

# **Music Library Association RDA Metadata Guidance**

**A Companion for Use with the Music Library  
Association Best Practices in the RDA Toolkit**

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## **A Companion for Use with the Music Library Association Best Practices in the RDA Toolkit**

**Version 0.9 (draft for public comment)**

**March 23, 2022**

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## Citation and Permissions

To cite this document:

**Chicago (17th):** MLA Content Standards Subcommittee. *Music Library Association RDA Metadata Guidance*. Version 0.9. [url].

**APA (7th):** MLA Content Standards Subcommittee. *Music Library Association RDA Metadata Guidance* (Version 0.9). [url].

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# Introduction to the Music Library Association Best Practices for Music Cataloging Using RDA and MARC21 and RDA Metadata Guidance

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This document, taken together with the [Music Library Association Best Practices for Music Cataloging Using RDA and MARC21](#) [MLA](#) , should:

- Provide sufficient guidance for creating and enhancing both basic descriptions ("core" records) and more robust descriptions of musical resources and the musical works and expressions embodied therein. In MARC21, these descriptions take the form of bibliographic and authority records.
- Be comprehensible and useful to all catalogers, regardless of experience with description standards or general cataloging skill level.
- Be usable as the basis for training materials, such as cataloging manuals and workshop curricula.
- Be amenable for repurposing for use in future data environments.
- Be amenable for repurposing for use by agencies applying RDA in other languages.

These guidelines do presume a basic level of training with RDA and LC-PCC PS, but assume no prior knowledge on the part of the reader of earlier versions of RDA or of *Anglo-American Cataloging Rules, 2nd Edition, Revised* (AACR2) or their accompanying Library of Congress Rule Interpretations (LCRI). Pertinent comparisons to AACR2 may be made in a limited number of cases when RDA practice differs fundamentally and catalogers may encounter AACR2 practice in preexisting metadata.

## Relationship to Other Standards for Description and Access

The MLA Best Practices and associated documentation are intended to be consulted in combination with RDA itself; LC-PCC Policy Statements ([LC-PCC PS](#) [LC-PCC PS](#)) and supplemental documentation, including section Z1 of the Library of Congress Descriptive Cataloging Manual ([DCM Z1](#)); and any local and/or cooperative policies. With a few exceptions, cataloging guidelines of a general nature, such as for identifying and constructing access points for persons and corporate bodies, are out of scope for this document.

In cases where LC-PCC PS gives sufficient guidance or where the MLA Best Practices merely provide additional information, the LC-PCC PS text is in most cases incorporated into the MLA Best Practices for convenience. The insertion is done by reference ID rather than manual transcription so any referenced text will always reflect the most current LC-PCC PS revision. Some particularly long or complex LC-PCC PS statements may be linked rather than replicated for usability reasons.

Where MLA Best Practices contravene LC-PCC PS, the text is similarly reproduced for comparison.

MARC mappings and examples are intended to supplement the RDA to MARC mappings given in the Element Reference box of each element in the RDA Toolkit, as well as the MARC21 documentation itself and encoding guidelines specific to the cataloging interface.<sup>2</sup>

## Interpreting the MLA Best Practices

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### Structure

In nearly all cases, each element for which there is MLA Best Practices guidance will have statements attached to the *Prerecording* and *Recording* headings. These provide high-level guidance. Details on the exact method of recording an element are usually attached to the appropriate subheadings, conditions, and options.

#### ***Prerecording* Heading**

General instructions on whether to record the element and under what conditions.

#### ***Recording* Heading**

General instructions on what recording methods to use if the element is being recorded. In most cases, relevant MARC fields and subfields are indicated.

#### **Subheadings**

General commentary or instructions applicable to a section of RDA text as whole, or to a recording method, etc., that has no associated options or conditions.

#### **Conditions**

Guidance on how to interpret a condition.

#### **Options**

Instructions on whether or not to apply the option and, in some cases, details of how to apply the option.

In rare cases, a Best Practices statement may be attached directly to a specific paragraph or smaller section of text that lacks a distinct heading.

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2. A prime example is OCLC's Bibliographic Formats and Standards (<http://www.oclc.org/bibformats/>)

## Standard Wording

The Best Practices make regular use of the several standard phrases:

### **Routinely record**

Elements so marked are part of the minimum description of a resource in RDA, are flagged as Core by LC-PCC PS, or are otherwise felt by the Content Standards Subcommittee to be routinely valuable to transcribe or record for music resources.

### **If feasible**

Elements and options so marked may be omitted if recording them is not feasible. Cataloger's judgment dictates that elements which are difficult to ascertain or burdensome to transcribe or record do not fall into the category of "feasibility." The above criteria will vary from cataloger to cataloger, and from agency to agency. In an increasingly distributed global metadata environment, the burden of completeness need not rest with an individual metadata creator. Thus, these recommendations are equally intended to serve as guidance when enhancing existing metadata for music resources.

### **If readily ascertainable**

Elements and options so marked may be omitted if the necessary information is not easily discoverable. Consider "readily ascertainable" to apply to information present on the resource being cataloged or information encountered during the course of routine authority research.

### **In MARC:**

All instructions following this indication, to the end of the MLA Best Practices statement, are specific to cataloging in the MARC encoding scheme.

## The MLA RDA Application Profile

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An application profile conforming to the recommendations in the MLA Best Practices is available at [TEMPORARY LINK](#). The profile is an Excel spreadsheet divided into multiple worksheets: one for elements common to all musical resources and additional sheets for elements (or treatments of elements) specific to scores and recordings (in physical or electronic formats).

### **Simplified Cardinality Map**

The MLA application profile was intended for human readability and reflects the recommendations made in the Prerecording section of each listed element. The table below maps the terminology used in the spreadsheet to simple cardinality values for use in technical applications.

**Table 1. Cardinality Mapping**

<b>First Instance</b>	<b>Additional Instances</b>	<b>Minimum</b>	<b>Maximum</b>
mandatory	do not record	1	1
mandatory	mandatory if applicable recommended if applicable/ feasible cataloger's judgment prefer narrower element	1	unlimited
mandatory if applicable recommended if applicable/ feasible cataloger's judgment prefer narrower element	mandatory if applicable recommended if applicable/ feasible cataloger's judgment prefer narrower element	0	unlimited
mandatory if applicable recommended if applicable/ feasible cataloger's judgment prefer narrower element	do not record	0	1
do not record	do not record	0	0



# LRM and RDA Concepts

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This section deals with concepts, introduced in the Library Reference Model and adopted in RDA as of 2020, which were not present or were underdeveloped in the original, FRBR-based RDA standard.

## Representative Expressions and Representative Expression Elements

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A *representative expression* [RDA](#) is an actual or hypothetical expression possessing characteristics that, while technically belonging to the *Expression entity* [RDA](#), are perceived as being essential to the identification or characterization of a *work*. Representative expression elements are RDA elements belonging to the *Work entity* [RDA](#) that document the expression characteristics deemed to represent an "original" or "canonical" realization of a *work*.

The Library Reference Model<sup>3</sup> introduced the concept of the *representative expression attribute*, from which RDA's representative expression elements are derived.

**Definition:** An attribute which is deemed essential in characterizing the *work* and whose values are taken from a representative or canonical *expression* of the *work*."

**Scope notes:** ...The values of these attributes are inferred either from particular *expressions* considered to best represent the *work*, or from characteristics abstracted from a more or less nebulous network of similar *expressions*. There is no requirement to precisely identify an *expression* or *expressions* which serves as source for the values of the *representative expression attributes*, nor does that *expression* need to be recorded in the case where it is identified."

For much of Western art music, which tends to focus attention on the work and its creator(s), the notion of declaring any particular expression a *representative expression* is fraught. In this context, representative expressions are best thought of, and less problematic, if viewed through the "nebulous network of similar expressions" model; any expression may be considered representative so long as it shares essential characteristics (representative expression elements) common to many "original or canonical realization[s] of a work," as RDA puts it. RDA does not require that a representative expression exist to be treated as representative; in other words, it may represent a hypothetical ideal.

However, much modern popular music evolved and spread in tandem with recording technology, to the extent that often specific recorded performances (usually the first issued) are considered "definitive" in ways that recordings of art music generally are not. It is much easier to consider a particular performance

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3. *IFLA Library Reference Model: A Conceptual Model for Bibliographic Information*. January 2018.

of a popular song or a particular aggregation of performances in an album to be "an original or canonical realization of a work."

For music that does not fit cleanly into or clearly parallel either category, cataloger's judgment is required. In general, consider how definitive a given expression could or would be in the context of that particular musical tradition and whether users are more likely to approach the *find* and *identify* LRM user tasks at the work or expression level.

## Treatment of Representative Expressions

### General Remarks

It is often unnecessary, and may in some cases be undesirable, to specifically identify an individual expression as a representative expression. In the MARC bibliographic environment, an expression that broadly meets the criteria for a representative expression may be treated as synonymous with the work for most relevant purposes, e.g., preferred titles and authorized access points.<sup>4</sup>

Do not record structured descriptions, identifiers, or IRIs for representative expression elements as independent elements in MARC bibliographic records, regardless of whether or not the specific expression values manifested in the resource cataloged match a representative expression value. Record structured descriptions, identifiers, or IRIs for representative expression elements independently only in authority records.

**Note:**

Exception: Identifiers for values of Work: language of representative expression may be recorded in MARC field 041 subfields \$h, \$m, or \$n if deemed useful.

Record unstructured descriptions pertaining to representative expression elements if deemed useful (e.g., "Originally for flute and orchestra, arranged for flute and piano.")

### Example: key of expression

- **Title proper of manifestation:** Sonata for piano in C major
- **Key of representative expression:** C major
- **Element recorded in bibliographic record:** Expression: key of expression
  - **Not:** Work: key of representative expression

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4. See the various examples for the element Manifestation: expression manifested in the LC-PCC Task Group on Aggregates [Final Report, Part 1](#) (August 2020).

## Western Art Music and Similar Traditions

For Western art music or other musical traditions where most users, for most purposes, are concerned foremost with access to works and creators of works, in most cases consider that an expression broadly meets the criteria for being representative as long as it does not fall into any of the following categories:

- Arrangements, including vocal scores and chorus scores

**Note:**

Follow [LC-PCC PS for Expression: designation of version](#) [LC-PCC PS](#) in deciding what does or does not constitute an arrangement

- Sketches, early drafts, etc.
- Translations into a language other than the original
- Other adaptations or alterations that change the genre, style, harmony, texture, etc. in ways significant enough to raise questions as to whether they may potentially constitute a new derivative work (see [Work. Entity boundary](#) [RDA](#))

Put another way, generally consider an expression representative if values for Work: [medium of performance of musical content of representative expression](#) [RDA](#), Work: [key of representative expression](#) [RDA](#) (except as noted below), and Work: [language of representative expression](#) [RDA](#) conform to "original or canonical" values (bearing in mind that, in some cases, multiple values may be "canonical") and no value of Expression: [designation of version](#) [RDA](#) deviates significantly from what might reasonably be assumed to be the creator's original intent.

In most cases, **do not** consider the following when deciding if an expression is broadly representative:

- Expression: [content type](#) [RDA](#) (that is, notated music or performed music)

**Note:**

Exceptional cases might include, e.g., a notated music transcription of a work composed by directly manipulating audio samples, magnetic tape, etc.

- Expression: [creator agent of expression](#) [RDA](#) (or narrower elements)
- Transposition of key for vocal music, so long as no other alterations have been made to the original music
- Added instrumental accompaniment, so long as no alteration has been made to the original music

## Modern Popular Music and Similar Traditions

### Note:

The contents of this section are tentative and may change in future revisions.

For popular music of the 20th and 21st centuries, specific recorded expressions of performed music (often studio recordings, sometimes pieced together from multiple takes) may generally be perceived as the "original" or "canonical" expression of a musical work. The creator of the "canonical" expression may differ from the creator of the musical work. For example, the creator of the *work* "Never Gonna Give You Up" is the songwriting team Stock Aitken Waterman (or SAW). However, the work is almost universally known to the public via the *expression* recorded in 1986 by singer Rick Astley; any *other* performance, whether by a different agent or even by Astley himself, would most likely have to be explicitly described to avoid misunderstanding. In this situation, we should likely consider that Astley's 1986 performance constitutes a "canonical" expression of the work.

Possible signs that a specific recorded expression constitutes a representative expression of a musical work may include:

- The same expression of performed music is embodied in numerous manifestations, with or without augmenting content such as alternate takes, alternative live or studio performances, remixes, instrumental versions, etc.
- Discussions of a musical work in music journalism, scholarly literature, etc., explicitly reference the same recorded expression, or assume it unless explicitly stated otherwise.
- The same expression of performed music is frequently used as the basis for derivative works or expressions through sampling, remixing, quotation, etc.

A compilation of recorded expressions (that is, an album) may collectively constitute the [representative expression of an aggregating work RDA](#). See [Authorized Access Points for Aggregating Works and Expressions \(on page 10\)](#) for guidance on providing collective access to albums.

### Other Cases

If the music described does not fit neatly into either paradigm described above, apply cataloger's judgment in deciding whether the musical tradition represented is primarily work-focused, and therefore closer to the Western art music model, or primarily expression-focused, and therefore closer to the modern popular music model.

# Aggregates

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When providing analytic access points for the contents of an aggregate, follow LC-PCC practice and use the relationship element Manifestation: [expression manifested RDA](#) in all cases. Do not use the shortcut element Manifestation: work manifested.

