies in monographs.
Best practices for music cataloging *[3]*: Follow LC-PCC PS. Note that "monographs" means all resources issued monographically, including scores and audio recordings. For audio recordings, this includes bibliographies and indexes found in accompanying inserts and booklets, since those form part of the resource.

(7.16.1.2) Sources of information
Take information on supplementary content from any source.

(7.16.1.3) Recording supplementary content
If the resource contains supplementary content, record the nature of that content (i.e., its type, extent, location within the resource, etc.), if it is considered important for identification or selection.
2006933958
    500 __ Includes works list.
2012563742
    500 __ Includes alphabetical and metrical indexes.
2012564419
    500 __ Includes program notes, performance instructions, and biographical information.
2010562595
    500 __ Includes biographical note with partial works list.
2012495210
    504 __ "Chronik und Werkverzeichnis": pages 337-348 and "Schriftenverzeichnis": pages 350-355.
2012563878
    500 __ "Fonti manoscritti della musica strumentale di Giovanni Battista Martini": pages iv-v.
2013560313
    500 __ Includes notes on performance and information about "paraphernalia" needed to modify the piano and listing of percussion instruments used.

LC-PCC PS: Record the presence of supplementary content in a note when the resource contains sections of special importance or would assist with identification or selection. Routinely consider the following as being important for selection:
bibliographies and bibliographical references, discographies, and filmographies, and indexes; appendices; errata slips that are not printed as part of the publication.
Give pagination or foliation unless the sections are scattered through the resource.

For the types of notes shown in the following examples, generally prefer a standardized construct, rather than a quotation from the resource:
2010476843
    504 __ Discography: pages 327-331.

If a publication contains bibliographical citations in any form, generally use the following note:
2012560741
    504 __ Includes bibliographical references.

If there is a single bibliography, add the foliation/pagination to the note.
2010494901
    504 __ Includes bibliographical references (page 301).
2010538637
    504 __ Includes bibliographical references (pages 167-180).
With respect to bibliographic citations and bibliographies, interpret the phrase "bibliographical references" to include all kinds of resources, including electronic resources; do not give any special treatment to, or provide special mention of, the latter if using this general bibliographical reference note.

Other examples:
2012423091
    504 __ Includes bibliography, discography, filmography, and WWW references (pages [199]-218).
2011493568
    504 __ Includes bibliographical references (pages 239-240), discography (pages 241-242), and index.
2012423093
    504 __ Includes bibliographical references (page [184]), discography (page [174]), and index.

2012468429

   504 __ Includes bibliographical references (pages 389-403), filmography (page 403), discography (pages 403-407) and index.

2012023749

   504 __ Includes bibliographical references (pages 145-151), videography (pages 141-143), discography (pages 127-139), and index.

2011404152

   500 __ Includes discography (pages 232-235) and index.

2012027150

   504 __ Includes bibliographical references and discography.

2012027150

   504 __ Discography: pages 172-173.

(7.20) Format of notation music

the musical or physical layout of the content of a resource that is presented in the form of musical notation.

LC-PCC PS: core element for LC.

Best practices for music cataloging *[3]*: Follow LC-PCC PS. This element is incorporated into extent of notated music (3.4.3 [15]).

In addition, encode this element in 008/20 or 006/03 ("Format of music") and 008/21 or 006/04 ("Music parts") as appropriate.

(7.20.1.2) Sources of information

Take information on the format of notated music from any source within the resource.

(7.20.1.3) Recording the format of notated music

Record the musical format using one or more appropriate terms from the list below:

- **score** (a graphical, symbolic, or word-based musical notation representing the sounds of all the parts of an ensemble or a work for solo performer or electronic media)
    Best practices for music cataloging, draft: Note that the RDA definition of "score" includes music for a solo performer
- **condensed score** (score in which the number of staves is reduced to two or a few, generally organized by instrumental sections or vocal parts, and often with cues for individual parts; *used for* close score, reduced score, short score)
- **study score** (score issued in a musical image of reduced size, not primarily intended for use in performance. A descriptive phrase such as "Study score," "Miniature score," "Taschenpartitur," "Partition de poche," etc., usually appears on the resource)
- **piano conductor part** (performance part for a piano performer in an ensemble, with cues for the other instruments that enable the performer of that part also to conduct)
- **violin conductor part** (a performance part for a violin performer in an ensemble, with cues for the other instruments that enable the performer of that part also to conduct)
- **vocal score** (a score showing all vocal parts, with the instrumental accompaniment either arranged for keyboard(s) or other chordal instrument(s) or omitted)
- **piano score** (a reduction of an instrumental work or a vocal work with instruments to a version for piano. May include the words of a vocal work)
- **chorus score** (a score of a work for solo voices and chorus showing only the parts for chorus, at least in those portions of the work in which the chorus sings, with the instrumental accompaniment either arranged for keyboard(s) or other chordal instrument(s) or omitted)
- **part** (a component consisting of the music for the use of one or more, but not all, performers)
- **choir book** (a large music book made to be placed on a stand in front of a choir. Each part is notated separately, usually in the configuration that presents, when the book is open, the soprano and tenor parts on the verso of a leaf, and the alto and bass parts on the recto of the next leaf.)
- **table book** (a music book made to be placed on a table and displayed in such a way that the performers can read their parts while seated or standing across or around the table. Each part is notated separately, usually in a configuration that presents, when the book is open, different parts in inverted and/or perpendicular positions)

