

Virtual AskQC Office Hours

Music score cataloging for the uninitiated

OCLC Metadata Quality

March 2024



Housekeeping

This session is being recorded



Housekeeping

This session is being recorded
All session recordings, slides, and notes are available at oclc.org/askqc

The screenshot shows the OCLC AskQC website interface. At the top, there is a navigation bar with the OCLC logo, a search bar containing "How can we help you?", and links for "Release Notes", "System Status Dashboard", and "Contact OCLC Support". Below the search bar is a breadcrumb trail: "Home > WorldCat > Metadata Quality > AskQC". The main heading is "Previous AskQC office hours", with a sub-note "Last updated: Apr 16, 2021". Below this is a brief instruction: "Find past AskQC office hour recordings and supporting materials." A table follows, listing past sessions with columns for "Date", "Title", and "Supporting material".

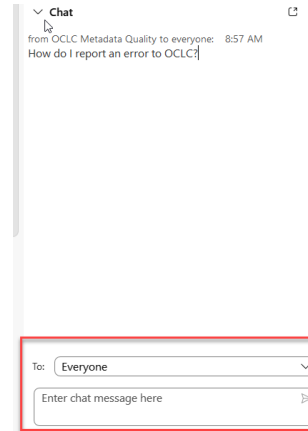
Date	Title	Supporting material
March 2021	PCC and OCLC	<ul style="list-style-type: none">• WebEx recording - March 9• WebEx recording - March 10• Presentation slides• Summary and member questions
February 2021	7xx linking fields	<ul style="list-style-type: none">• WebEx recording - February 9• WebEx recording - February 10• Presentation slides• Summary and member questions

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Enter questions in chat to “Everyone” at any time during the presentation



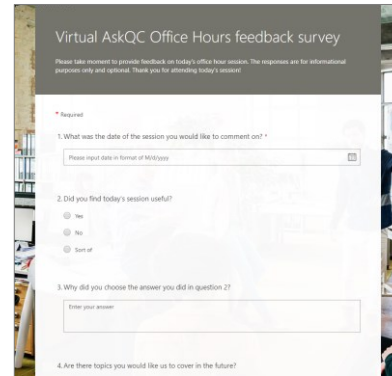
Housekeeping

This session is being recorded

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Enter questions in chat to “Everyone” at any time during the presentation.

After the session, you will be directed to a brief, optional survey



The screenshot shows a feedback survey titled "Virtual AskQC Office Hours feedback survey". Below the title is a note: "Please take a moment to provide feedback on today's office hour session. The responses are for informational purposes only and optional. Thank you for attending today's session!". The survey is marked as "Required". It contains four questions:

1. What was the date of the session you would like to comment on? *
Please input date in format of MM/yyyy
2. Did you find today's session useful?
 Yes
 No
 Sort of
3. Why did you choose the answer you did in question 2?
Enter your answer
4. Are there topics you would like us to cover in the future?

On the call today



Morris Levy
Consulting Database
Specialist



Cynthia Whitacre
Senior Metadata
Operations Manager



Bryan Baldus
Senior Data Analyst

03.2024
Virtual AskQC Hours

Music score cataloging for the uninitiated

Morris S. Levy
Consulting Database Specialist



Hello, my name is Morris Levy and I am a consulting database specialist at OCLC. I am also the OCLC liaison to the Music OCLC Users Group and the OCLC representative to the Cataloging and Metadata Committee of the Music Library Association. Thank you for joining us in this Virtual AskQC Hours presentation, Music score cataloging for the uninitiated. For catalogers who either only occasionally catalog scores or who have been asked to catalog scores without previous experience, this presentation is designed to provide some guidance in creating and enhancing bibliographic records for scores so that you may feel more confident in your ability to provide the metadata that your users need.

Goals for webinar

- Review resources for score cataloging (RDA, LC-PCC PS, MLA BP)
- Review MARC fields used in score cataloging
- Provide classical and popular music examples
- Q & A
- Build confidence – you can do this!



The goals for this webinar are to review resources for score cataloging, including RDA, the LC-PCC Policy Statements, and the MLA Best Practices; review MARC fields used in score cataloging; provide score examples of classical and popular music; and leave time to answer your questions. To paraphrase Jay Weitz, my predecessor at OCLC, it is my hope that this presentation will allow you to catalog more and agonize less.

RDA Toolkit



RDA/LC-PCC PS/MLA BP

2.3.3 Parallel Title Proper

2.3.3.1 Scope

parallel title proper ▼: A title proper in another language and/or script.

An alternative title in another language and/or script is treated as part of a parallel title proper.

Treat an original title in a language different from that of a title proper as a parallel title proper if it is presented as the equivalent of a title proper.

In addition to reviewing RDA instructions, it is important to also review:

- LC-PCC PS (Library of Congress-Program for Cooperative Cataloging Policy Statements)
- MLA BP (Music Library Association Best Practices)



If you use the RDA Toolkit, you already know that many instructions include additional policy statements and best practices provided by various national libraries and cataloging communities. To provide the most consistent WorldCat bibliographic records, in addition to reviewing RDA instructions, it is important to also review the LC-PCC Policy Statements and the MLA Best Practices. For the Parallel title proper instruction 2.3.3, you can see that there are both LC-PCC Policy Statements and MLA Best Practices.