## Collection Aggregates

Collection aggregates (compilations) are common among music resources. The treatment of a collection aggregate will vary based on the contents of the aggregate and the time and resources available to the cataloger describing it. The contents of an aggregate may be indicated in the following ways:

- Record a Manifestation: note on manifestation containing a complete or partial [contents note](#) [LC-PCC PS](#) listing the titles of the expressions aggregated
- Record values of Expression: [authorized access point for expression RDA](#) for some or all of the [expressions manifested](#) [LC-PCC PS](#)
- Record both of the above

In most cases, consider a complete contents note to be the baseline for accessibility and discoverability, unless the contents are otherwise indicated in another part of the record. For certain types of resources, such as hymnals, a contents note may be impractical or unduly burdensome to record and may be omitted entirely. In such cases, record a general summary of contents unless already indicated elsewhere in the record (e.g., "Contains 537 hymns.")

## Augmentation Aggregates

Augmentation aggregates are extremely common as the addition of even the most perfunctory supplementary content (e.g., a one-sentence preface or composer's note) is technically sufficient to turn a manifestation of a single work into an aggregate. However, most such additions do not rise to the level of bibliographic significance and may be acknowledged, if at all, in a [contents note or other brief note](#) [LC-PCC PS](#), and the primary content otherwise described as though it stood alone.

## Parallel Aggregates

A common case of parallel aggregates in music resources are manifestations of vocal works that include singing translations alongside the original language or, more rarely, a different translation. Follow [LC-PCC practice for parallel translations RDA](#).

## Authorized Access Points for Aggregating Works and Expressions

### Complete works created by a single agent

Follow LC-PCC PS for Community Resources: [preferred title of musical work: Anglo-American legacy instructions](#) [RDA](#). For detailed guidance, see [Access Points for Musical Works and Expressions \(on page 15\)](#).

### Complete works in one form or for one broad or specific medium created by a single agent

Follow LC-PCC PS for Community Resources: [preferred title of musical work: Anglo-American legacy instructions](#) [RDA](#). For detailed guidance, see [Access Points for Musical Works and Expressions \(on page 15\)](#).

### Selected works created by a single agent

If an aggregate manifests works by the same creator but they are neither complete in total, nor complete within a single form or medium of performance, apply the general instructions at Work: [access point for work](#) [RDA](#) and Work: [authorized access point for work](#) [RDA](#).

Include Agent: [authorized access point for agent](#) [RDA](#) as part of the authorized access point for the aggregating work. For the preferred title, generally follow the general instructions at Work: [preferred title of work. Recording an unstructured description](#) [RDA](#).

#### **Note:**

This differs from past practice, where typically the preferred title would be recorded as a *conventional collective title* followed by a period, space, and the term *Selections*. The CCT/Selections approach may still be preferable if the preferred title would consist only of a type of composition, number, medium of performance, etc. (e.g., *Six guitar preludes; Works for piano 4-hands*).

### Works created by multiple agents

Apply the general instructions at Work: [authorized access point for work. Compilation of works by two or more agents](#) [RDA](#). Do not qualify the access point for the work with the authorized access point for a creator agent. However, if a single agent is responsible for the creation of all of the *expressions* manifested, also see [Expressions created by a single agent \(on page 11\)](#).

## **Expressions created by a single agent, where the creators of the works expressed are unknown or of reduced bibliographic interest**

In some cases where an aggregate features a creator agent of expression common to all the expressions aggregated, the authorized access point for that common creator agent of expression (instead of a common creator agent of work) may be used to qualify the authorized access point for an aggregating work. This option may be applied under the following conditions:

1. Both of the following apply:

- The works aggregated do not share a readily identifiable common creator agent of work and do not belong to a creator-centric art music tradition

### **AND**

- The aggregate specifically highlights one particular performer, conductor, performing group, music producer, etc., including but not necessarily limited to
  - A manifestation with a generic preferred title such as "Greatest hits" that makes little or no sense without the context of the performer's name
  - A self-titled album
  - An album in which the name of the featured performer, ensemble, etc., is emphasized and the creators of the works aggregated are significantly downplayed or wholly omitted
  - A manifestation that purports to transcribe in notated music format a specific performance or set of performances of one agent

### **OR**

2. The creator agent of expression common to all expressions aggregated also functions, or can reasonably be assumed to function, as the creator of the aggregating work through the selection, arrangement, etc. of works aggregated

### **OR**

3. The expressions manifested by the aggregate share a common creator agent of expression and belong to a musical genre or tradition in which boundaries between composition and performance are blurred or absent (e.g.: free jazz; raga)

Note that these conditions may significantly overlap.

**Do not** use the name of a creator agent of expression to qualify the authorized access point for an aggregating work if the aggregate represents

- a manifestation that highlights multiple performers, ensembles, etc. with approximately equal prominence
- a notated music manifestation that merely aggregates works associated with a particular performer, without significant evidence that it represents an attempt to transcribe or replicate specific performances
- a "recital album" of music by prominently credited creators, even if all expressions aggregated prominently feature a single performer or group

In all other cases, or in case of doubt, apply the instructions at [Works created by multiple agents \(on page 10\)](#).

### Example access points for collection aggregates of works by multiple creators

100 0# \$a Dido, \$d 1971- \$t Greatest hits

#### And

100 0# \$a Dido, \$d 1971- \$t Greatest hits (Deluxe edition)

**An album (collection aggregate) of popular music expressions by the same agent released in a standard and an extended version (containing nearly twice as much content).**

100 1# \$a Shankar, Anoushka. \$t Land of gold

**An album (collection aggregate) described as "Anoushka Shankar's response to the humanitarian trauma of displaced people fleeing conflict and poverty," implying creative responsibility for the selection of works aggregated as well as the creation of the expressions manifested; also credited with partial responsibility for each work aggregated.**

110 2# \$a Dread Zeppelin (Musical group). \$t Fun sessions

**A compilation album (collection aggregate) recorded by Led Zeppelin cover band Dread Zeppelin, logically necessitating creative responsibility for the selection of works aggregated.**

100 1# \$a Kelly, Wynton. \$t Wynton Kelly collection

**A compilation score (collection aggregate) of jazz piano solos transcribed from recorded performances of Wynton Kelly originally issued 1958-1967.**

130 0# \$a Doris Day songbook (Hal Leonard Publishing Corporation)

**A piano/guitar vocal score (collection aggregate) that claims to contain songs and motion picture soundtrack excerpts "as performed by" Doris Day; a personal name only heading for a related agent may be appropriate. A qualifier is included as multiple aggregates with the same preferred title exist.**



130 0# \$a Songs of joy & peace (Audio recording)

**An album (collection aggregate), also released as a concert videorecording, credited to "Yo-Yo Ma & friends," but without any particular emphasis on a single performer or group.**

130 0# \$a Watercolors (Album : Von Otter)

**An album (collection aggregate) of songs by named Swedish composers, all sung by Anne Sofie von Otter; preferred title is found associated with many types of aggregate and albums by that title also recorded by numerous other performers.**

# Musical Works and Expressions

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Many instructions specific to musical works and expressions were removed from base RDA as part of the 3R project that concluded in December 2020. These instructions have been preserved in the Community Refinements area of the Community Resources section of the RDA Toolkit as *Anglo-American legacy instructions*.<sup>5</sup>

One result of this is that instructions and policy statements relevant to the the construction and recording of access points for musical works and expressions are now scattered across many disparate pages. Work and expression cataloging tasks may involve the following RDA elements and community refinements to elements (hereafter abbreviated CR):

- Work: [access point for work](#) **RDA**
  - Work: [authorized access point for work](#) **RDA**
    - CR: [authorized access point for musical work: Anglo-American legacy instructions](#) **RDA**
    - CR: [authorized access point for religious work: Anglo-American legacy instructions](#) **RDA**
  - Work: [variant access point for work](#) **RDA**
- Work: [title of work](#) **RDA**
  - Work: [preferred title of work](#) **RDA**
    - CR: [preferred title of musical work: Anglo-American legacy instructions](#) **RDA**
  - Work: [variant title of work](#) **RDA**
- Expression: [access point for expression](#) **RDA**
  - Expression: [authorized access point for expression](#) **RDA**
- Agent: [authorized access point for agent](#) **RDA** (or applicable narrower element).

## Preferred Titles for Musical Works and Expressions

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### Preferred Titles of Works

Consult *Community Resources. Community Refinements. Work refinements*: [preferred title of musical work: Anglo-American legacy instructions](#) **RDA**.

1. If the work is from after 1500, choose the basis for the title based on the conditions and options immediately under *Recording an unstructured description*. Otherwise choose the basis for the title based on the instructions under [Musical work that is created before 1501](#) **RDA**.
2. Apply the instructions for individual works, parts of works, or compilations.

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5. The final location of these instructions may change in a future Toolkit update.

For an individual work, or for parts of an individual work, first apply the omissions under [Individual musical work RDA](#). For a part or parts of a single larger work, apply the omissions to the parent work, ignoring the parts for now.

- If the resulting title is *distinctive* [RDA](#), apply any appropriate omissions as instructed at *Work: preferred title of work. Omissions and changes to a title RDA*.
- If the resulting title is a generic or type title (that is, it consists only of the name of a type of composition), select the final form of the title based on the additional instructions under *Individual musical work. Title consisting solely of the name of one type of composition RDA*.

**Note:**

For guidance in determining if a title is distinctive or a type of composition, consult [Types of Composition for Use in Authorized Access Points for Music: A Manual for Use with RDA](#).

- If the work is a part or parts of a single larger work, additionally apply the instructions under *Part of a musical work RDA* to the part(s).

For a compilation:

- If the works are all by a single composer, apply the instructions at *Compilation of complete musical works by one composer RDA* or its subsections as appropriate.
- If the compilation is not by a single composer or if none of the above conditions apply, in most cases apply the general instructions at *Work: preferred title of work RDA*. See [Authorized Access Points for Aggregating Works and Expressions \(on page 10\)](#) for detailed guidance.

**Note:**

Instructions involving the use of conventional collective titles for musical aggregates may be reevaluated in the future.

## Access Points for Musical Works and Expressions

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### Constructing an Authorized Access Point for a Musical Work

1. Determine the preferred title by applying the instructions at CR: [preferred title of musical work: Anglo-American legacy instructions RDA](#).
2. Determine the elements additional to the preferred title, if any, needed for the access point.

- a. If the musical work is an officially prescribed part of a liturgy, refer to CR: [authorized access point for religious work: Anglo-American legacy instructions RDA](#).
  - b. Otherwise consult CR: [authorized access point for musical work: Anglo-American legacy instructions RDA](#).
    - i. Determine the agent (if any) to use as a qualifier for the access point.
      - If the work falls under any of the specific categories listed under [Base authorized access point for musical works](#). [Specific options for specific kinds of musical works RDA](#), apply those instructions.
      - If none of the above categories are appropriate, apply the general instructions at Work: [authorized access point for work: Anglo-American legacy instructions](#). [Additional elements and designations in authorized access points for work](#). [Additional elements for creator of work RDA](#) (and subsections).
    - ii. Determine any additions to the access point as instructed at CR: [authorized access point for musical work: Anglo-American legacy instructions](#). [Additional elements and designations in authorized access points for musical works RDA](#).
3. Combine the AAP for the agent (if any), the preferred title, and any additional elements following the string encoding scheme specified in the [LC-PCC policy statements for CR: authorized access point for musical work: Anglo-American legacy instructions LC-PCC PS](#).

## Constructing an Authorized Access Point for an Expression of a Musical Work

For Western art music or other musical traditions where most users, for most purposes, are first and foremost concerned with access to *works* and *creators of works*:

1. Determine the authorized access point for the work as described at [Constructing an Authorized Access Point for a Musical Work \(on page 15\)](#). Use the work AAP as the basis for the expression AAP.
2. Determine any necessary additions to the AAP.
  - If the expression may broadly be considered a *representative expression*—that is, if it possesses characteristics that, taken as a whole, may be considered to represent an original or canonical expression of a work—use the AAP for the work with no additions or alterations. See [Treatment of Representative Expressions \(on page 6\)](#) in this document for guidance on deciding if an expression qualifies.
  - If the expression **does not** broadly constitute a representative expression, add to the base AAP one or more of the following, as appropriate:
    - The term [arranged RDA](#)
    - The term [Sketches RDA](#)
    - The term [Vocal score or Vocal scores RDA](#)
    - The term [Chorus score or Chorus scores RDA](#)

- A value of Expression: [language of expression RDA](#) for the translation expressed
- Another appropriate element or designation as specified at Expression: [access point for expression RDA](#) if none of the above adequately describe the resource

3. **Optionally:** If there is a desire to identify a unique expression specifically via an access point, add a value of Expression: [designation of version RDA](#) using one or more of the following:

- A name of an arranger following the term *arranged*, *Vocal score*, *Chorus score*, etc.
- A name of a translator following the language of expression
- Another appropriate element or designation if the above are not applicable, not readily ascertainable, or not sufficient to distinguish the expression from another expression

**Note:**

In deciding whether to make these optional additions, consider whether the utility of the "undifferentiated" access point as a collocation tool outweighs the benefit of added precision in identifying specific expressions or vice versa.

For popular music or other musical traditions where most users, for most purposes, are first and foremost concerned with access to *expressions* and *creators of expressions*:

**TBD** pending further discussion and LC music section policy changes; likely recommendation to use the name of the creator of the expression + preferred title of work + qualifiers if needed.

