

Relationship designators between a resource and persons, families, and corporate bodies associated with the resource (RDA Appendix I)

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

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

Consult RDA Appendix I for a complete list of relationship designators.

See also LC's [Metadata Guidance Documentation: Relationship Labels](#) [3] and scroll down to "Relationship Labels for Persons"

See also PCC's [Training Manual for Applying Relationship Designators in Bibliographic Records](#) [4]

See also [Relationship designators between works, expressions, manifestations, and items \(RDA Appendix J\)](#) [5]

A relationship designator indicates the nature of the relationship between entities represented by authorized access points, descriptions, and/or identifiers.

(I.1) General guidelines on using relationship designators used to specify the relationship between a resource and a person, family, or corporate body associated with that resource:

- ° If the relationship element is considered sufficient for the purposes of the agency creating the data, do not use a relationship designator to indicate the specific nature of the relationship.
- ° Use relationship designators at the level of specificity that is considered appropriate for the purposes of the agency creating the data.

[PCC guidelines](#) [6]:

- ° PCC highly encourages including relationship designators for all access points whenever it is clear what the relationship is.
- ° It is recommended that PCC catalogers use relationship designators from the RDA appendices.
- ° Include a relationship designator for all creators, whether they are coded in the 1XX or 7XX field, even if the MARC field definition already implies a relationship.
- ° Include a relationship designator, even if it repeats a term used as a qualifier to the name.
- ° If the nature of the relationship cannot be ascertained even at a general level, do not assign a relationship designator.
- ° Prefer a specific term to a general one if it is easily determined. For example, use *librettist* rather than *author* for the creator of a libretto.
- ° Apply relationship designators in accordance with their definitions. For example, note the difference between artist and illustrator.
- ° If more than one relationship designator is appropriate because the same entity has multiple roles, preferably use repeating \$e (or \$j for MARC X11 fields).
 - » Add relationship designators in [WEMI](#) [7] order.
 - » If necessary, multiple headings may be used instead.
- ° The relationship designators in RDA Appendix I may be applied to families and corporate bodies as well as to individuals

The LC-PCC PS for I.1 links to a PCC training manual that says \$e is always preceded by a comma *unless* the preceding field is an open date, e.g.:

[Name], \$e composer.

[Name], \$d 1953- \$e composer.

[Name], \$d 1953- \$e composer, \$e arranger of music.

[Name], \$c (Composer), \$e composer, \$e lyricist.

➡ Appendix I relationship designators should **not** be used in:

- » a name/title access point tagged MARC 700-711 or 800-811
- » a name/title linking field tagged MARC 76X-78X.

Relationship designators for persons, families, or corporate bodies associated with [a work](#) (I.2) | [an expression](#) (I.3)

(I.2) Relationship designators for persons, families, or corporate bodies associated with a work

(I.2.1) Relationship designators for creators

author	Creates a work that is primarily textual in content, regardless of media type (e.g., printed text, spoken word, electronic text, tactile text) or genre (e.g., poems, novels, screenplays, blogs). Use also for persons, etc., creating a new work by paraphrasing, rewriting, or adapting works by another creator if the modification has substantially changed the nature and content of the original or changed the medium of expression. Music-related creators under the category of author are also:
librettist	An author of the words of an opera or other musical stage work, or an oratorio. For an author of the words of just the songs from a musical, see <i>lyricist</i> .
lyricist	An author of the words of a popular song, including a song or songs from a musical. For a writer of words added to an expression of a musical work, see writer of added lyrics in I.3.1. For an author of the words of just the songs from a musical, see <i>librettist</i> .
compiler	Responsible for creating a new work (e.g., a bibliography, a directory) by selecting, arranging, aggregating, and editing data, information, etc.
composer	Creates a musical work. Use also for persons, etc., who <ul style="list-style-type: none"> ◦ adapt another musical work to form a distinct alteration (e.g., free transcription), paraphrasing a work ◦ create a work in the general style of another composer ◦ create a work that is based on the music of another composer (e.g., variations on a theme).
honouree	person, family, or corporate body honoured by a work (e.g., the honouree of a festschrift) <ul style="list-style-type: none"> ◦ may be used for person, family, or corporate body associated with a work written "in memory of" ◦ "dedicatee" has also been used in this situation

MARC subfield coding for relationship designators between works, expressions, manifestations, and items:

In bibliographic records:

⌘e the designation of function that describes the relationship between a name and a work

Examples:

2013560472 Cruz, Orfa V., ⌘e **compiler**

2013560337 Diesendruck, Tamar, ⌘e **composer**

2012562315 McDonough, Glen, ⌘e **librettist**

2013563161 Clay, Amelia, ⌘e **lyricist**

Multiple relationship designators for creators:

