

RDA – ONE YEAR ON

Slide 2: RDA One Year On: Been given an hour but I'm sure no one wants to hear me drone on about RDA for that period. I will speak for about half an hour, then I want to hear from you, any questions, comments and above all, your own experiences.

Slide 3: Take Me to Your Lieder

How was RDA implemented at NLA: What has happened in NLA, our experiences may not be the same as others. First, ours is a printed (in the broadest sense, includes electronic) collection. We no longer collect recorded performed music (now responsibility of NFSA) and just have some legacy items or DVDs/CDS etc in kits which we do collect. The aim of our collection is to tell Australia's story so there is an equal emphasis on socio-historical aspects of the music as there is on study or performance of it. This informs our cataloguing where we may include features (fields, notes) which a performance-based library, for example, may not consider relevant.

Slide 4: We have adopted certain policies (which can be found in the Toolkit) and also MARC-related things like using 264 fields, not using MARC codes in content, media and carrier, only the MARC terms; no longer using 254 but putting music presentation in 250.) Only using the terms in Appendix I for relationship designators, not those in MARC.

Slide 5: RDA for Music Cataloguers slide: BACKGROUND: Training of cataloguing staff began in Jan. 2013, 6 half-day courses on general RDA cataloguing with optional specialised courses on Serials, Authorities and Music. Once cataloguer completed the course, was given an L plate and henceforth all cataloguing was to be done with RDA.

Slide 6: P Plate Cataloguing was checked by trainers, during which time they had a P plate and each time they submitted a correct RDA record they got a silver star. (People got very keen or excited by their silver stars). Feedback was given and chance to ask questions and clarification. Once 6 records had been completed satisfactorily, were given RDA Drivers Licence. Lead trainers and certain other "RDA champions" remain on hand to be asked questions relating to RDA even now.

Policies were established how to handle legacy AACR2 records – imported records (LA or WorldCat) to be upgraded to RDA. Existing records are not to be upgraded unless other work was being done on them – the exception was a large formed collection of children's books then being catalogued where every record was to be upgraded. All authority records imported were to be upgraded to RDA.

By May 2013 all cataloguing was in RDA.

Slide 7: MUSIC

AACR2 for the cataloguer; RDA for the User

Slide 8: RDA and Music RDA suits Music very well (just as it suits Rare Books – and for much the same reasons, though I could be lynched by some parts of the Rare books community for saying so).

Why? RDA is all about describing attributes and relationships. One of the key elements underpinning RDA is to enable the user to contextualise,

Find, Identify, Select and Obtain. Because it takes a more granular approach it brings out the differences between the various resources so as to make identification easier.

Works – always a bit nebulous so it's more useful to look at the other entities

Slide 9: Expressions (arrangements, transpositions, different instruments e.g. AMC scores, as well as translations. Music can have more than one form of expression and this would look a lot better in a FBR catalogue (e.g. it can be a performance and it can be an arrangement; it can be a translation sung in a different key and/or with a different voice range. It can be all of the above and more.

Slide 10: Example of catalogue record with 2 access points representing each language The more than one language instruction RDA 6.28.2.6 (construct access points for each language) is a bit clunky in MARC with two 700 fields or more).

Lyricist when expression is just the music? No.

Slide 11. Manifestations (different covers should now be distinguished) also useful for illustrators. Must have a date means more research and better attempt to narrow likely date range – looking at copyright dates of music advertised, need to be careful of notes on covers “Broadcast by Richard Tauber on July 20, 1931) on a work copyright 1916”

Slide 12: Example of two different covers

Slide 13: Manifestations (RDA in MARC@NLA)

Quick summary of policies Separate copyright field and long copyright statement in 542 where clarification needs reflect importance of rights managements in NLA (through Sprightly). Though with music users also referred to APRA.

The level of detail required by RDA means that items which have been cropped are more likely to be so noted (thus avoiding buying duplicate copies through in complete recording of dimensions.

Slide 14: Example of Long copyright statement Blacksmith blues (Lush Life) vn 6415365

Slide 15: Items – notations, signatures, stamps (Australian music-seller indicates work available in Australia)

Things which were often in the note field (though this was not consistent with music presentation or key) now are in a separate field. Making things tidy and consistent.