# Bibliographic Description

## Element Overview: MARC Bibliographic

### Identifiers (MARC: 02x)

- **Manifestation: identifier for manifestation**
  - **Manifestation: publisher number for notated music**
  - **Manifestation: plate number for notated music**
- Manifestation: identifier for expression
- **Work: ISSN**

Table 2. Identifier Summary

Identifier Type <sup>6</sup>	Field	Indicator 1
identifier for manifestation	—	
(ISBN)	020	#
(ISMN)	024	2
<b>Note:</b> May be used for 10-character (beginning with M) and 13-character (beginning with 979-0) ISMNs.		
(UPC)	024	1
(International Article Number (EAN))	024	3
<b>Note:</b> Formerly European Article Number. EANs, JANs (Japanese Article Numbers), and 13-digit ISMNs all conform to the GTIN-13 standard and may be recorded in 024 3x.		
(Issue number (publisher number) for sound recordings)	028	0
(Matrix number for sound recordings)	028	1

6. Identifier types specified in the MARC format but not in RDA given in parentheses.

Table 2. Identifier Summary (continued)

Identifier Type <sup>6</sup>	Field	Indicator 1
(Video recording publisher number)	028	4
(Distributor number)	028	6
plate number for notated music	028	2
publisher number for notated music	028	3
identifier for expression	—	
(International Standard Recording Code (ISRC))	024	0
<p><b>Note:</b> ISRCs, when present, are assigned per each individual track, not per album.</p>		
ISSN	022	#

## Principal agent or MARC uniform title (MARC: 1xx)

- **Work: creator agent of work (or narrower element)**
- Work: authorized access point for work (mixed or no responsibility)
- Expression: authorized access point for expression (mixed or no responsibility)

**Note:**

LC-PCC practice for agent relationship elements: Do not record the name of the element in 100/110/700/710 \$e or 111/711 \$j in the MARC bibliographic format, or in 500/510/511 \$i in the authority format. Instead, record a term from the RDA Registry [Unconstrained Properties](#) list, in the non-verbalized form (e.g., "composer" rather than "has composer"), or a term from the [MARC Code List for Relators](#). There is no preference between the two.

Table 3. Principal Agent Summary

Element	Field	Subfield(s)
creator agent of work	100	\$a \$b \$c \$d \$q
	110	\$a \$b

6. Identifier types specified in the MARC format but not in RDA given in parentheses.

Table 3. Principal Agent Summary (continued)

Element	Field	Subfield(s)
authorized access point for work/expression	130	\$a \$p \$k

### Title information and associated statements of responsibility (MARC: 245)

- Manifestation: title of manifestation

**Note:**

This element is usually not recorded in favor of its more specific element subtypes, but the element page contains instructions and policy statements applicable to one or more narrower elements.

- **Manifestation: title proper**
  - **Manifestation: parallel title proper**
- Manifestation: variant title of manifestation
- **Manifestation: other title information**
  - **Manifestation: parallel other title information**
- Manifestation: statement of responsibility

**Note:**

This element is usually not recorded in favor of its more specific element subtypes, but the element page contains instructions and policy statements applicable to one or more narrower elements.

- **Manifestation: statement of responsibility relating to title proper**
- **Manifestation: parallel statement of responsibility relating to title proper**

Table 4. Title and Statement of Responsibility Summary

Element	Field	Subfield(s)
title proper	245	\$a \$n \$p *\$c (see note)
	740 (see note)	\$a \$n \$p
parallel title proper	245	\$b



Table 4. Title and Statement of Responsibility Summary (continued)

Element	Field	Subfield(s)
other title information	245	\$b
parallel other title information	245	\$b
statement of responsibility relating to title proper	245	\$c
parallel statement of responsibility relating to title proper	245	\$c
variant title of manifestation	246	\$a \$b \$n \$p
	740 (see note)	\$a \$n \$p

**Note:**

In certain cases involving compilations lacking a collective title, titles proper subsequent to the first must be recorded in \$c because no further subfielding is permitted once \$c has been recorded. In such cases, also record titles proper subsequent to the first (and any desired variants) in separate instances of field 740, second indicator value 2, to insure proper indexing.

For detailed guidance and examples of complex parallel data, consult [Supplements to Best Practices for Music Cataloging Using RDA and MARC21](#) Supplement 2: Recording Parallel Data Using ISBD in MARC and Minimally Punctuated MARC.

Record variant titles in field 246 using indicator values 13, 1\_ with an explanatory note in \$i, or other values according to local practice, as appropriate.

## Edition (MARC: 250)

- Manifestation: edition statement

**Note:**

This is a *super-element*. It is recorded by recording one or more of its *sub-elements* rather than recording it directly.

- Manifestation: designation of edition
  - Manifestation: parallel designation of edition
- Manifestation: designation of named revision of edition
  - Manifestation: parallel designation of named revision of edition

- Manifestation: statement of responsibility relating to edition
  - Manifestation: parallel statement of responsibility relating to edition
- Manifestation: statement of responsibility relating to named revision of edition
  - Manifestation: parallel statement of responsibility relating to named revision of edition

## Physical description (MARC: 300)

- **Manifestation: extent of manifestation**
- **Manifestation: dimensions**

Table 5. Physical Description Summary

Element	Field	Subfield
extent of manifestation	300	\$a
dimensions	300	\$c
	340	\$b

## Other manifestation and expression characteristics (MARC: 3xx)

- Manifestation: applied material
- Manifestation: base material
- **Manifestation: carrier type**
- Manifestation: digital file characteristic

### Note:

This element is usually not recorded in favor of its more specific element subtypes, but the element page contains instructions and policy statements applicable to one or more narrower elements.

- Manifestation: encoding format
- **Manifestation: file type**
- Manifestation: regional encoding
- Manifestation: generation
- Manifestation: illustrative content
- **Manifestation: media type**
- Manifestation: production method

- Manifestation: sound characteristic

**Note:**

This element is usually not recorded in favor of its more specific element subtypes, but the element page contains instructions and policy statements applicable to one or more narrower elements.

- **Manifestation: configuration of playback channels**
- Manifestation: groove characteristic
  - Manifestation: groove pitch
  - Manifestation: groove width
- **Manifestation: playing speed**
- Manifestation: recording medium
- **Manifestation: special playback characteristic**
- **Manifestation: track configuration**
- **Manifestation: tape configuration**
- **Manifestation: type of recording**
- Expression: duration
- Expression: form of musical notation
- Expression: format of notated music

Table 6. Other Manifestation and Expression Characteristics Summary

Element	Field(s)	Subfield(s) <sup>7</sup>
applied material	340	\$c
base material	340	\$a
carrier type	338	\$a
digital file characteristic	—	—
encoding format	347	\$b
file type	347	\$a
regional encoding	347	\$e
generation	340	\$j
illustrative content	340	\$p

7. OCLC-specific mnemonic subfields given in parentheses.

Table 6. Other Manifestation and Expression Characteristics Summary (continued)

Element	Field(s)	Subfield(s) <sup>7</sup>
media type	337	\$a
production method	340	\$d
sound characteristic	—	—
configuration of playback channels	344	\$g
	007/04 (audio)	(\$e)
	007/08 (video)	(\$i)
groove pitch; groove width	344	\$d
	007/05	(\$f)
playing speed	344	\$c
	300	\$b
recording medium	344	\$b
special playback characteristic	344	\$h
	007/12	(\$m)
track configuration	344	\$e
tape configuration	344	\$f
	007/08	(\$i)
type of recording	344	\$a
duration	008/18-20 (video)	
	300 (audio/video)	\$a
	306	\$a
	500	\$a
	505	\$a or \$g
form of musical notation	348	\$c
	546	\$b

7. OCLC-specific mnemonic subfields given in parentheses.

Table 6. Other Manifestation and Expression Characteristics Summary (continued)

Element	Field(s)	Subfield(s) <sup>7</sup>
format of notated music	348	\$a
	008/20-21	

## Series statement (MARC: 490) and tracing (MARC: 8xx)

• **Manifestation: series statement****Note:**

This is a *super-element*. It is recorded by recording one or more of its *sub-elements* rather than recording it directly.

◦ **Manifestation: title of series**▪ **Manifestation: parallel title of series**◦ **Manifestation: other title information of series**▪ **Manifestation: parallel other title information of series**◦ **Manifestation: statement of responsibility relating to series****Note:**

Routinely record the element if the series represents the complete or selected works of a single composer.

▪ **Manifestation: parallel statement of responsibility relating to series**◦ **Manifestation: numbering within sequence**

- Work: subseries
- Work: authorized access point for work
- Work: ISSN

For series access points, see [Relationship information \(MARC: 7xx\) \(on page 30\)](#).

Table 7. Series Statement Summary

Element	Subfield	Position
title of series	\$a	First \$a

---

7. OCLC-specific mnemonic subfields given in parentheses.

Table 7. Series Statement Summary (continued)

Element	Subfield	Position
parallel title of series	\$a	Following the title of series (separate \$a)
other title information of series	\$a	Following the title of series (same \$a)
parallel other title information of series	\$a	Following the title or parallel title of series it pertains to (same \$a)
statement of responsibility relating to series	\$a	Following the title, other title information, and/or subseries it pertains to (same \$a)
parallel statement of responsibility relating to series	\$a	Following the parallel title, parallel other title, and/or subseries it pertains to (same \$a)
numbering within sequence	\$v	Following all \$a \$x \$y \$z for series or subseries
subseries	\$a	<p><b>If series is numbered or if ISSN is recorded:</b> following all \$a \$v \$x \$y \$z for the parent series</p> <p><b>If series is unnumbered and no ISSN is recorded:</b> following title or parallel title of series (same \$a)</p>
ISSN	\$x	Following all \$a and preceding \$v for series or subseries
(invalid ISSNs)	\$y	Following all \$a and preceding \$v for series or subseries
(cancelled ISSNs)	\$z	Following all \$a and preceding \$v for series or subseries

If a manifestation belongs to two or more series (that are not parent series and subseries), record each series in a separate instance of field 490.

Table 8. Series Tracing Summary

Element	Tag	Subfield(s)	Scope
authorized access point for work	800	\$a \$b \$c \$d \$q \$t \$k \$l \$m \$n \$o \$r \$s	Access point for a work manifested as a series collecting works by a single creator

Table 8. Series Tracing Summary (continued)

Element	Tag	Subfield(s)	Scope
	830	\$a \$b \$t \$k \$f \$l \$m \$n \$o \$r \$s	Access point for a work manifested as a series collecting works that do not have a single creator
numbering within sequence	8xx	\$v	Volume enumeration, if traced
subseries	8xx	\$p	Subseries, if traced and entered subordinately to the main series rather than under its own title
ISSN	8xx	\$x	Valid ISSNs only

## Notes and other descriptive content (MARC: 5xx)

- Manifestation: note on manifestation
  - **Manifestation: note on title**
  - **Manifestation: note on statement of responsibility**

### Note:

All narrower elements of Manifestation: note on manifestation have been soft-deprecated by the RDA Steering Committee. Although there are no immediate plans to remove those elements, in the future instructions specific to those narrower elements may be subsumed into Manifestation: note on manifestation or migrated to policy statements.

- Manifestation: equipment or system requirement
- **Manifestation: expression manifested**
- Manifestation: manifestation described in
- Expression: capture information
  - Expression: note on capture
- **Expression: date of capture**
- Expression: expression described in
- Expression: form of notation
  - Expression: script

**Note:**

LC-PCC core for certain language/script combinations. For form of musical notation, see [Other manifestation and expression characteristics \(MARC: 3xx\) \(on page 22\)](#).

- Expression: intended audience of expression

**Note:**

LC-PCC core for juvenile resources.

- Expression: language of expression
- **Expression: place of capture**
- **Work: dissertation or thesis information**

**Note:**

This is a *super-element*. It is recorded by recording one or more of its *sub-elements* rather than recording it directly.

- **Work: academic degree**
- **Work: degree granting institution**
- **Work: year degree granted**
- Work: work described in

Table 9. Notes Summary

Element	Tag	Subfield(s)	Scope
note on manifestation	500	\$a	Notes for which no more specific field is appropriate
	504	\$a \$b	Notes on bibliographies, discographies, or other included bibliographic references
	520	\$a \$b \$c	Summaries, abstracts, etc.
note on title	500	\$a	Source of title, if required by LC-PCC PS
note on capture	500	\$a	If 518 \$d, \$o, and/or \$p are used
	518	\$a	If 518 \$d, \$o, and/or \$p are not used
dissertation or thesis information	502	\$a	Full text of a thesis or dissertation statement. Prefer recording narrower elements or sub-



Table 9. Notes Summary (continued)

Element	Tag	Subfield(s)	Scope
			elements separately in more specific subfields rather than in \$a unless required by local policy.
academic degree	502	\$b	Degree type
degree granting institution	502	\$c	Name of granting institution
year degree granted	502	\$d	Year of degree
expression manifested	505	\$a or \$t	Contents notes for collection aggregates or manifestations of works with named parts
note on statement of responsibility	508	\$a	Artistic or technical creation/production credits, including agents not named in a statement of responsibility
	511	\$a	Performer or participant credits, including agents not named in a statement of responsibility
work, expression, or manifestation described in	510	\$a \$c	Citations to reference works discussing the work, expression, or manifestation
capture information	518	\$a	Notes on place and/or date of recording for one or more expressions. Prefer recording narrower elements or sub-elements separately in more specific subfields rather than in \$a unless required by local policy.
date of capture	518	\$d	Date(s) of recording for one or more expressions
place of capture	518	\$p	Place(s) of recording for one or more expressions
intended audience of expression	521	\$a \$b	Notes on the target age, grade level, proficiency level, etc. of the intended audience

Table 9. Notes Summary (continued)

Element	Tag	Subfield(s)	Scope
equipment or system requirement	538	\$a	Notes on format and/or playback requirements for video carriers or nonstandard or specialized audio carriers
language of expression	546	\$a	Notes on language(s) of the primary content of the resource
script	546	\$b	Script(s) of primary content. For form of musical notation, prefer field 348 \$c unless required by local policy.