LC-PCC PS

LC-PCC PS for 2.3.3 [RDA](#)

PARALLEL TITLE PROPER

CORE ELEMENT FOR LC/PCC

LC practice/PCC practice: For **monographs**, transcribe all parallel titles proper. For **serials**, record all parallel titles proper in MARC field 246 . For **rare serials**, transcribe all parallel titles proper appearing on the same source as the title proper in MARC field 245 and record also in MARC field 246 for access.

[2015-01]

Generally agreed that catalogers will follow LC-PCC PS in shared cataloging resources like OCLC WorldCat when cataloging in English



It is generally agreed that catalogers will follow LC-PCC Policy Statements in shared cataloging resources like WorldCat when cataloging in English.

MLA Best Practices

MLA BP for 2.3.3 [LMA](#)

PARALLEL TITLE PROPER

MLA recommendation: If feasible, record all parallel titles proper appearing on the preferred source. Optionally, record parallel titles appearing elsewhere in the resource.
Parallel titles from any source in the resource may be transcribed in 245 \$b or \$c, without square brackets. Parallel titles should also be encoded in 246 \$1, to ensure proper indexing.

EXAMPLE

100 1_	De Pastel, Karen. \$d 1949.
245 10	Unter den Gärten von Bolhás : 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	In the gardens of Bolhás

Generally agreed that catalogers will follow MLA Best Practices when cataloging music formats (scores and musical sound recordings) in shared cataloging resources like OCLC WorldCat when cataloging in English



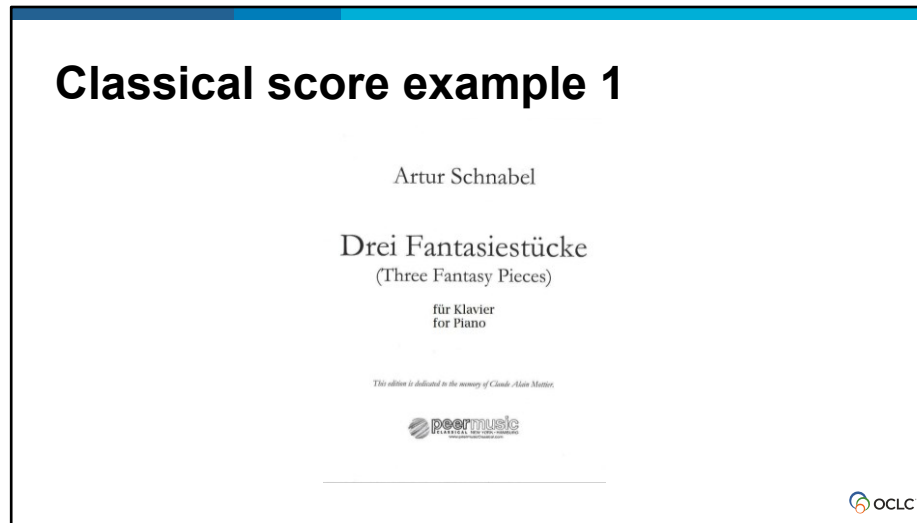
It is generally agreed that catalogers will follow MLA Best Practices when cataloging music formats (scores and musical sound recordings) in shared cataloging resources like WorldCat when cataloging in English.

Classical score examples



So now I'd like to share with you two examples of classical music scores and we'll go through the MARC fields used to describe them.

Classical score example 1



Here we have the title page to Artur Schabel's Drei Fantasiestucke for piano. It is not unusual for classical scores to be published outside of the United States with title pages in a foreign language or perhaps with parallel titles like in this example. The most important task is to identify the title statement, even if you aren't fluent in the language. If you can't tell a title from a subtitle, that's OK – just record what you see as best as you can.

Title statement (245 field)



245 10 #a Drei
Fantasiestücke : #b für
Klavier = Three fantasy
pieces : for piano / #c Artur
Schnabel.



In this bilingual title page, we sort the text by language so that the German subtitle follows the German title and the English subtitle follows the English title. If you want to record the parentheses around the English title, that's fine. In this case, because it's a translation and not a subtitle commenting on the title proper, the parentheses aren't necessary.

Publication and copyright notice (264 field)



264 1 #a New York ; #a
Hamburg : #b Peermusic
Classical, #c [2013]
264 4 #c ©2013



This copyright statement isn't very different from what you would regularly do for books. With scores, it is more typical to have a copyright date rather than a provided publishing date, so the publishing date must usually be inferred. In this case, the publication date is most likely the same as the copyright date, which is why it's recorded with brackets.

Distribution notice (264 field)



264 2 #a [Milwaukee, Wis.]
: #b Exclusively distributed
by Hal Leonard Corporation



With this score, the distributor information is listed on a sticker attached to the back cover; sometimes it may be printed on the back cover or on the title page. I've recorded it here in a 264 field with second indicator 2, indicating this is information about the distributor. I know that Hal Leonard's offices are in Milwaukee, which is why I recorded the city with brackets.

