

Music resources & RDA

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RDA guidelines for music (Original Toolkit)

- guidelines for music \approx guidelines for classical music
- bulk of the guidelines is intended for handling works with so-called non specific titles
- elements like “medium of performance” that seem to be generally useful for resource discovery are core elements only when needed to differentiate a work from another work with the same title

Original Toolkit in our DACH community

- Toolkit was fully translated into German
- policy statements were added
- examples were not adjusted to match with our policy statements

RDA guidelines for music (New Toolkit) 1

- “medium of performance” changed entities and is now considered an expression element
- to record a statement about the medium of performance for a work you have to use the element “medium of performance of musical content of representative expression”

RDA guidelines for music (New Toolkit) 2

- the guidelines for authorized access points for musical works are now only part of the “Anglo-American legacy instructions”
- there are still no elements for “secondary” opus numbers like op. 94a or some thematic index numbers that clearly identify an expression and not a work

The future of RDA in our DACH community

- “DACH-Erschließungshandbuch” as a platform for RDA
- the “AG Musik” (music working group) edits our version of the RDA text

RDA examples and our policy statements 1

- RDA 6.28.1.9 “Additional Elements in Authorized Access Points Representing Musical Works” features a set of examples for works with specific titles
- Schubert, Franz, 1797–1828. Tantum ergo (1814)
Schubert, Franz, 1797–1828. Tantum ergo (1821)
-> does not work for us
- DACH policy statement: use thematic index numbers
- “Tantum ergo” is a type of composition

RDA examples and our policy statements 2

- Debussy, Claude, 1862–1918. Images, orchestra
Debussy, Claude, 1862–1918. Images, piano
-> does not work for us
- DACH policy statement: use thematic index numbers

-> Alternative
- Fabiańska-Jelińska, Ewa, 1989-. Tańce polskie, Marimba (3)
Fabiańska-Jelińska, Ewa, 1989-. Tańce polskie, Trompete (2),
Horn, Posaune, Tuba
(this should work for everyone)

RDA examples and our policy statements 3

- Amazing grace (Hymn)
-> needs additional clarification
- RDA 6.28.1.2 “Musical Works with Lyrics ...” states that when recording a collaborative work the composer is added to the authorized access point
- “Amazing grace” has words written by John Newton – why is his name not part of the authorized access point?

Incomplete RDA examples?

- Persichetti, Vincent, 1915–1987. Serenades, no. 14
Persichetti, Vincent, 1915–1987. Serenades, no. 15
used in RDA as an example for omitting the medium of performance
- Library of Congress:
Persichetti, Vincent, 1915–1987. Serenades, no. 14, op. 159
Persichetti, Vincent, 1915–1987. Serenades, no. 15, op. 161
- Our version:
Persichetti, Vincent, 1915-1987. Serenaden, Nr. 14, op. 159
Persichetti, Vincent, 1915-1987. Serenaden, Nr. 15, op. 161

Guidelines lack format neutrality

- The guidelines for opus number state that the name of the publisher has to be recorded in parentheses.
- But this only seems necessary for an access point, not for the element.
- Parentheses are not used when recording this in MARC
383 ##\$bop. 3\$eAndré
383 ##\$bop. 5\$eHummel

Guidelines imply a certain kind of controlled vocabulary

- some of the exceptions for recording medium of performance as part of the authorized access point do not work with all kinds of vocabularies
- e.g., a medium of performance cannot be recorded *succinctly* and other elements are more useful for identifying the work
- “For an accompanying ensemble with one performer to a part, record an appropriate term for the ensemble rather than the individual instruments” – this seems to be a guideline for creating controlled vocabularies

Conclusion

- collection of examples for use in a European, multi-lingual context
- collaborative proposals on music topics