## Relationship information (MARC: 7xx)

- **Agent: creator agent of expression (and narrower elements)**
  - **Collective Agent: creator collective agent of expression (and narrower elements)**
    - **Corporate Body: creator corporate body of expression (and narrower elements)**
    - **Family: creator family of expression (and narrower elements)**
  - **Person: creator person of expression (and narrower elements)**
- Expression: authorized access point for expression
- Expression: expression manifested
- Work: authorized access point for work
- Work: related agent (person, etc.) of work (and narrower elements)
- Work: related work of work (and narrower elements)

### Note:

LC-PCC practice for agent relationship elements: Do not record the name of the element in 100/110/700/710 \$e or 111/711 \$j in the MARC bibliographic format, or in 500/510/511 \$i in the authority format. Instead, record a term from the RDA Registry [Unconstrained Properties](#) list, in the non-verbalized form (e.g., "composer" rather than "has composer"), or a term from the [MARC Code List for Relators](#). There is no preference between the two.

**Table 10. Relationship Information Summary**

Element	Tag	Subfield(s)	Scope
creator agent (person, etc.) of expression (and narrower elements)  related agent (person, etc.) of work (and narrower elements)	700	\$a \$b \$c \$d \$q	Personal name authorized access point
		\$e	Agent-to-resource relationship information
	710	\$a \$b	Non-conference/meeting/event corporate body authorized access point
		\$e	Agent-to-resource relationship information
	711	\$a \$b \$c \$d \$q	Meeting/conference/event authorized access point
		\$j	Agent-to-resource relationship information
authorized access point for work/expression  expression manifested  related work of work (and narrower elements)	700	\$a \$b \$t \$k \$l \$m \$n \$o \$p \$r \$s	Authorized access point for work (for representative expressions) or expression (for non-representative expressions) created by a person
		\$i	Resource-to-resource relationship information
	710	\$a \$b \$t \$k \$l \$m \$n \$o \$p \$r \$s	Authorized access point for work (for representative expressions) or expression (for non-representative expressions) created by a corporate body
		\$i	Resource-to-resource relationship information
	730	\$a \$t \$k \$l \$m \$n \$o \$p \$r \$s	Authorized access point for work (for representative expressions) or expression (for non-representative expressions) that cannot be qualified by a creator
		\$i	Resource-to-resource relationship information

## Guidance for Specific Elements

### Manifestation Elements

Commentary on specific manifestation elements will be provided in later versions as necessary.

## Expression Elements

**Note:**

Representative expression elements, despite their name, belong to the Work entity, not the Expression entity. For general comments on representative expression elements, see [Treatment of Representative Expressions \(on page 6\)](#).

Commentary on specific expression elements will be provided in later versions as necessary.

## Work Elements

Commentary on specific work elements will be provided in later versions as necessary.

# MARC Examples by Element

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Indicator notation conventions:

#

Blank value; indicator position is undefined.

–

Blank value; indicator position has a specific meaning assigned to blank values.

## Agent: creator agent of expression (and narrower elements)

**Former number:** 20.2

**Earlier name:** Contributor

### Note:

LC-PCC practice for agent relationship elements: Do not record the name of the element in 100/110/700/710 \$e or 111/711 \$j in the MARC bibliographic format, or in 500/510/511 \$i in the authority format. Instead, record a term from the RDA Registry [Unconstrained Properties](#) list, in the non-verbalized form (e.g., "composer" rather than "has composer"), or a term from the [MARC Code List for Relators](#). There is no preference between the two.

110 2# \$a Majorstuen (Musical group), \$e composer, \$e instrumentalist.  
245 14 \$a The boréales : \$b sound of northern Europe / \$c Majorstuen.  
511 0# \$a Majorstuen (Jorun Marie Kvernberg ; Andreas Ljones ; Gjermund Larsen ; Tove Dalbakk ; Synnøve S. Bjørset ; Ragnhild Furebotten).

**No access points given for the individual performers in the group. Note that in this example, the performing group is the creator of both the work (composer) and the expression (instrumentalist).**

511 0# \$a Philharmonia Orchestra ; Christoph von Dohnányi, conductor.  
700 1# \$a Dohnányi, Christoph von, \$e conductor.  
710 2# \$a Philharmonia Orchestra (London, England), \$e instrumentalist.

245 00 \$a Morning has broken : \$b playtime songs on flute and harp / \$c Steve Alder, Julie Keyes ; arranged by Kurt Bestor.  
700 1# \$a Alder, Steve, \$e instrumentalist.  
700 1# \$a Keyes, Julie, \$e instrumentalist.  
700 1# \$a Bestor, Kurt, \$e arranger of music.

245 04 \$a The Doris Day songbook.  
 500 ## \$a Popular songs and excerpts from motion pictures, as performed by Doris Day.  
 700 1# \$a Day, Doris, \$d 1922-2019, \$e related agent of resource.

**Nature of relationship to resource indirect or unclear.**

## Agent: creator agent of work (and narrower elements)

**Former number:** 19.2

**Earlier name:** Creator

### Note:

LC-PCC practice for agent relationship elements: Do not record the name of the element in 100/110/700/710 \$e or 111/711 \$j in the MARC bibliographic format, or in 500/510/511 \$i in the authority format. Instead, record a term from the RDA Registry [Unconstrained Properties](#) list, in the non-verbalized form (e.g., "composer" rather than "has composer"), or a term from the [MARC Code List for Relators](#). There is no preference between the two.

100 1# \$a Chandler, Matt, \$d 1974- \$e author.  
 245 14 \$a The explicit gospel / \$c Matt Chandler with Jared Wilson.  
 700 1# \$a Wilson, Jared C., \$d 1975- \$e author.

100 1# \$a Helvacioğlu , Erdem, \$d 1975- \$e composer, \$e performer.  
 245 10 \$a Planet X / \$c Erdem Helvacioğlu, Ulrich Mertin.  
 500 ## \$a "All compositions by Erdem Helvacioğlu, and Ulrich Mertin"--  
 Program notes.  
 700 1# \$a Mertin, Ulrich, \$e composer, \$e performer.

Community resources. Community refinements. Work refinements: preferred title of musical work: legacy Anglo-American instructions

**Former number:** 6.14.2.3.1

**Earlier name:** Preferred title for a musical work

100 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t Gesänge, \$n op. 75

400 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t Songs, \$n op. 75

**Titles on resource:** Sechs Gesänge = Six songs : op. 75

**Title in Kinsky:** Sechs Gesänge für eine Singstimme mit Klavierbegleitung, opus 75

**Title in Grove Music Online:** Six songs, op. 75

**Original language chosen for the preferred title.**

**But**

100 1# \$a Bartók, Béla, \$d 1881-1945. \$t Quartets, \$m violins (2), viola, cello, \$n no. 1, op. 7

400 1# \$a Bartók, Béla, \$d 1881-1945. \$t Négyesek, \$m violins (2), viola, cello, \$n no. 1, op. 7

**Titles on resource:** I vonósnégyes = Streichquartett Nr. 1 = String quartet no. 1 : op. 7

**Title in Somfai:** String quartet no. 1, op. 7

**Title in Grove Music Online:** String quartet no. 1, op. 7

**Title in Antokoletz:** I vonósnégyes [String quartet no. 1] op. 7

**Preferred title chosen for other Bartok string quartets already present in the LCNAF:** Quartets

**English language chosen for the preferred title.**

**Subheading:** Individual musical work. Title consisting solely of the name of one type of composition

**Former number:** 6.14.2.5.2

100 1# \$a Poulenc, Francis, \$d 1899-1963. \$t Aubade

**Title: Aubade : concerto chorégraphique pour piano et 18 instruments. Recorded as a distinctive title.**

100 1# \$a Nielsen, Carl, \$d 1865-1931. \$t Humoreske-bagateller

**Compound title consisting of two types of composition; treated as a distinctive title.**



**Subheading:** Two or more parts of a musical work

**Former number:** 6.14.2.7.2

- 100 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791, \$e composer.
- 240 10 \$a Don Giovanni. \$k Selections
- 245 10 \$a Don Giovanni : \$b highlights / \$c Mozart ; libretto, Lorenzo da Ponte.
- 505 0\_ \$a Madamina, il catalogo è questo (6:01) -- Là ci darem la mano (3:28) -- Don Ottavio, son morta ... Or sai chi l'onore (6:33) -- Dalla sua pace (4:18) -- Finch'han dal vino (1:26) -- Batti, batti, o bel Masetto (4:01) -- Deh, vieni alla finestra (1:57) -- Vedrai, carino (3:47) -- Il mio tesoro (5:05) -- In quali eccessi ... Mi tradì (6:07) -- Crudele? Ah no, mio bene ... Non mi dir (7:33) -- Finale (12:41).
- 700 12 \$i Expression manifested: \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Madamina, il catalogo è questo.
- 700 12 \$i Expression manifested: \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Là ci darem la mano.
- 700 12 \$i Expression manifested: \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Don Ottavio, son morta.
- 700 12 \$i Expression manifested: \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Dalla sua pace.
- 700 12 \$i Expression manifested: \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Finch'han dal vino.
- 700 12 \$i Expression manifested: \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Batti, batti, o bel Masetto.
- 700 12 \$i Expression manifested: \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Deh, vieni alla finestra.
- 700 12 \$i Expression manifested: \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Vedrai, carino, se sei buonino.
- 700 12 \$i Expression manifested: \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Mio Tesoro.
- 700 12 \$i Expression manifested: \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p In quali eccessi.
- 700 12 \$i Expression manifested: \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Crudele? Ah no, mio bene.
- 700 12 \$i Expression manifested: \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Don Giovanni. \$p Finale.

**Conventional collective title *Selections* used as the preferred title for parts of a musical work. Preferred title for each part also recorded separately in access points.**

**Subheading:** Compilation of complete works of one composer in one broad or specific medium

**Former number:** 6.14.2.8.2

100 1# \$a ... \$t Violin, piano music

**Or**

240 10 \$a Violin, piano music

Preferred title for a compilation of the complete works of one composer for violin and piano; medium of performance terms taken from LCMPT.

100 1# \$a ... \$t Instrumental music

**Or**

240 10 \$a Instrumental music

Preferred title for a compilation of the complete works of one composer for instruments, without voices; term taken from LCSH.

**Subheading:** Complete works of a single type of composition for one specific medium or various media

**Former number:** 6.14.2.8.3

100 1# \$a ... \$t Ballets

**Or**

240 10 \$a Ballets

**Preferred title for a compilation of the complete works of one composer consisting of a single type of composition. Preferred title taken from LCGFT term: Ballets (Music); parenthetical qualifier omitted.**

**Subheading:** Compilation of musical works by one composer

**Former number:** 6.14.2.8.4

**Earlier name:** Incomplete compilations

100 1# \$a Haydn, Joseph, \$d 1732-1809, \$e composer.  
240 10 \$a Symphonies. \$k Selections  
505 0\_ \$a No. 3 in G major -- No. 14 in A major -- No. 15 in D major -- No. 17 in F major -- No. 19 in D major -- No. 20 in C major -- No. 25 in C major -- No. 33 in C major -- No. 36 in E flat major -- No. 108 (Partita) in B flat major.

**Preferred title for an aggregating work with a generic title recorded as a conventional collective title.**  
**Individual works aggregated identified only via contents note.**

100 1# \$a Hindemith, Paul, \$d 1895-1963, \$e composer.  
240 10 \$a Sonatas. \$k Selections  
505 0\_ \$a Oboe sonata -- Clarinet sonata -- English horn sonata -- Flute sonata.  
700 12 \$i Expression manifested: \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas, \$m oboe, piano.  
700 12 \$i Expression manifested: \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas, \$m clarinet, piano.  
700 12 \$i Expression manifested: \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas, \$m English horn, piano.  
700 12 \$i Expression manifested: \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas, \$m flute, piano.

**Preferred title for an aggregating work with a generic title recorded as a conventional collective title.**  
**Preferred titles for individual works aggregated recorded as components of authorized access points.**

100 1# \$a Strauss, Richard, \$d 1864-1949, \$e composer.  
 240 10 \$a Through life and love  
 505 00 \$g Youth = Das Mädchen. \$t Nichts \$g (1:40) ; \$t Leis Lied \$g (3:13) ; \$t Ständchen \$g (2:42) ; \$t Schlagende Herzen \$g (2:29) ; \$t Heimliche Aufforderung \$g (3:16) -- \$g Longing = Sehnsucht. \$t Sehnsucht \$g (4:27) [etc....]  
 700 12 \$i Expression manifested: \$a Strauss, Richard, \$d 1864-1949. \$t Lieder, \$n op. 10. \$p Nichts.  
 700 12 \$i Expression manifested: \$a Strauss, Richard, \$d 1864-1949. \$t Lieder, \$n op. 39. \$n Lieses Lied.  
 700 12 \$i Expression manifested: \$a Strauss, Richard, \$d 1864-1949. \$t Lieder, \$n op. 17. \$n Ständchen.  
 700 12 \$i Expression manifested: \$a Strauss, Richard, \$d 1864-1949. \$t Lieder, \$n op. 29. \$n Schlagende Herzen.  
 700 12 [Etc...]