2012560047 Clark, Larry, ⌘d 1963- ⌘e **composer**, ⌘e **compiler**

2011567286 Post, Douglas, ⌘e **composer**, ⌘e **lyricist**, ⌘e **author**

2012564348 Smith, Harry B. ⌘q (Harry Bache), ⌘d 1860-1936, ⌘e **librettist**, ⌘e **lyricist**

(I.2.2) Relationship designators for other persons, families, or corporate bodies associated with a work

producer	Responsible for most of the business aspects of a production for screen, audio recording, television, webcast, etc. The producer is generally responsible for fund raising, managing the production, hiring key personnel, arranging for distributors, etc.
producer	Responsible for most of the business aspects of a production for screen, audio recording, television, webcast, etc. The producer is generally responsible for fund raising, managing the production, hiring key personnel, arranging for distributors, etc.
production company	Responsible for financial, technical, and organizational management of a production for stage, screen, audio recording, television, webcast, etc.
sponsoring body	Sponsors some aspect of a work, e.g., funding research, sponsoring an event.

(I.3) Relationship designators for persons, families, or corporate bodies associated with an expression

(I.3.1) Relationship designators for contributors

arranger of music	<p>Rewrites the composition for a medium of performance different from that for which the work was originally intended.</p> <p>° may also modify the work for the same medium of performance, etc., keeping the musical substance of the original composition essentially unchanged.</p> <p>For extensive modification that effectively results in the creation of a new musical work, see composer at I.2.1.</p> <p>For a work transcribed from one system of notation to another, see transcriber in I.3.1.</p>
composer (expression)	Adds music to a work that originally lacked it, by composing new music to substitute for the original music, or by composing new music to supplement the existing music.
editor	<p>Revises or clarifies the content, e.g., adding an introduction, notes, or other critical matter.</p> <p>° may also prepare an expression of a work for production, publication, or distribution.</p> <p>For major revisions, adaptations, etc., that substantially change the nature and content of the original work, resulting in a new work, see author at I.2.1</p>
editor of compilation	Note: with the April 22, 2014 update to the RDA Toolkit, this relationship has will be deleted. Use editor
musical director	A person, family, or corporate body contributing to an expression of a work by coordinating the activities of the composer, the sound editor, and sound mixers for a moving image production or for a musical or dramatic presentation or entertainment.
performer	<p>Contributes to an expression of a work by performing music, acting, dancing, speaking, etc., often in a musical or dramatic presentation, etc.</p> <p>Music-related contributors under the category of performer are also:</p> <p>conductor leads a performing group (orchestra, chorus, opera, etc.) in a musical or dramatic presentation, etc..</p> <p>instrumentalist Plays a musical instrument.</p> <p>narrator Reads or speaks in order to give an account of an act, occurrence, course of events, etc.</p> <p>singer Uses his/her/their voice, with or without instrumental accompaniment, to produce music.</p> <p>° the performance may or may not include actual words.</p>
recording engineer	Supervises the technical aspects of a sound or video recording session.
recording engineer	Supervises the technical aspects of a sound or video recording session.
recording engineer	Supervises the technical aspects of a sound or video recording session.
recorder	Supervises the technical aspects of a sound or video recording session.
transcriber	<p>Changes the work from one system of notation to another.</p> <p>For a work transcribed for a different instrument or performing group, see arranger of music at I.3.1</p>
translator	<p>Expresses the original text of the work in a language different from that of the original work.</p> <p>A translator may also translate a text from an older form of a language into the modern form.</p>
writer of supplementary textual content	<p>Provides supplementary textual content (e.g., an introduction, a preface) to the original work.</p> <p>Music-related contributors under the category of performer are also:</p> <p>writer of added commentary A person, family, or corporate body contributing to an expression of a work by providing an interpretation or critical explanation of the original work.</p> <p>writer of added lyrics A writer of words added to an expression of a musical work.</p> <p>lyrics For lyric writing in collaboration with a composer to form an original work, see lyricist in I.2.1.</p> <p>writer of introduction A person, family, or corporate body contributing to an expression of a work by providing an introduction to the original work.</p> <p>Definition of introduction from ODLIS [8]: the part of a book in which the subject, purpose, and limits of the work are briefly stated; usually written by the author or a recognized authority in the field; normally appears in the front matter, following the preface or foreword; is considered an integral part of the work and is not necessarily changed in subsequent editions.</p> <p>Also: an introduction may establish definitions and methodology used throughout the book</p> <p>writer of preface A person, family, or corporate body contributing to an expression of a work by providing a preface to the original work.</p> <p>Definition of preface from ODLIS [8]: a preliminary statement at the beginning of a book normally preceding the introduction in which the origin, scope, purpose, plan,</p>

and intended audience of the work, and acknowledgment are stated; usually written by the author (when written by a person other than the author, it is a **foreword** [*writer of foreword* to be added in the April 2015 RDA update]); when a new edition is published, the preface may be rewritten to state the extent of additions or changes in the text.

Also: a preface may be understood as standing outside the book proper and being about the book; may be used by the author to explain why and/or why s/he wrote the book or to establish the author's credibility, experience in the topic, or professional suitability to address such a topic.