If none of the terms listed is appropriate or sufficiently specific, record details of the format of notated music as instructed under 7.20.1.4.

(7.20.1.4) Details of format of notated music

Record details of the format of notated music if they are considered to be important for identification or selection.
Examples:
2012563885
    500 __ Optional voice part (13 x 21 cm) inserted.
2012465494
    500 __ Includes some loose leaves inserted in each part to facilitate page turns.
OCLC #734038034
    500 __ Additional parts provided for flute, clarinet and bassoon to facilitate page turns.

(7.21) Medium of performance

the instrument, instruments, voice, voices, etc., used (or intended to be used) for performance of musical content.
LC-PCC PS: core element for LC.

(7.21.1.2) Sources of information

Take information on the medium of performance of musical content from any source within the resource.

(7.21.1.3) Recording the format of notated music

Record the medium of performance of musical content if it is considered to be important for identification or selection.

If the musical content is for solo instruments, record them all. If the work is for an orchestra, band, etc., do not list the instruments involved.

Use abbreviations for voices as instructed in Appendix B.5.6:
    A   = alto
    B   = bass
    Bar   = baritone
    Mz   = mezzo-soprano
    S   = soprano
    T   = tenor

Examples:
2012563879
    500 __ For 4 trumpets, 3 tenor trombones, bass trombone, 6 horns, and tuba or contrabass tuba.
2012564384
    500 __ For 2 violins, viola, and cello.
2012562873
    500 __ For flute/alto flute, oboe/English horn, clarinet, horn, trumpet, trombone, percussion (2 players), harp, 2 violins, and cello.
2013570500
    500 __ For solo piano (volumes 1-4), three pianos/pianists (volume 5), and five pianos/pianists (volume 6).
2012562450
    500 __ Includes off-stage female voice, measures 1-43.
2011567286
    500 __ 500 Accompaniment for piano, bass and drum set.
2010498234
    500 __ 500 For (variously) soprano, mezzo-soprano, alto, baritone, bass and bass buffo (ad libitum) alternating the solo part; with orchestra.

Best practices for music cataloging *[3]*: Apply this element when the medium of performance is not adequately described by the title or by using controlled vocabularies.
Potential applications include, but are not limited to:
    ° specific choral parts (e.g., SATB)
    ° key and/or range of specific instruments
    ° original medium of work of which an arrangement is being cataloged
    ° alternative medium specified in the resource
    ° presence/absence of figured bass and realization of a continuo part

Examples:
2010562151
    500 __ For unaccompanied SSSAATB chorus.
2010562157
    500 __ For TTTBarBarB chorus.
2012564450

    500 __ For flute (and piccolo), clarinet (and bass clarinet), violin, cello, percussion, and piano.
2012563218
    500 __ For two 2 pianos, each with a separate instrumental group: group 1, piano no. 1: flute, bassoon, horn in F, trumpet in C, percussion, violin and cello; group 2, piano no. 2: oboe, clarinet, trombone, tuba, percussion, viola and double bass.
2012564286
    500 __ For clarinet and bass clarinet.
2012562871
    500 __ For flute/piccolo/alto flute, clarinet/bass clarinet, violin, cello, and percussion.
        title has: for amplified flute, clarinet, violin, violoncello, and percussion
2013560448
    500 __ For oboe, soprano saxophone, clarinet, bass clarinet, and bassoon.
2013560336
    500 __ For flute/alto flute, clarinet/bass clarinet, percussion, piano, violin, viola, and cello.
2011568390
    500 __ Accompaniment arranged for piano, with unrealized figured bass.
OCLC #816514318
    500 __ Figured bass realized for keyboard instrument.
OCLC #832709272
    500 __ Figured bass realized for harpsichord; includes continuo part for violoncello, viola da gamba, or bassoon.
OCLC #821263276
    500 __ Figured bass not realized.