**Preferred title for an aggregating work with a distinctive title recorded based on the title proper of the aggregate manifestation. Preferred titles for individual works aggregated recorded as components of authorized access points.**

## Corporate Body: authorized access point for corporate body

**Former number:** 11.13.1.1

**Earlier name:** General guidelines on constructing authorized access points to represent corporate bodies

110 2# \$a Birds of America (Musical group)

**Category of corporate body added to access point as preferred name does not convey the idea of a corporate body**

110 2# \$a Cajun Ramblers

**Preferred named conveys the idea of a corporate body; no qualifier added merely to bring out the musical aspect of the corporate body.**

**Subheading:** Additional elements and designations in authorized access point for corporate body

**Former number:** 11.13.1.2

**Earlier name:** Type of corporate body

110 2# \$a Ambassadors (Musical group)  
110 2# \$a Ambassadors (Blues group)  
110 2# \$a Ambassadors (Dance orchestra)  
110 2# \$a Ambassadors (Musical group : England)  
110 2# \$a Ambassadors (Musical group : Jimmy Stella)

Term "Musical group" alone insufficient to distinguish between multiple corporate bodies with the same preferred name

**Corporate Body:** category of corporate body

**Former number:** 11.7.1.4

**Earlier name:** Other designation associated with corporate body. Type of corporate body

110 2\_ \$a Led Zeppelin (Musical group)  
368 ## \$a Musical groups \$2 lcs

**Expression:** capture information

**Former number:** 7.11

**Earlier name:** Place and date of capture

033 00 \$a 19640920 \$b 4364 \$c L8  
518 ## \$o Recorded in concert \$p Shrine Civic Auditorium, Los Angeles, CA  
\$d 1964 September 20.

033 20 \$a 20100822 \$a 20100828 \$b 7064 \$c M7  
033 00 \$a 20110423 \$b 7064 \$c M7  
518 ## \$o Recorded \$d 2010 August 22-28 \$d 2011 April 23 \$p 5th  
Studio of the Russian Television and Radio Broadcasting Company,  
Moscow, Russia.

033 10 \$a 19921201 \$a 19921202 \$b 5754 \$c L7  
 033 00 \$a 19640706 \$b 4364 \$c L8:2H5  
 033 00 \$a 19540614  
 033 00 \$a 1954---- \$b 4364 \$c L8:2H5  
 518 ## \$3 Royal Philharmonic Orchestra performances \$o recorded \$d 1992 December 1-2 \$p St. Mary's Church, Petersham, London.  
 518 ## \$3 Sinfonia of London performance \$o recorded \$d 1964 July 6 \$p Hollywood, California.  
 518 ## \$3 Dmitri Tiomkin Orchestra performances \$o recorded \$d 1954 June 14.  
 518 ## \$3 Paramount Studio Orchestra performance \$o recorded \$d 1954 \$p Paramount Studios, Hollywood, California.

## Expression: content type

**Former number:** 6.9

006 \$a jsynn#####n  
 336 ## \$a text \$2 rdacontent  
 336 ## \$a performed music \$2 rdacontent

**Resource is a book issued with an audio recording.**

336 ## \$a performed music \$2 rdacontent  
 336 ## \$a text \$2 rdacontent

**Resource is an audio recording issued with a significant text volume.**

300 ## \$a 1 audio disc (48 min., 17 sec.) ; \$c 4 3/4 in.  
 300 ## \$a 1 videodisc (1 hr., 3 min., 25 sec.) : \$b color ; \$c 4 3/4 in.  
 336 ## \$3 audio disc \$a performed music \$2 rdacontent  
 336 ## \$3 videodisc \$a two-dimensional moving image \$2 rdacontent

## Expression: duration

**Former number:** 7.22.1.3

300 ## \$a 1 audio disc (1 hr., 30 min.)  
 306 ## \$a 013000

**Resource is an audio recording.**

500 ## \$a Duration: approximately 15 min.

**Resource is a score. On cover verso: DURATION c. 15 minutes**

**Former number:** 7.22.1.4

**Earlier name:** Duration of component parts

300 ## \$a 1 audio disc (1:15:29)  
505 0\_ \$a Songs of life and death, op. 69 (46:55) -- The iron age suite, op. 55 (28:23).

**Resource is an audio recording.**

306 ## \$a 003906 \$a 002138 \$a 004825 \$a 002337  
505 00 \$g Disc 1. \$t Raga jhinjhoti \$g (39:06) ; \$t Raga khamaj \$g (21:38) -- \$g Disc 2. \$t Raga bihag \$g (48:25) ; \$t Raga pancham se gara \$g (23:37).

**Resource is an audio recording.**

245 10 \$a Serenade for clarinet, bass clarinet, mandolin, guitar, violin, viola, cello and bass voice, op. 24 ; ‡b Chamber symphony : no. 1, op. 9  
306 ## \$a 003500 \$a 002109  
500 ## \$a Durations: 35:00; 21:09.

**Resource is an audio recording.**

**Expression: form of musical notation**

**Former number:** 7.13.3

348 ## \$c tablature \$2 rdafmn

348 ## \$c staff notation \$c tablature \$2 rdafmn

348 ## \$c verbal instructions

**Or**

546 ## \$b Verbal instructions.

**Controlled term not available**



348 ## \$c staff notation \$2 rdafmn  
348 ## \$c chord symbols \$c guitar chord diagrams

**Or**

348 ## \$c staff notation \$2 rdafmn  
546 ## \$b Chord symbols; \$b Guitar chord diagrams.

**Resource is a "piano-vocal-guitar" score; mixed controlled and uncontrolled terms.**

348 ## \$c chord symbols \$c guitar chord diagrams  
546 ## \$a English, French, Italian and Azerbaijani words.

**Or**

546 ## \$a English, French, Italian and Azerbaijani words.  
546 ## \$b Chord symbols; \$b Guitar chord diagrams.

**Not**

546 ## \$a English, French, Italian and Azerbaijani words; \$b Chord symbols;  
\$b Guitar chord diagrams.

**Expression: format of notated music**

**Former number:** 7.20

348 ## \$a vocal score \$a piano conductor part \$a part \$2 rdafmn

**Or**

348 ## \$a vocal score \$2 rdafmn  
348 ## \$a piano conductor part \$2 rdafmn  
348 ## \$a part \$2 rdafmn

**Expression: identifier for expression**

**Former number:** 6.13

024 0\_ \$a BRBMG0300729

**ISRC for a specific audio track.**

## Expression: intended audience of expression

**Former number:** 7.7

**Earlier name:** Intended audience

008 /22 j  
521 1# \$a 2-9.

521 8# \$a Parental advisory, explicit content.

## Expression: language of expression

**Former number:** 6.11

**Former number:** 7.12

**Earlier name:** Language of Expression; Language of Content

041 0\_ \$d arm \$d cau \$d geo \$d tur \$e arm \$e cau \$e geo \$e tur \$g cau \$g  
eng \$g geo \$g ger  
546 ## \$a Sung in Turkish, Georgian, Laz, Hemshin, and Mingrelian.  
500 ## \$a Turkish, Georgian, Laz, Hemshin and Mingrelian lyrics and notes  
in Turkish, English, German, Laz, and Georgian inserted in container.

041 0\_ \$d frm \$d ita \$d lat \$e dut \$e eng \$e fre \$e frm \$e lat \$e ita \$n frm  
\$n ita \$n lat \$g eng \$g fre \$g ger \$g ita  
546 ## \$a Sung in Italian, Middle French and Latin.  
500 ## \$a Italian, Middle French, and Latin lyrics with French, Dutch and  
English translations and program notes in French, Dutch, English  
and German inserted in container.

041 1\_ \$a swe \$a ger \$h ice \$g swe \$g ger  
546 ## \$a Swedish and German words.  
500 ## \$a Text originally in Icelandic. Performance notes in Swedish and  
German; German translation of the text by Fritz Tutenberg.

## Expression: medium of performance of musical content

**Former number:** 6.15

**Former number:** 7.21

**Earlier name:** Medium of performance

100 1# \$a Forsyth, Josephine, \$d 1889-1940, \$e composer.  
240 10 \$a Lord's prayer; \$o arranged  
382 01 \$a soprano voice \$n 1 \$a alto voice \$n 1 \$a organ \$n 1 \$s 3 \$2  
lcmt

**Originally for solo voice, arranged for vocal duet; medium of performance of musical content reflects only the expression manifested in the resource cataloged.**

100 1# \$a Boulanger, Lili, \$d 1893-1918, \$e composer.  
240 10 \$a Nocturne, \$m violin, piano  
245 10 \$a Nocturne pour violon ou flûte et piano / \$c Lili Boulanger.  
382 01 \$a violin \$n 1 \$p flute \$n 1 \$a piano \$s 2 \$2 lcmt

**Or**

382 01 \$a violin \$n 1 \$a piano \$s 2 \$2 lcmt  
382 01 \$a flute \$n 1 \$a piano \$s 2 \$2 lcmt

**Resource is a score with alternative instrument specified by the composer, described in a bibliographic record for a manifestation. For description of the work in an authority record, see [Work: medium of performance of musical content of representative expression \(on page 78\)](#).**

500 ## \$a Motet for soprano solo and orchestra.

500 ## \$a Catulli carmina is a pantomime with music, for solo voices (ST), chorus (SATB), 4 pianos, and percussion; Trionfo di afrodite is a concerto scenica for solo voices, chorus and orchestra.

500 ## \$a Originally for voice and piano, arranged for soprano and orchestra.

## Guidance: Describing a manifestation

**Subheading:** Describing a manifestation that is issued in two or more physical or logical units

**Former number:** 3.1.4

**Earlier name:** Resources consisting of more than one carrier type

300 ## \$a 1 score (xxxii pages) ; \$c 30 cm + \$e 1 audio disc (4 3/4 in.)

**Or**

300 ## \$a 1 score (xxxii pages) ; \$c 30 cm

300 ## \$a 1 audio disc ; \$c 4 3/4 in.

**Resource is a book or score issued with an audio or video carrier.**

300 ## \$a 1 audio disc ; \$c 4 3/4 in.

344 ## \$a digital \$2 rdatr

347 ## \$a audio file \$2 rdaft

500 ## \$a Song texts with English translations from Yiddish and Hebrew (4 unnumbered pages) inserted in container.

**Or**

300 ## \$a 1 audio disc ; \$c 4 3/4 in.

300 ## \$a 4 unnumbered pages ; \$c 12 cm

344 ## \$3 Audio disc \$a digital \$2 rdatr

347 ## \$3 Audio disc \$a audio file \$b CD audio \$2 rdaft

**Resource consists of a disc with booklet inserted in container.**

300 ## \$a 6 audio discs (42 min. each) ; \$c 4 3/4 in.

300 ## \$a 7 volumes : \$b illustrations ; \$c 12 cm

344 ## \$3 Audio discs \$a digital \$2 rdatr

344 ## \$3 Audio discs \$a audio file \$b CD audio \$2 rdaft

**Resource consists of six discs, each with a container insert, plus a seventh text volume for the entire set.**

## Guidance: Guidelines on normalized transcription

**Subheading:** Symbols

**Former number:** 1.7.5

264 \_1      \$a Colchester, Essex, England : \$b Chandos

Typographical devices are used as separators in the place of publication on the source of information. These are ignored; commas are added for clarity.

245 10      \$a [Four symbols] / \$c Led Zeppelin.

246 1\_      \$i Also known as: \$a Zoso

246 1\_      \$i Also known as: \$a Led Zeppelin IV

246 1\_      \$i Also known as: \$a Untitled

The title on the source of information consists of four symbols that cannot be reproduced. This album is known by many names, including Four symbols, but more commonly Led Zeppelin IV.

**Subheading:** Numbers

**Former number:** 1.8.2

490 1\_ \$a AIMP ; \$v CIII  
830 \_0 \$a Archives internationales de musique populaire (Series) ; \$v 103.

490 1\_ \$a Documenta musicologica. Zweite Reihe, Handschriften-  
Faksimiles ; \$v Band XLIII  
830 \_0 \$a Documenta musicologica. \$n 2. Reihe, \$p Handschriften-  
Faksimiles ; \$v 43.

**Subheading:** Recording relationship elements

**Former number:** 18.5.1.3

**Earlier name:** Recording relationship designators

100 1# \$a Alvin, Dave, \$e composer, \$e performer.

710 2# \$a Bossa Jazz Trio, \$e instrumentalist.

710 2# \$a Stanford University. \$b Chamber Chorale, \$e singer.

100 1# \$a Ewazen, Eric, \$d 1954- \$e composer.

700 1# \$a Huth, Peter \$c (Music editor), \$e editor.

700 1# \$a Ryerson, Edward L. \$q (Edward Larned), \$d 1886-1971, \$e former  
owner, \$e dedicatee.

100 1# \$a Cage, John, \$e composer.  
240 10 \$a Melodies, \$m violin, keyboard instrument

**But**

700 12 \$i Expression manifested: \$a Cage, John. \$t Melodies, \$m violin,  
keyboard instrument.

## Guidance: Introduction to RDA. Data elements

**Subheading:** Recording relationship elements

**Former number:** 25.1

**Earlier name:** Related work

100 1# \$a Carpenter, John Alden, \$d 1876-1951, \$e composer.  
245 14 \$a The birthday of the infanta  
500 ## \$a Inspired by Oscar Wilde's The birthday of the Infanta.  
700 1\_ \$i Adaptation of work: \$a Wilde, Oscar, \$d 1854-1900. \$t Birthday of the Infanta.

100 1# \$a Corner, Philip, \$e composer.  
245 10 \$a Petite fantasie "Les barricades mysterieuses" de François Couperin (already a revelation) : \$b piano, conceivably organ / \$c Philip Corner.  
246 1\_ \$i Title should read: \$a Petite fantaisie "Les barricades mystérieuses" de François Couperin (already a revelation)  
500 ## \$a An indeterminate work based on music of Couperin.  
700 1\_ \$i Source work: \$a Couperin, François, \$d 1668-1733. \$t Pièces de clavecin, \$n 2e livre. \$n No 6, \$p Baricades mystérieuses.