Examples:

Arrangers:

2013568194 Dunker, Amy, ꝥe **arranger of music**

2012560047 Clark, Larry, ꝥd 1963- ꝥe **arranger of music**

2013568062 Schweitzer, M., ꝥe **arranger**

Composers of expression:

2012563742 Hastings, Thomas, ꝥd 1784-1872, ꝥe **composer (expression)**

° used for the composer of harmonies to melodies by another composer

Editors:

2012428885 Instituto Nacional de las Artes Escénicas y de la Música (Spain), ꝥe **editor**

2012564397 Theopold, Hans-Martin, ꝥe **editor**

° used for the person who added fingerings to the edition.

Performers:

2010624123 Meunier, Alain, ꝥd 1942- ꝥe **conductor**

#845368629 Zimmermann, Bernhard ꝥc (Conductor), ꝥe **conductor**

#845368629 Franz, Helmut ꝥc (Choral director), ꝥe **conductor**

#847801531 Jones, Carly ꝥc (Clarinetist), ꝥe **instrumentalist**

#819636600 Cambell, James, ꝥe **narrator**

2010619295 Metropolitan Opera (New York, N.Y.), ꝥe **performer**

2010615053 Ardeeva, Elizaveta Pavlovna, ꝥd 1933- ꝥe **singer**

#847801531 Jones, Timothy ꝥc (Bass-baritone), ꝥe **singer**

Musical directors:

2013570568 Sarv, Mikk, ꝥe **musical director**

Recordists:

2010615053 Niemi, Jarkko, ꝥe **recordist**

° used for the person who recorded folk songs

Transcribers:

2013562082 Ippolitov-Ivanov, Mikhail Mikha?lovich, ꝥd 1859-1935, ꝥe **transcriber**

2012465663 Mader, Wolfgang, ꝥe **transcriber**

° used for the person who realized the continuo part for keyboard instrument

2010563374 Howard, Elbereth, ꝥe **transcriber**

° used for the person who wrote out the music for popular songs

Translators:

2013560508 Wicker, Jutta, ꝥe **translator**

writers of supplementary textual content:

2012564449 Konrad, Ulrich, ꝥe **writer of added commentary**

2011568265 Bennett, Charles, ꝥd 1954- ꝥe **writer of added lyrics**

2013562135 Cepeda Astudillo, Franklin, ꝥd 1975- ꝥe **writer of added text**

Relationship designators not found in Appendix I:

2013560465 Tunick, Jonathan, ꝥe **orchestrator of music**

2013560465 Abell, David Charles, ‡e **annotator of music**

2012458022 Rancapino, ‡d 1945- ‡e **vocalist**

Multiple relationship designators for creators:

Arrangers, etc.:

2010619286 Colón Zayas, Edwin, ‡d 1965- ‡e **arranger**, ‡e **conductor**

#867178181 Kramer, Worth, ‡e **arranger of music**, ‡e **conductor**

2013560475 Sherman, Laura ‡c (Harpist), ‡e **arranger**, ‡e **editor**

2011564848 Newman, Grace West, ‡e **arranger**, ‡e **translator**

#813928070 Bovet, Guy, ‡e **arranger of music**, ‡e **writer of preface**

2013563006 Firfov, Živko, ‡e **compiler**, ‡e **editor**

2013570569 Mular, Hristu, ‡d 1955- ‡e **compiler**, ‡e **arranger of music**, ‡e **performer**

2013560511 Strikha, Maksym, ‡e **editor**, ‡e **translator**, ‡e **writer of added text**

#839294791 Assad, Sérgio, ‡e **instrumentalist**, ‡e **arranger of music**

#839294791 Kremer, Gidon, ‡d 1947- ‡e **instrumentalist**, ‡e **arranger of music**, ‡e **writer of added commentary**

2013570571 Torop, Kristjan, ‡e **musical director**, ‡e **writer of added text**

Composers as well as contributors:

2013563003 Schwarz, Gerard, ‡d 1947- ‡e **composer**, ‡e **arranger**

#864721682 Mazzeo, Frank, ‡e **composer**, ‡e **performer**

2012394566 Leopoldi, Hermann, ‡d 1888-1959, ‡e **composer**, ‡e **singer**, ‡e **instrumentalist**

#856997337 Shacklock Meth Party (Musical group), ‡e **composer**, ‡e **performer**, ‡e **producer**, ‡e **recording engineer**

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

Links

[1] <http://web.library.yale.edu/cataloging/music> [2] <http://web.library.yale.edu/cataloging/music/rda> [3]

<https://www.loc.gov/aba/rda/mgd/relationshipLabels/index.html> [4] <http://www.loc.gov/aba/pcc/sct/documents/rel-desig-guide-bib.pdf> [5] <http://web.library.yale.edu/cataloging/music/relationshipdesgi> [6]

<http://www.loc.gov/aba/pcc/rda/PCC%20RDA%20guidelines/Relat-Desig-Guidelines.docx> [7]

<http://web.library.yale.edu/cataloging/music/frbr-wemi-music> [8] http://www.abc-clio.com/ODLIS/odlis_about.aspx