"Hybrid" notes may be constructed stating both genre/form (see 7.2) and medium of performance, especially if compilations of diverse works can be thus described more concisely than by giving the elements separately.

Examples:
2012564241
    500 __ Spoken canon; for SATB chorus.
OCLC #821263276
    500 __ Oratorio for Holy Week; for SSTB soloists, SATB chorus, and orchestra.

(7.22) Duration
the playing time, running time, etc., of the content of a resource.
Duration also includes performance time for a resource containing notated music or notated movement.
LC-PCC PS: core element for LC.

(7.22.1.2) Sources of information
Take information on duration from any source.

(7.22.1.3) Playing time, running time, etc.

Record the time as follows, abbreviating terms for units of time as instructed in appendix B.5.3:	hr.	= hour, hours
	min.	= minute, minutes
	sec.	= second, seconds

If the total playing time, running time, etc.,
    ° is stated on the resource, record the time stated.
    ° is not stated on the resource but is readily ascertainable, record it.
    ° is neither stated on the resource nor readily ascertainable, record an approximate time preceded by *approximately*.
    ° cannot be approximated, omit it.

Optional addition: If the actual playing time, running time, etc., differs significantly from the time stated on the resource, record the stated playing time followed by that is and the actual playing time, running time, etc.
Indicate that the information was taken from a source outside the resource itself as instructed under 2.2.4 [16].
Alternative: If the resource consists of more than one unit, and the units have a stated uniform playing time, running time, etc., or an approximate uniform playing time, running time, etc., record the playing time, running time, etc., of each unit followed by *each*.

Best practices for music cataloging *[3]*:
    ° Give total duration if the resource embodies one work/expression.

° Encode in 300 ‡a, a 500 note and/or a 306 field.

° Generally do not apply the alternative.

° Optionally, give total duration even if the resource embodies multiple works/expressions, if deemed useful for identification and access;

» in this case, give total duration in 300 ‡a, and durations of the individual works/expressions in a 500 note and/or a 306 field.

Examples:
OCLC #825042684
    300 __ 1 audio disc (69 min., 22 sec.)
OCLC #830545492
    300 __ 1 compact disc (9 1/2 hours)
OCLC #832452812
    300 __ 1 audio disc (52 min., 31 sec.)
    306 __ 005331
OCLC #714747381
    300 __ 2 audio discs (65 min., 52 sec.; 79 min., 10 sec.)
    306 __ 006552 ‡a 007910
OCLC #828930214
    300 __ 1 audio disc (68 min., 25 sec.)
    306 __ 001524 ‡a 001854 ‡a 001042 ‡a 002323
    505 0_ Partita in E flat major (15:24) -- Eccosais (4:02) -- Partita in B flat major (18:54) -- Sextetto in C minor (10:42) -- Partita in E flat major (23:23).

(7.22.1.4) Performance time
For notated music and notated movement, if the performance time is stated on the resource, record the time stated.
Examples:
2012563880
    500 __ Duration: 2 min., 40 sec.
2013560441
    500 __ Duration: 4 min., 1 sec.
2012564419
    500 __ Duration: approximately 1 hr, 2 min.
2012564291
    500 __ Duration: 7:51.
2013560372
    500 __ Duration: approximately 8 min.
2010563380
    500 __ Duration: approximately 12 min., 30 sec.
2012563876
    500 __ Duration: 4 1/2 min.
2011568214
    500 __ Duration: about 5 min.
2012564324
    500 __ Duration: 8 minutes.
2010562591
    500 __ Duration: approximately 8 minutes.
2012563886
    500 __ Duration: 16-18 min.
2011567218
    500 __ Duration: approximately 25:00.
2012563110
    500 __ Duration: c. 14:00.
2011567206
    500 __ Duration: 15:00.

(7.22.1.5) Duration of individual parts
For a resource consisting of more than one component, record the duration of each component.

Examples:
OCLC #823228641

    300 __ 1 audio disc

    306 __ 000400 ‡a 000739 ‡a 000211 ‡a 000518 ‡a 000331 ‡a 001304 ‡a 000500 ‡a 000400

    505 0_ The "festive" overture (4:00) ; Gov gurvan saikhan : symphonic picture (7:39) ; Song of Mother (2:11) / Ts. Namsraizhav ...