## Manifestation: equipment or system requirement

**Former number:** 3.20

538 ## \$a Hybrid Super Audio CD (SACD): CD standard stereo playable on regular CD player; requires SACD player and playback equipment with analog inputs for DSD (Direct Stream Digital) stereo or 4.0 multichannel surround sound to audition SACD-encoded layers.

## Manifestation: carrier type

**Subheading:** Condition: A manifestation consists of more than one carrier type

**Former number:** 3.3

300 ## \$a 1 audio disc (48 min., 17 sec.) ; \$c 4 3/4 in.  
300 ## \$a 1 videodisc (1 hr., 3 min., 25 sec.) : \$b color ; \$c 4 3/4 in.  
338 ## \$3 CD \$a audio disc \$2 rdacarrier  
338 ## \$3 DVD \$a videodisc \$2 rdacarrier

## Manifestation: configuration of playback channels

**Former number:** 3.16.8

**Earlier name:** Sound characteristic. Configuration of playback channels

344 ## \$g stereo \$g surround \$2 rdacpc

**Or**

344 ## \$g stereo \$2 rdacpc

344 ## \$g surround \$2 rdacpc

## Manifestation: copyright date

**Former number:** 2.11

264 \_1 \$c [2011]

264 \_4 \$c ©2011

264 \_1 \$c [2010]

264 \_4 \$c ©2008

**Resource is an audio recording. Phonogram copyright date determined to apply to the resource as a whole**

264 \_1 \$c [2010]

264 \_4 \$c ©2010 \$c ©2008

**Resource is an audio recording. Phonogram copyright date determined to apply to the resource as a whole and regular copyright date optionally recorded.**

264 \_1 \$c [2013]

264 \_4 \$c ©2013

500 ## \$a ©2012, ©2013.

**Resource is an audio recording. Neither phonogram copyright date can be determined to apply to the resource as a whole.**

## Manifestation: date of manufacture

**Former number:** 2.10.6

264 \_3 \$a Austria : \$b fabriqué par Sony DADC, \$c 2012.



## Manifestation: date of production

**Former number:** 2.7.6

264 \_0      \$a [Boston, Massachusetts] : \$b Boston Conservatory, \$c March 4, 2011.

**Title frames:** An evening of opera scenes, recorded in Studio 401, March 4, 2011, by the Boston Conservatory. Resource is for a first-generation videocassette.

264 \_0      \$a New York : \$b B. Martinů, \$c 1950 February 26.

**Resource is a holograph sketch. Caption:** Trio in D (1950) / B. Martinů. Page 11: New York, February 26, 1950.

## Manifestation: date of publication

**Former number:** 2.8.6.6

**Earlier name:** Date of publication not identified in a single-part resource

264 \_1      \$c [2011]  
264 \_4      \$c ©2011

**And**

008 /06      t  
008 /07-14 2011, 2011

**Date of publication inferred from copyright date.**

264 \_1      \$c [2011?]  
264 \_4      \$c ©1991

**Date of publication inferred from date given in preface.**

## Manifestation: designation of edition

**Former number:** 2.5.2

250 ##      \$a Low voice.

245 10 \$a Songs of separation / \$c William Grant Still.  
250 ## \$a Tenor.

**And**

245 10 \$a Songs of separation / \$c William Grant Still.  
250 ## \$a Baritone.

**This piece is published in tenor and baritone versions.**

**But**

245 00 \$a Musical theatre for classical singers. \$p Soprano.

**The compilations with this title for other voice ranges contain different songs.**

250 ## \$a Partitur und Stimmen.

250 ## \$a Klavierauszug.

250 ## \$a Studien- und Dirigierpartitur.

250 ## \$a Flute and piano reduction.

245 10 \$a Six great secular cantatas / \$c Johann Sebastian Bach.  
250 ## \$a In full score.

**On title page: Six great secular cantatas in full score.**

245 10 \$a Orlando furioso : \$b dramma per musica in tre atti, RV 728 / \$c Antonio Vivaldi ; arrangement pour clavier, Jacques Manet ...  
250 ## \$a Chant et clavier.

**On title page: Arrangement pour clavier, Jacques Manet. On cover: Chant et clavier.**

245 10 \$a Konzert für Violine und Orchester D-Dur / \$c Ludwig van Beethoven.  
250 ## \$a Ausgabe für Violine und Klavier = \$b Edition for violin and piano / von Christian Rudolf Riedel.

**On title page: Ausgabe für Violine und Klavier von Christian Rudolf Riedel = Edition for violin and piano.**

## Manifestation: designation of named revision of edition

**Former number:** 2.5.6

250 ## \$a 5th edition, with corrections.

250 ## \$a Study score.

## Manifestation: digital file characteristic

**Subheading:** Manifestation: file type

**Former number:** 3.19.2

347 ## \$a audio file \$2 rdaft

**Subheading:** Manifestation: encoding format

**Former number:** 3.19.3

347 ## \$b CD audio \$b SACD

347 ## \$a audio file \$2 rdaft

347 ## \$b DVD audio

347 ## \$a audio file \$2 rdaft

347 ## \$b CD audio \$b AAC

**Resource contains one compressed AAC audio file in addition to standard uncompressed "Red Book" CD audio.**

## Manifestation: dimensions

**Subheading:** Multiple unit manifestations. Notated music

**Former number:** 3.5.1.6

**Earlier name:** Manifestation consisting of more than one carrier. Exception

300 ## \$a 1 score (15 pages) ; \$c 43 cm + \$a 23 parts ; \$c 32 cm

**Or**

300 ## \$a 1 score (15 pages) ; \$c 43 cm

300 ## \$a 23 parts ; \$c 32 cm

300 ## \$a 1 score (8 pages) ; \$c 30 cm

300 ## \$a 1 part (3 pages) ; \$c 30 cm

## Manifestation: distribution statement

**Former number:** 2.9

264 \_2 \$a Milwaukee, WI : \$b Hal Leonard Corporation

264 \_2 \$a Kraków : \$b Andromeda

264 \_2 \$a Kassel ; \$a New York : \$b distribution mondiale Bärenreiter

264 \_2 \$a Paris : \$b distribution pour le monde entier, Alphonse Leduc

264 \_2 \$a Oaks, PA : \$b Eclectic DVD Distribution

#### Manifestation: edition statement

**Former number:** 2.5.1.4

250 ## \$a Revised 1947 version.

250 ## \$a Full orchestral score.

250 ## \$a Full score.

250 ## \$a Second printing with revisions.

**But**

250 ## \$a 4th ed., reprinted with corrections.

#### Manifestation: expression manifested

**Former number:** 25.1

**Earlier name:** Related work

245 04 \$a The lark ascending / \$c Butterworth, Delius, Elgar, Vaughan Williams, Walton, Warlock.

700 12 \$i Expression manifested: \$a Vaughan Williams, Ralph, \$d 1872-1958. \$t Lark ascending.

**Audio recording containing 19 works; access point given for a representative expression of only the most prominently named work.**

#### Manifestation: extent of manifestation

**Subheading:** Subunits in multiple unit manifestations; Units and sets of units with identical content

300 ## \$a 2 identical scores (23 pages each)

**Subheading:** Extent of manifestations of notated music

**Former number:** 3.4.3

300 ## \$a 1 score (73 pages) + 5 parts

300 ## \$a 1 score (3 volumes) + 4 parts (3 volumes)

300 ## \$a 1 score (3 volumes) + 12 parts  
505 0\_ \$a v. 1. Sonatas 1-5, two violins and basso continuo (1 score + 3 parts) -- v. 2. Sonatas 6-9, two violins, violone and basso continuo (1 score + 4 parts) -- v. 3. Sonatas 10-12, two violins, viola, violone and basso continuo (1 score + 5 parts).

**Each volume includes a separate set of parts, for a total of 12 parts.**

**Subheading:** Extent of manifestations of text. Single unit manifestations. Single volumes with unnumbered pages, leaves, or columns

**Former number:** 3.4.5.3

300 ## \$a 1 score (1 unnumbered leaf)

300 ## \$a 1 score (1 volume (unpaged))

**Subheading:** Extent of manifestations of text. Single unit manifestations. Complicated or irregular paging, etc.

**Former number:** 3.4.5.8

300 ## \$a 1 score (various pagings)

**Or**

300 ## \$a 1 score (10, 9, 10, 8, 10 pages)

300 ## \$a 1 score (2 volumes (various pagings))

**Subheading:** Extent of manifestations of text. Single unit manifestations. Single sheets

**Former number:** 3.4.5.14

300 ## \$a 1 vocal score (1 unnumbered leaf)

**Subheading:** Extent of manifestations of text. Multiple unit manifestations. Two or more volumes.  
Continuously paged volumes

**Former number:** 3.4.5.17

300 ## \$a 1 score (2 volumes (588 pages))

**Subheading:** Extent of manifestations of text. Multiple unit manifestations. Two or more sheets

**Former number:** 3.4.5.20

**Earlier name:** More than one sheet

300 ## \$a 1 part (3 leaves)

300 ## \$a 1 score (5, 5 leaves)

**Manifestation:** generation

**Former number:** 3.10

340 ## \$j stamper \$2 rdagen

**Manifestation:** groove characteristic

**Subheading:** Manifestation: groove width

**Former number:** 3.16.5

**Earlier name:** Sound characteristic. Groove characteristic

344 ## \$d microgroove \$2 rdagw

Resource is an analog disc.

**Subheading:** Manifestation: groove pitch

**Earlier name:** Sound characteristic. Groove characteristic

344 ## \$d fine \$2 rdagrp

Resource is an analog cylinder.

**Manifestation: identifier for manifestation**

**Former number:** 2.15

020 ## \$a 0895796929

024 1\_ \$a 680160601042

024 2\_ \$a M001178969

024 2\_ \$a 9790215319196

**Or**

024 3\_ \$a 9790215319196

A 13-digit ISMN may be recorded as an ISMN or an EAN.

028 02 \$a HBR 00001 \$b Hidden Beach Recordings

028 62 \$a EK 62137 \$b Epic

On container: Hidden Beach Recordings, Manufactured and distributed by Epic.

028 42 \$a OA 0969 D \$b Opus Arte

028 02 \$a 438 953-2 \$b Philips Classics \$q (set)

028 02 \$a 438 954-2 \$b Philips Classics \$q (disc 1)

028 02 \$a 438 955-2 \$b Philips Classics \$q (disc 2)

028 02 \$a BG 4004 \$b Bourg Records \$q (disc 1)

028 02 \$a BG 4005 \$b Bourg Records \$q (disc 2)



028 02 \$a NI 5885/6 \$b Nimbus Records \$q (set)  
 028 02 \$a NI 5885 \$b Nimbus Records \$q (disc 1)  
 028 02 \$a NI 5886 \$b Nimbus Records \$q (disc 2)

028 02 \$a ECM 2316 \$b ECM \$q (disc 1)  
 028 02 \$a 372 9527 \$b ECM \$q (disc 1)  
 028 02 \$a ECM 2317 \$b ECM \$q (disc 2)  
 028 02 \$a 372 9528 \$b ECM \$q (disc 2)

**Multi-CD set that has two numbering schemes; disc labels include both numbers.**

028 02 \$a COL-CD-6618 \$b Collectables Records  
 028 00 \$a 1446 \$b Atlantic  
 028 00 \$a 1509 \$b Atlantic  
 500 ## \$a Originally issued as analog discs in 1966 (Atlantic 1446; Soulero) and 1969 (Atlantic 1509; Laws' cause).

**Resource is a rerelease of two albums; the issue numbers of the original releases are known.**

028 02 \$a 88697 56207 2 \$b Masterworks Broadway  
 028 00 \$a ML 4140 \$b Columbia  
 028 00 \$a OL 4140 \$b Columbia  
 500 ## \$a Originally released February 15, 1949, as Columbia ML/OL 4140.

**Resource previously released in mono and stereo formats; the issue numbers of the original releases are known.**

## Manifestation: media type

**Subheading:** Condition: A manifestation consists of two or more media types

**Former number:** 3.2

300 ## \$a 1 audio disc (48 min., 17 sec.) ; \$c 4 3/4 in.  
 300 ## \$a 1 videodisc (1 hr., 3 min., 25 sec.) : \$b color ; \$c 4 3/4 in.  
 337 ## \$3 CD \$a audio \$2 rdamedia  
 337 ## \$3 DVD \$a video \$2 rdamedia

Manifestation: name of manufacturer

Former number: 2.10.4

Earlier name: Manufacturer's name

264 \_3      \$a Austria : \$b fabriqué par Sony DADC

Manifestation: name of producer

Former number: 2.7.4

Earlier name: Producer's name

264 \_0      \$a [Boston, Massachusetts] : \$b Boston Conservatory

Title frames: An evening of opera scenes, recorded in Studio 401, March 4, 2011, by the Boston Conservatory.

264 \_0      \$a New York : \$b B. Martinů

Resource is a holograph sketch. Caption: Trio in D (1950) / B. Martinů. Page 11: New York, February 26, 1950.

Manifestation: name of publisher

Former number: 2.8.4

Earlier name: Publisher's name

264 \_1      \$a [Hamburg, Germany] : \$b Archiv Produktion, a Universal Music company

Resource is an audio recording. Trade name or brand name (label) used by a company recorded as publisher's name.