Slide 16: Relationships: clearly indicate relationships with other works e.g. musical comedy based on a film, musical setting of a poem. Our very best friend Appendix J which is constantly evolving as relationship terms are refined, added to or spelled out “musical theatre adaptation of (work)” rather than simple” adaptation of (work)”.

Relationships of creators to works and expressions – Appendix I, also evolving and making clear who did what (“arranger of music”, “composer”, “librettist”, “lyricist”)

Slide 17 & 18 example of work based on another work

Slide 19: Contextualisation

Printed music can do other things besides tell you how to play a piece of music. Some scores (especially AMC ones) tell you who commissioned the work, where it was first performed and by whom, to whom it was dedicated. The covers of older scores, especially musical comedy (NLA has a large collection of Broadway musical scores) are often illustrated by artists well known in the area of graphic arts. Or they may bear a portrait of the performer (singer, bandleader) or, less commonly, the composer.

Dedecatee useful as it links composers with other composers, singers, orchestras, adding context to the work as is information on commissioning agents.

These elements can now be drawn out in separate fields not just the note area (and RDA encourages this level of detail) so if someone is looking for examples of the work of illustrator Raeburn Van Buren [example Boola boo / Rudolf Friml vn 6488104 Pinne N 946] they can find it. Or if they would like to know what a young Ross Higgins looked like (Old master painter / Beasley Smith vn 6447102) or Chinese singer active in Australia the 1950s, Chung Doo (Blacksmith blues / Jack Holmes vn 6445819) about whom very little information can be found (**Slide 12**)

Slide 20: Authorities

Distinguishing authors with similar names or someone who primarily wrote on quantum physics does indeed turn out to be the one who wrote that piece of music

Doing much more authority work and a lot more research to establish place of birth, place of death, confirm whether composer, arranger etc. Very useful as it does distinguish people with similar names or that people whose "day job" was something non-musical also composed.

Slide 21: Brave new world – 2014 & beyond

Various updates to RDA came and went, most changes fairly cosmetic but then came the April 2104 update wherein someone had rediscovered Music (and others of the Gang of Four). Basically the JSC Music Working Group had got busy.

General changes 0.6.1 no longer have to record all additional places of publication (NLA policy to record first named place and publisher and also any Australian place and publisher – really didn't like having to record the lot) and only need record all content types just the most predominant

2.8.4.1 publisher, or more importantly for Music distributor's name may be characterised by a phrase "Distributed by" "Sole agent for"

Music – 6.14 but especially 6.15 (Medium of performance) which was substantially changed and reorganised also

6.28.1.9 additions to access points representing musical works with non-distinctive titles.

The most important of these is the 6.15 revision, the **whole medium of performance** thing, again making a catalogue record more granular by having this as a separate element. *Library of Congress*

Medium of Performance Thesaurus had not long come out so NLA decided to add the 382 field coded \$2lcmpt and use this thesaurus in conjunction with **Provisional Best Practices for Using LCMPT** (prepared by the Music Library Association's Subject Access Subcommittee). Of course, this can make the record look a bit repetitive as it has been the practice in the past to put medium of performance in a 500 note e.g. "For medium voice and piano". On the other hand, the instruction to break down ensembles into their component parts e.g. \$a violin \$n 2 \$a viola \$n 1 \$a cello \$n 1 instead of \$a string quartet is a definite improvement particularly with orchestras in modern or experimental works as "orchestra" doesn't really give much of an idea of the instruments involved (though LCMPT has yet to come up with a term for 600ml plastic bottles – Sprite or Mount Franklin not specified, - or thrown shoes, but give it time). LCMPT, like RDA and its appendices is constantly being revised or added to so we have found it a good idea to always check the Library of Congress Medium of Performance Thesaurus for Music website (<http://id.loc.gov/authorities/performanceMediums.html>) with its interactive search box.

9.19.1.2.2 Title of nobility – examples have wider range of titles e.g. graaf than in Appendix G which is confusing but as a number of composers have titles of nobility it would be nice if the acceptable titles was expanded in line with the examples

Changes to "uniform title" so

Haydn, Joseph, |d1732-1809. |t Quartets, |m strings

Becomes

Haydn, Joseph, |d1732-1809. |t Quartets, |m violins, viola, cello

Uniform title in LCNA do not reflect this yet but a program has been created and was tested in June to convert these eventually

Slide 22: Advantages

More detail, have to think more especially about how it will help user "Always think of the reader".