OCLC #828019849

    245 00 Violin concerto in A minor, op. 82 ; Meditation : in D major, op. 32 ; Mazurka-oberek : in D major / ‡c Aleksandr Glazunov. Concerto quasi una fantasia in B flat major, op. 21 / Othmar Schoeck.

    300 __ 1 audio disc (69 min., 11 sec.)

    306 __ 002052 ‡a 000415 ‡a 000956 ‡a 003406

    500 __ Durations: 20:52; 4:15; 9:56; 34:06.

(7.23) Performer, narrator, and/or presenter

a person, family, or corporate body responsible for performing, narrating, and/or presenting a work.

(7.23.1.2) Sources of information

Take information on performers, narrators, and/or presenters from any source.

(7.23.1.3) Recording performers, narrators, and/or presenters

Record the names of performers, narrators, and/or presenters, if they are considered to be important.
For performers of music, indicate the medium in which each performs.

Best practices for music cataloging *[3]*: For audio and video recordings, routinely give performers, narrators and/or presenters in a 511 field. Optionally, give names of members of a musical group in parentheses after the name of the group, if deemed useful for identification and access.

Examples:
OCLC #793520422

    511 0_ Per Anders Buen Garnås, hardanger fiddle.

OCLC #828930214

    511 0_ Amphion Wind Octet.

OCLC #832461921

    511 0_ Cleveland Quartet ; Yo-Yo Ma, cello.

OCLC #820266468

    511 0_ Frans Brüggen, recorder ; Anner Bylsma, violoncello ; Gustav Leonhardt, harpsichord.

OCLC #793586309

    511 0_ Majorstuen (Jorun Marie Kvernberg; Andreas Ljones; Gjermund Larsen; Tove Dalbakk; Synnøve S. Bjørset; Ragnhild Furebotten)

OCLC #818251761

    511 0_ Personnel varies between performances, but members include: Sven Nyhus, fele (fiddle) ; Tore Løvgreen, trekkspill (accordion) ; Arne Sigurd Haugen, guitar ; Martin Thue, Giara bass, Jan Erik Konshaug, guitar ; Håkon Nilsen, Giara bass.

If there are numerous works/expressions embodied in the resource, and there are performers, etc. who perform only in some of the works/expressions, give all performers names, qualified by a designation for the works/expressions involved, if feasible. Optionally, give "Various performers" if giving fuller detail is not feasible or not deemed useful for identification and access.

Examples:
OCLC #829815414

    511 0_ Andrei Bondarenko, baritone (2nd work) ; Bergen Philharmonic Orchestra ; Andrew Litton, conductor.

OCLC #826876197

    511 0_ Mdi Ensemble (1st, 4th, 6th works) ; Jacopo Bigi, electric violin (2nd work) ; Sonia Formenti, flute (3rd work) ; Luca Ieracitano, piano (5th work) ; RepertorioZero (7th work).

OCLC #823380097

    511 0_ Ensemble Pi (Airi Yoshioka, violin; Claire Bryant, cello; Idith Meshulam, piano) (1st, 3rd, 7th works); Cassatt String Quartet (2nd work); Idith Meshulam, piano (3rd, 6th works); Colorado String Quartet (5th work).

OCLC #838603958

    511 0_ Henri Texier, bass guitar, double bass, oud, percussion, bendir, voice (variously); with various musicians.

OCLC #828935506

511 0_ Various performers and groups.

(7.24) Artistic and/or technical credit

a listing of persons, families, or corporate bodies making contributions to the artistic and/or technical production of a resource.

(7.24.1.2) Sources of information

Take information on artistic and/or technical credits from any source.

(7.24.1.3) Recording performers, narrators, and/or presenters

Record the names of persons, families, or corporate bodies who have contributed to the artistic and/or technical production of a resource if they are considered to be important.

Include a statement of function with each name or group of names.

Examples:

OCLC #823641305

    508 Recording engineer, Li Dakang.

OCLC #836784816

    508 Producer, Paolo Piangiarelli; recording engineer, Paolo Falascone.

OCLC #829706010

    508 Produced by Glen Roven, Peter Fitzgerald, Richard Cohen.

OCLC #828860468

    508 Original album produced by Thomas Z. Shepard.

OCLC #839297327

    508 Executive producer, Jorge T. Cuevas; produced by Walter White, Jorge T. Cuevas; assistant producer, Steve Brown; recording and mixing engineer, Nate Silas Richardson.

Source URL:https://web.library.yale.edu/cataloging/music/content

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