264 \_1      \$a New York, N.Y. : \$b London

Resource is an audio recording. On label: London; on container: London Records, a division of Polygram Records, Inc., New York, N.Y.

264 \_1      \$a Minneapolis, Minnesota : \$b Libby Larsen Publishing : \$b Kenwood Editions

Unclear whether two names in the same source represent a publishing company and the name of a subdivision of that company or a trade name or brand name used by that company, or whether they represent two unrelated publishers; both names transcribed as publishers.

264 \_1 \$a [Paris] : \$b Opus111 : \$b Naïve

**Unclear whether two names in the same source represent a publishing company and the name of a subdivision of that company or a trade name or brand name used by that company, or whether they represent two unrelated publishers; both names transcribed as publishers.**

264 \_1 \$a New York, NY : \$b GRP Records, \$c [1994]

490 1\_ \$a Decca jazz

**Unclear if a trade name is a series name or publishing subdivision. Name has been established as a series title in the LC Name Authority File.**

## Manifestation: note on statement of responsibility

**Former number:** 2.17.3.5

**Earlier name:** Other information relating to statement of responsibility

511 0\_ \$a Dynamis Ensemble (Birgit Noite, flute ; Rocco Parisi, clarinet/  
bass clarinet ; Paolo Casiraghi, clarinet ; Sergio Armaroli, percussion  
; Candida Felici, piano ; Dominique Chiarappa-Zyrd, violin ; Teresa  
Felici, violoncello) ; Javier Torres Maldonado, conductor.

**Ensemble members named parenthetically.**

511 0\_ \$a Sasha Cooke, soprano ; Inon Barnatan, piano (in the Britten  
song) ; Wu Han, piano, Ani Kavafian, violin ; Lily Francis, viola ; David  
Finckel, cello (in the Walton quartet) ; Inon Barnatan, piano ; Miró  
Quartet (Daniel Ching, Sandy Yamamoto, violins ; John Largess, viola  
; Joshua Gindele, cello) (in the Elgar quintet).

**Resource features multiple groups of performers responsible for expressions of different works.**

511 0\_ \$a Various performers.  
 505 0\_ \$a Animals (1961) (Timothy Andres, prepared piano ; Caleb Burhans, Caroline Shaw, violins ; Nadia Sirota, viola ; Clarice Jensen, cello ; Chihiro Shibayama, marimba ; Chris Thompson, vibraphone) (10:00) -- Loops and sequences (1961) (Clarice Jensen, cello ; Timothy Andres, piano) (7:36) -- Three aphorisms (1960) (Timothy Andres, prepared piano) (4:00) -- Densities I (1962) : for viola solo with 4 treble instruments (Nadia Sirota, viola ; C.J. Camerieri, trumpet ; Clarice Jensen, cello ; Chihiro Shibayama, marimba ; Chris Thompson, vibraphone) (9:53) -- Four sound\*poems (1962) (Clarice Jensen, Caroline Shaw, Nadia Sirota, Chris Thompson, speakers) (3:22) -- String trio (1962) (Caleb Burhans, violin ; Nadia Sirota, viola ; Clarice Jensen, cello) (12:00) -- Water music (1963) : for percussion solo and electronic tape (Alan Zimmerman, percussion) (12:40) -- Prelude to "The mystery cheese-ball" (1961) : for antiphonal rubber balloons (Timothy Andres, Caleb Burhans, Clarice Jensen, Caroline Shaw, Nadia Sirota, Chihiro Shibayama, Chris Thompson, balloons) (3:41).

## Manifestation: note on title

**Subheading:** Title variations, inaccuracies, and deletions

**Former number:** 2.17.2.3

**Earlier name:** Title source

245 10 \$a Take care.  
 500 ## \$a Title from disc label.

245 10 \$a Werke für Violine und Orchester  
 500 ## \$a Title from container spine.  
 505 0\_ \$a Violinkonzert no. 2 -- Concertino de printemps -- Violinkonzert no. 1 -- Le bœuf sur le toit.

**Disc label lists titles of each work without collective title. Container spine: Werke für Violine und Orchester.**

245 10 \$a Hear me howling! : \$b blues, ballads, & beyond  
 500 ## \$a Title from accompanying book title page.

**4 discs enclosed in "accompanying" book; labels have only volume designations, and lack the title.**

245 00 \$a Michael Paulo.  
 246 1\_ \$i Title on container spine: \$a Michael Paulo and the Magenta Symphony Orchestra

245 10 \$a English music for viola.  
245 1\_ \$i Title on container spine: \$a English viola

245 10 \$a Om Shanti Om  
246 1\_ \$i Title on container: \$a Red Chillies Entertainment presents Om Shanti Om

### Manifestation: parallel designation of edition

**Former number:** 2.5.3

250 ## \$a Study score = \$b Studienpartitur.

250 ## \$a Partytura = \$b Score = Partitur.

250 ## \$a Erstdruck = \$b First printing.  
250 ## \$a Partitur und Stimmen = \$b Score and parts.

250 ## \$a Limited edition = \$b Edición limitada.

250 ## \$a Édition critique = \$b Edizione critica = Critical edition.

### Manifestation: parallel statement of responsibility relating to edition

**Former number:** 2.5.5

250 ## \$a Vocal score / \$b arranged by Sam Jones = Klavierauszug / bearbeitet von Sam Jones.

250 ## \$a Partition chant et piano d'après le Urtext de l'édition "L'opéra français" / \$b par Karl-Heinz Müller = Piano reduction based on the Urtext of the edition "L'opéra français" / by Karl-Heinz Müller = Klavierauszug nach dem Urtext der Ausgabe "L'opéra français" / von Karl-Heinz Müller.

250 ## \$a Neuausgabe nach den Quellen = \$b New edition based on original sources.  
 250 ## \$a Partitur = \$b Full score.

250 ## \$a Erstveröffentlichung, Klavierauszug = \$b First edition, Vocal score = Première édition, Partition pour piano.

## Manifestation: parallel statement of responsibility relating to series

**Former number:** 2.12.7

490 1\_ \$a Sämtliche Werke für Laute / Silvius Leopold Weiss ; \$v Band 2 = \$a Complete works for lute / Silvius Leopold Weiss ; \$v volume 2  
 800 1\_ \$a Weiss, Silvius Leopold, \$d 1687-1750. \$t Lute music. \$f 2002 ; \$v Bd. 2.

490 1\_ \$a Opera omnia latina / Matthei Rosmarini ; \$v I/1 = \$a Collected works / Mateo Romero ; \$v volume I/1  
 800 1\_ \$a Romero, Mateo, \$d 1575 or 1576-1647. \$t Choral music. \$k Selections ; \$v 1/1.

## Manifestation: parallel title proper

**Former number:** 2.3.3

100 1\_ \$a De Pastel, Karen, \$d 1949-  
 245 10 \$a Unter den Gärten von Bolhás : \$b 9 Stücke über ungarische Volksmelodien für 2 Flöten = In the gardens of Bolhás : 9 pieces based on Hungarian folksongs for 2 flutes / \$c Karen De Pastel.  
 246 31 \$a In the gardens of Bolhás

245 04 \$a Das dunkle Reich = \$b Dark kingdom  
 246 31 \$a Dark kingdom  
 500 ## \$a English title from caption.  
**Or**  
 245 04 \$a Das dunkle Reich = \$b Dark kingdom  
 246 1\_ \$i English title from caption: \$a Dark kingdom

245 10 \$a Píseň bohatýrská = \$b Heroisches Lied = A hero's song = Le chant héroïque : op. 111 / \$c Antonín Dvořák.  
 246 1\_ \$i Parallel title on cover: \$a Heldenlied  
 246 31 \$a Heroisches Lied  
 246 31 \$a Hero's song  
 246 31 \$a Chant héroïque

#### Manifestation: place of manufacture

**Former number:** 2.10.2

264 \_3 \$a Austria

#### Manifestation: place of production

**Former number:** 2.7.2

264 \_0 \$a [Boston, Massachusetts]

**Title frames:** An evening of opera scenes, recorded in Studio 401, March 4, 2011, by the Boston Conservatory.

264 \_0 \$a New York

**Resource is a holograph sketch. Caption:** Trio in D (1950) / B. Martinů. Page 11: New York, February 26, 1950.

#### Manifestation: plate number for notated music

**Former number:** 2.15.3

028 22 \$a D. 19 806 \$b Doblinger

028 22 \$a CMBV 063 \$b Centre du musique baroque de Versailles

028 22 \$a 23009-11 \$b Carl Fischer

028 20 \$a 23009 \$b Carl Fischer

**Plate number includes additional element "-11" corresponding to the number of pages or plates in the resource.**

## Manifestation: playing speed

**Former number:** 3.16.4

**Earlier name:** Sound characteristic. Playing speed

344 ## \$c 45 rpm \$c 33 1/3 rpm  
500 ## \$a Side one: 45 rpm; side two: 33 1/3 rpm.  
**Or**  
344 ## \$3 Side one: \$c 45 rpm  
344 ## \$3 Side two: \$c 33 1/3 rpm

## Manifestation: production method

**Subheading:** Recording an unstructured description. Manuscripts

**Former number:** 3.9

340 ## \$d printout  
**Or**  
500 ## \$a Printout.



**Subheading:** Recording a structured description

**Former number:** 3.9.1.3

340 ## \$d burning \$2 rdapm  
500 ## \$a CD-R.

**Manifestation:** publisher number for notated music

**Former number:** 2.15.2

028 32 \$a FK090003 \$b Serenissima Music Inc.

028 62 \$a HL00042155 \$b Hal Leonard Corporation  
**Hal Leonard identified as a distributor on the resource**

028 30 \$a 3891 \$b C.F. Peters  
028 32 \$a Edition Peters Nr. 3891 \$b C.F. Peters  
**Or**  
028 30 \$a 3891 \$b C.F. Peters  
500 ## \$a Publisher's number: Edition Peters Nr. 3891.

**Manifestation:** recording medium

**Former number:** 3.16.3

**Earlier name:** Sound characteristic. Recording medium

344 ## \$b optical \$2 rdarm

**Manifestation:** special playback characteristic

**Former number:** 3.16.9

**Earlier name:** Sound characteristic. Special playback characteristic

344 ## \$h Dolby-B encoded \$2 rdaspc

## Manifestation: statement of responsibility relating to edition

**Former number:** 2.5.4

250 ## \$a Klavierauszug = \$b Vocal score / Paul Horn.

250 ## \$a Revised edition / \$b by Leslie Howard.

250 ## \$a Vocal score / \$b revised by Michael Pilkington.

250 ## \$a Ausgabe für Violine und Klavier = \$b Edition for violin and piano / von Christian Rudolf Riedel.

## Manifestation: statement of responsibility relating to series

**Former number:** 2.12.6

490 1\_ \$a Ausgewählte Werke / Homilius

800 1\_ \$a Homilius, Gottfried August, \$d 1714-1785. \$t Works. \$k Selections. \$f 2006.

**Series represents works of a single composer.**

## Manifestation: statement of responsibility relating to title proper

**Former number:** 2.4.1.1

**Earlier name:** Statements of responsibility—Scope

245 10 \$a Greatest hits / \$c James Galway.

**Resource is an audio recording.**

245 10 \$a Arias I love / \$c Maria Callas.

**Resource is an audio recording.**

245 10 \$a My favorite things / \$c John Coltrane.

**Resource is an audio recording.**

245 10 \$a Bangerz / \$c Miley Cyrus.

Resource is an audio recording.

245 10 \$a Mendelssohn / \$c Abbado.

Resource is an audio recording. "Abbado" is in large print on the disc label. "Mendelssohn" is in smaller print below the conductor's name. "Mendelssohn" has been chosen as the title proper.

245 10 \$a Britten, Haydn / \$c Rostropovich ; Britten.

Resource is an audio recording. "Rostropovich" and "Britten" are in large print on the disc label. "Britten" and "Haydn" are in smaller print below the performers' names. "Britten, Haydn" has been chosen as the title proper.

245 00 \$a Crossing waves : \$b British works for solo harp / \$c Keziah ;  
featuring Malcolm Arnold, Sally Beamish, Andy Scott, Huw Watkins,  
Benjamin Britten.

Resource is an audio recording. "Keziah" is in large print below the title proper on the disc label. Composers are in smaller print below the other title information.

245 10 \$a Oops! ... I did it again / \$c Britney Spears.

Resource is a score.

**Former number:** 2.4.2

245 12      \$a A piece for Yvonne : \$b for solo piano / \$c Gustav Holst ; edited by Raymond Head.

**On caption:** edited by Raymond Head.

245 10      \$a Nänie : \$b for chorus of mixed voices with orchestra (and harp ad libitum) op. 82 / \$c [poem by] Friedrich Schiller ; [music by] Johannes Brahms ; English version by Alma Strettell.

**On title page:** Friedrich Schiller, Johannes Brahms. **On caption:** English version by Alma Strettell. **On cover:** music by Johannes Brahms, poem by Friedrich Schiller. (Statements from title page transcribed first, and option under **Manifestation:** statement of responsibility. Clarification of role applied)

245 10      \$a On the beach at Fontana : \$b soprano and piano / \$c Roger Sessions ; text by James Joyce.

**On cover:** text by James Joyce.

245 10      \$a Beggars banquet / \$c the Rolling Stones.