Some of these things AACR2 also permitted but were not always followed. RDA seems to encourage this attention to detail and care, probably because of the emphasis on transcription rather than recording in certain field (or because it's new!) Some older records are really quite ropey to the point that they don't really help identify a manifestation. This is particularly so with the publisher and place of publication statement. Some pretty strange things got recorded under AACR2 because these elements were not transcribed

e.g. Sydney : Boosey & Hawkes where resource says "Boosey & Co, then London, followed by other places, finally Sydney : Boosey & Hawkes (Aust.) Pty Ltd (

264 separate elements of publisher, distributor and manufacturer useful for distinguishing manifestation and also showing clearly that a work was available in Australia, adding to picture of popular culture, amusements, etc of any given era.

Slide 23: Disadvantages

LA/truve does not display media field (it's non-core anyway). Our OPAC displays icons. We remove gmd when upgrading AACR2 records to RDA (imports or major revisions of existing records). Some libraries do not overseas (see RDA-L)

Lack of gmd can be a disadvantage if looking at a long list of titles, sometimes go by publisher (Decca or Parlophone is going to be recorded music, Allan's or Chappell will be printed music)

Could also add "cataloguer's judgment to both slides. Means that there may be wider variations in the cataloguing of the same (type) of resource but then there always was.

Slide 24 & 25: Things to come

RDA constantly evolving – as long as it doesn't go backwards!

BibFrame/MARC replacement

FRBR catalogue

SHAPES OF THINGS TO COME

But wait, there's more, the JSC Music Working group aren't finished yet. There are 5 new revision proposals relating to music submitted in August this year. They are (in no particular order):

- Revision of 6.28.3 Authorised access points representing a musical expression. This is to clarify that authorised access points can be constructed using instructions at both 6.28.3 and 6.27.3 and reword 6.28.3 first paragraph so it doesn't read as though you can have only one type of musical expression – examples are interesting in the use of content type as per 6.27.3 (b) (i). Also remove the section on language and revise 6.11.1 so it doesn't exclude music (or any of the Gang of Four) but applies to them as well.
- Revision of RDA 6.14.2.3-6.14.2.6 choosing and recording preferred titles for music which basically sets out the process in a more logical manner as it is a bit muddled at the moment, mainly better aligning with 6.2.2.4
- Revision proposal for conventional titles in RDA 6.14.2.8 and Glossary definitions for conventional collective title and term Type of Composition which recommends removing the closed lists and moving them to example blocks, citing the existence of many music thesauri available
- Revision of RDA 3.4.3.2. & RDA 3.21.2.5 recording the extent of a music resource where a score and one or more parts are in one physical unit so instead of 1 score and 1 part (5 pages) it would be 5 pages plus a note "Score and part; part printed on page 5". NLA did not think this was a grand idea, more a step backwards, especially recording clarifying information in a note when it had been in the extent field.
- Revision of RDA 6.2.1.9.6, 6.14.2.7.1, Appendix B.3 Abbreviations of part designation so when a music part is identified by a number (or other language equivalent) the abbreviation for the word number or equivalent precedes number and a numeric designation be recorded as a numeral.

Doubtless there will be more.

Other things to come but further off (and not really RDA) is the replacement of LC subject headings which include a medium with the LCMPT or LCGFT terms for music.

Slide 26 & 27: Some banana skins

Hybrids – coded RDA but often only have content media and carrier but no isbd punctuation, no relationship designators, still use abbreviations – basically AACR2 records with 336, 337, 338 added. Need to check them carefully to bring them up to standard

Authorities – coded RDA but just have 046 field. Need to add 370s, from 670 fields.

Slide 28 Useful resources

Best practices for music cataloging using RDA and MARC 21 version 1.0 21 February 2014 prepared by the RDA Music Implementation Task Force, Bibliographic Control Committee, Music Library Association (<http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging.pdf>)

Music Cataloging at Yale (<http://www.library.yale.edu/cataloging/music/musicat.htm#rda>)

Maxwell, Robert L., *Maxwell's handbook for RDA*. London : Facet Publishing, 2014 ISBN 9781856048323 Appendix D: Notated music