**Resource is an audio recording.** **On disc label:** Beggars banquet. **On container:** the Rolling Stones.

**Manifestation:** tape configuration

**Former number:** 3.16.7

**Earlier name:** Sound characteristic. Tape configuration

344 ##      \$e 4 track

**Manifestation:** title of manifestation

**Subheading:** Titles of manifestation of parts and iterations

**Former number:** 2.3.1.7

245 10      \$a Choraleworks. \$n Set II, \$p Ten chorale preludes for organ

245 10      \$a Ouvertures per il teatro di Shakespeare. \$n N. 5, \$p Il racconto d'inverno : \$b per orchestra

245 10 \$a Bolivian Baroque. \$n Vol. 2, \$p Music from the missions and La Plata

245 00 \$a Billboard #1s. \$p The '70s

245 04 \$a The Dick Cavett show. \$p Ray Charles collection

245 00 \$a Musical theatre for classical singers. \$p Soprano

The compilations with this title for other voice ranges contain different songs.

But

245 10 \$a Songs of separation / \$c William Grant Still.

250 ## \$a Tenor.

This piece is published in tenor and baritone versions.

## Manifestation: title of manifestation

**Subheading:** Devised titles for archival resources and collections

**Former number:** 2.3.2.9

245 00 \$a Collection of 18th century English songs and ballads.

245 04 \$a The Vivian Perlis Collection of Schmitz, Ornstein, Copland, and Kirkpatrick.

## Manifestation: title proper

**Subheading:** Titles proper including music information

**Former number:** 2.3.2.8.1

245 12 \$a A sonata for the guitar with an accompaniment for a violin

## Manifestation: track configuration

**Former number:** 3.16.6

**Earlier name:** Sound characteristic. Track configuration

344 ## \$e centre track \$2 rdatc

## Manifestation: type of recording

**Former number:** 3.16.2

**Earlier name:** Sound characteristic. Type of recording

344 ## \$a digital \$2 rdatr  
500 ## \$a Made from an analog original.

## Manifestation: variant title of manifestation

**Former number:** 2.3.4

**Earlier name:** Other title information [from a different source than title proper]

245 00 \$a Barry Manilow.  
246 1\_ \$i Subtitle on cover: \$a Sing 8 of his best with sound-alike CD tracks

245 03 \$a El lenguaje del tambor  
246 1\_ \$i Subtitle on container: \$a Bata rhythms & techniques from Matanzas, Cuba

246 1\_ \$i Subtitle on container spine: \$a Collection of tracks from performers who made their name at Harlem's legendary Apollo Theatre

246 1\_ \$i Subtitle on insert: \$a Tribute to Peter Tosh

**Former number:** 2.3.6.3

245 00 \$a 64 spirituals a cappella : \$b traditional Afro-American songs  
246 3\_ \$a Sixty-four spirituals a cappella

245 10 \$a Oscar Wilde's The happy prince  
246 30 \$a Happy prince

245 10 \$a Variations on "Awariguli"  
246 30 \$a Awariguli

245 10 \$a Jazz concerto : \$b Hot-Sonate (Jazz-Sonate) (1930) : für  
Altsaxophon und Klavier  
246 30 \$a Hot-Sonate  
246 30 \$a Jazz-Sonate

245 14 \$a The art of tremolo : \$b a comprehensive analysis of the tremolo  
technique  
246 1\_ \$i Title appears on item as: \$a Mel Bay presents The art of tremolo

245 10 \$a Threnody for the victims of Hiroshima / \$c Krzysztof Penderecki.  
Popcorn superhet receiver / Johnny Greenwood. Polymorphia  
/ Krzysztof Penderecki. 48 responses to Polymorphia / Jonny  
Greenwood.  
740 02 \$a Popcorn superhet receiver.  
740 02 \$a Polymorphia.  
740 02 \$a 48 responses to Polymorphia.  
740 02 \$a Forty-eight responses to Polymorphia.

240 10 \$a Männerlist grösser als Frauenlist  
245 10 \$a Männerlist grosser als Frauenlist, oder, Die glückliche  
Bärenfamilie = \$b Men are more cunning than women, or, The  
happy bear family  
246 15 \$a Men are more cunning than women, or, The happy bear family  
246 30 \$a Männerlist grosser als Frauenlist  
246 30 \$a Glückliche Bärenfamilie  
246 30 \$a Happy bear family

**In this example, "Männerlist grösser als Frauenlist" is being given both as the preferred title (in 240) and as a variant title based on the first part of an alternative title.**

245 00 \$a Nigeria 70. \$p Sweet times : \$b Afro-funk, highlife & juju from 1970s Lagos  
 246 30 \$a Sweet times  
 246 30 \$a Afro-funk, highlife & juju from 1970s Lagos  
 246 3\_ \$a Nigeria seventy  
 246 3\_ \$a Afro-funk, highlife and juju from 1970s Lagos

## Work: authorized access point for work

**Subheading:** Compilation of works by two or more agents

100 0# \$a Dido, \$d 1971- \$t Greatest hits

### And

100 0# \$a Dido, \$d 1971- \$t Greatest hits (Deluxe edition)

**An album (collection aggregate) of popular music expressions by the same agent released in a standard and an extended version (containing nearly twice as much content).**

100 1# \$a Shankar, Anoushka. \$t Land of gold

**An album (collection aggregate) described as "Anoushka Shankar's response to the humanitarian trauma of displaced people fleeing conflict and poverty," implying creative responsibility for the selection of works aggregated as well as the creation of the expressions manifested; also credited with partial responsibility for each work aggregated.**

110 2# \$a Dread Zeppelin (Musical group). \$t Fun sessions

**A compilation album (collection aggregate) recorded by Led Zeppelin cover band Dread Zeppelin, logically necessitating creative responsibility for the selection of works aggregated.**

100 1# \$a Kelly, Wynton. \$t Wynton Kelly collection

**A compilation score (collection aggregate) of jazz piano solos transcribed from recorded performances of Wynton Kelly originally issued 1958-1967.**

130 0# \$a Doris Day songbook (Hal Leonard Publishing Corporation)

**A piano/guitar vocal score (collection aggregate) that claims to contain songs and motion picture soundtrack excerpts "as performed by" Doris Day; a personal name only heading for a related agent may be appropriate. A qualifier is included as multiple aggregates with the same preferred title exist.**



130 0# \$a Songs of joy & peace (Audio recording)

An album (collection aggregate), also released as a concert videorecording, credited to "Yo-Yo Ma & friends," but without any particular emphasis on a single performer or group.

130 0# \$a Watercolors (Album : Von Otter)

An album (collection aggregate) of songs by named Swedish composers, all sung by Anne Sofie von Otter; preferred title is found associated with many types of aggregate and albums by that title also recorded by numerous other performers.

## Work: category of work

**Former number:** 6.3

**Earlier name:** Form of work

100 1\_ \$a Bach, Johann Sebastian, 1685-1750. \$t Masses, \$n BWV 234, \$r A major  
380 ## \$a Masses \$2 lcgft

110 2\_ \$a Green Day (Musical group). \$t American idiot (Musical)  
380 ## \$a Musicals \$a Rock music \$2 lcgft

100 1\_ \$a Mendelssohn-Bartholdy, Felix, \$d 1809-1847. \$t Hebriden  
380 ## \$a Overtures \$2 lcgft

100 1\_ \$a Shepherd, Adaline, \$d 1883-1950. \$t Pickles and peppers  
380 ## \$a Ragtime music \$2 lcgft

100 1\_ \$a Bartók, Béla, \$d 1881-1945. \$t Sonatinas, \$m piano \$n (1915)  
380 ## \$a Sonata

Term is in the singular form as it is not taken from a controlled vocabulary; an alternative is to use the LCGFT term "Sonatas," which has "Sonatinas" as a variant access point.

## Work: date of work

**Former number:** 6.4

046 ## \$k 1947 \$2 edtf  
100 1# \$a Antheil, George, \$d 1900-1959. \$t Sonatas, \$m piano, \$n no. 3 (1947)

046 ## \$k 1927 \$l 1928 \$2 edtf  
100 1# \$a Thomson, Virgil, \$d 1896-1989. \$t Four saints in three acts  
**Composed 1927-1928.**

046 ## \$k 1884 \$l 1889 \$2 edtf  
100 1# \$a Puccini, Giacomo, \$d 1858-1924. \$t Edgar  
**Composed 1884-1889; revised 1889-1892; revised 1905.**

## Work: key of representative expression

**Former number:** 6.17

100 1# \$a Beethoven, Ludwig van \$d 1770-1827. \$t Sonatas, \$m piano, \$n no. 23, op. 57, \$r F minor  
384 2# \$a F minor

100 1# \$a Dahl, Adrian, \$d 1864-1935. \$t Melankoli  
384 2# \$a A $\flat$  major

## Work: medium of performance of musical content of representative expression

**Former number:** 6.15

**Earlier name:** Medium of performance

100 1# \$a Call, Leonhard von, \$d 1767-1815. \$t Serenades, \$m flute, viola, guitar, \$n op. 5, \$r C major  
382 2# \$a flute \$n 1 \$a guitar \$n 1 \$a viola \$n 1 \$s 3 \$2 lcmpt

100 1# \$a Carlile, Dana. \$t Ballet of phantoms  
382 2# \$a piano \$n 1 \$s 1 \$2 lcmpt

100 1\_ \$a Torke, Michael. \$t Music on the floor  
 382 2# \$a flute \$n 1 \$a clarinet \$n 1 \$a vibraphone \$n 1 \$a piano \$n 1 \$a violin \$n 1 \$a viola \$n 1 \$a cello \$n 1 \$a bass \$n 1 \$s 8 \$2 lcmt

100 1\_ \$a Boulanger, Lili, \$d 1893-1918. \$t Nocturne, \$m violin, piano  
 382 2# \$a violin \$n 1 \$p flute \$n 1 \$a piano \$s 2 \$2 lcmt

**Or**

382 2# \$a violin \$n 1 \$a piano \$s 2 \$2 lcmt  
 382 2# \$a flute \$n 1 \$a piano \$s 2 \$2 lcmt

**Title:** Nocturne pour violon ou flûte et piano. **Work description in an authority record; for examples of bibliographic description of a manifestation of this work, see [Expression: medium of performance of musical content \(on page 47\)](#).**

## Work: numeric designation of musical work

**Former number:** 6.16

100 1# \$a Walckiers, Eugène, \$d 1793-1866. \$t Sonatas, \$m flute, piano, \$n no. 2, op. 92, \$r A minor  
 383 ## \$a no. 2 \$b op. 92

**Work has both serial number and opus number.**

100 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t Quartets, \$m violins (2), viola, cello, \$n no. 8, op. 59, no. 2, \$r E minor  
 383 ## \$a no. 8 \$b op. 59, no. 2

**Work has both serial number and opus number (including numbering within opus number).**

100 1# \$a Abel, Karl Friedrich, \$d 1723-1787. \$t Sonatas, \$m flute, continuo, \$n op. 6  
 383 ## \$b op. 6  
 3836 ## \$c K. 123-128 \$d Knappe \$2 mlati

**Work has both opus number and thematic index number.**

## Work: place of origin of work

**Former number:** 6.5

100 1# \$a Peterson, Marvin Hannibal. \$t Dear Mrs. Parks  
 370 ## \$g United States \$2 naf

100 1# \$a Cavalli, Pier Francesco, \$d 1602-1676. \$t Calisto  
 370 ## \$g Venice (Italy) \$2 naf

## Work: serial number of musical work

**Former number:** 6.16.1.3.1

**Earlier name:** Numeric designation of a musical work

100 1# \$a Badings, Henk, \$d 1907-1987. \$t Concertos, \$n no. 3  
 383 ## \$a no. 3

100 1# \$a Zender, Hans. \$t Hölderlin lesen, \$n no. 1  
 383 ## \$a no. 1

100 1# \$a Schneider, Enjott, \$d 1950- \$t Symphonies, \$n no. 3  
 383 ## \$a no. 3

**Title:** Chinesische Jahreszeiten : Sinfonie Nr. 3 für Alt, Sheng und Orchester (2007).

100 1# \$a Couperin, François, \$d 1668-1733. \$t Pièces de clavecin, \$n livre 3  
 383 ## \$a livre 3

## Work: thematic index number

**Former number:** 6.16

100 1# \$a Vivaldi, Antonio, \$d 1678-1741. \$t Concertos, \$m oboes (2),  
 horns (2), bassoon, violin, string orchestra, \$n RV 569, \$r F major  
 383 ## \$c RV 569 \$d Ryom \$2 mlati  
 383 ## \$c R. op. 46, no. 2 \$d Rinaldi \$2 mlati  
 383 ## \$c F. XII, 10 \$d Fanna \$2 mlati  
 383 ## \$c P. 273 \$d Pincherle \$2 mlati

**Work has multiple thematic index numbers.**

## Work: variant access point for work

**Former number:** 6.28.4

**Earlier name:** Variant access point representing a musical work or expression

130 #0 \$a Sonata, \$m violin, keyboard instrument, \$r D major  
400 1# \$a Bach, Johann Christian, \$d 1735-1782. \$t Sonatas, \$m violin,  
keyboard instrument, \$n W. YB 22, \$r D major

**Work is anonymous, but has also been misattributed to Johann Christian Bach.**

100 1# \$a Clarke, Jeremiah, \$d 1669?-1707. \$t Trumpet voluntary, \$m  
harpsichord  
400 1# \$a Purcell, Henry, \$d 1659-1695. \$t Trumpet voluntary, \$m piano

**Work has also been misattributed to Henry Purcell.**

**Former number:** 6.28.4.5

**Earlier name:** Variant access point representing a musical expression

100 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Zauberflöte  
400 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Magic flute  
400 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Flûte enchantée  
400 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Flauta mágica

**Not**

100 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Zauberflöte. \$l  
English  
400 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Magic flute

**Variant titles in languages other than the preferred title recorded together in work record, not separately in each expression record.**