Other standard number (024 field) and Distributor number (028 field)



024 1 884088910679

028 62 00119647 ‡b
Hal Leonard Corporation



The sticker also includes a UPC symbol which is recorded in an 024 field and a distributor number which is recorded in an 028 field with first indicator 6 for distributor. If that number appeared on the score itself, I would count it as a music publisher number and would record that in an 028 field with first indicator 3.

Carrier/Content/Format (3XX fields)

300 1 score (12 pages) ; ‡c 31 cm
336 notated music ‡b ntm ‡2 rdacontent
337 unmediated ‡b n ‡2 rdamedia
338 volume ‡b nc ‡2 rdacarrier
348 score ‡2 rdafnm
348 ‡c staff notation ‡2 rdafmn



Here are the most often used 3XX fields in score cataloging. With scores, you must record the format of notated music and the number of pieces in addition to the page count, which is recorded between parentheses. The format of notated music is also recorded in field 348 subfield \$a. Some scores can have multiple music formats, which we will see in our second example. Another entity that is recorded in the 348 field is the form of musical notation, which appears in the subfield \$c. Note that the codes for format of notated music and form of musical notation are easy to mix up: rdafnm vs. rdafmn. This is why these two elements are recorded in separate 348 fields because they come from different thesauri.

RDA Format of Notated Music (rdafnm)

- **Score:** A format of notated music consisting of graphical, symbolic, or word-based musical notation representing the sounds of all the parts of an ensemble or a work for solo performer or electronic media.
- **Part:** A format of notated music consisting of the music for the use of one or more, but not all, performers.
- **Study score:** A format of notated music consisting of a score issued in a musical image of reduced size, not primarily intended for use in performance.
- **Vocal score:** A format of notated music consisting of a score showing all vocal parts, with the instrumental accompaniment usually arranged for a piano or other chordal instrument or instruments.
- <https://www.rdaregistry.info/termList/formatNoteMus/>



If the definition of score seems broad, that is because it needs to be, as you will see soon. A part assumes that the musical work is for more than one instrument and the part only includes the music for one of the instruments. Study scores are often called pocket scores or miniature scores. Vocal scores are arrangements when the accompanying instruments of a vocal work are arranged for a chordal instrument like a piano, organ, or harp. These are a few of the most common formats; you can look at the RDA Registry for a full list. If these distinctions are clear to you, then record the format of notated music. If not, please feel free to omit it since it is not required.

RDA Form of Musical Notation (rdafmn)

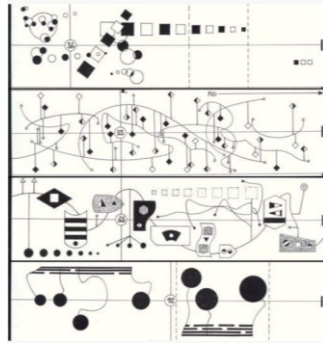


Staff notation: A form of musical notation in wide use for Western art music, conveying pitch and duration using a staff of parallel lines (usually five), often in combination with other staves.



Staff notation: A form of musical notation in wide use for Western art music, conveying pitch and duration using a staff of parallel lines (usually five), often in combination with other staves. This is a score for piano, so the two staves (for left hand and right hand) are bracketed together in pairs. Otherwise, separate staves typically imply separate instruments.

RDA Form of Musical Notation (rdafmn)



Graphic notation: A form of musical notation that uses various suggestive lines, symbols, color, etc., to prompt or guide the performers. It is used for music that is indeterminate in pitch, duration, temperament, etc., and also to depict electronic music in which no performer is involved.

This is the score to Mark Applebaum's 2005 composition, *The Blue Cloak*, composed for seven instruments. These images are prompts for the composers but does not provide specific notes on which the performers should play.

RDA Form of Musical Notation (rdafmn)



Tablature: A form of musical notation that uses letters, numerals, or other signs as an alternative to conventional staff notation.

Example of lute tablature, with lines representing strings, numbers representing fret positions (0 is open string), with flags representing note lengths.

Tablature: A form of musical notation that uses letters, numerals, or other signs as an alternative to conventional staff notation. This is an example of lute tablature, with lines representing strings, numbers representing fret positions (0 is open string), with flags representing note lengths.

Creator (100 field)



100 1 Schnabel, Artur, ‡d
1882-1951, ‡e composer.



With books, we would commonly use the relationship designator “author.” Here, we use “composer.”

Preferred Title for a Musical Work (240 field)



240 10 Fantasiestücke



Preferred titles for musical works can be tricky. In this case, the “Drei” or “Three” refers to the number of Fantasiestücke or Fantasy pieces in the work. Because the number is a literal count of the number of pieces, it is omitted in the preferred title. If you’re not sure, don’t record a preferred title.

Contents note (505 field)

Contents

1.	Diabolique (Capriccio).....	1
2.	Douce Tristesse (Rêverie).....	5
3.	Valse mignonne (Kleiner Walzer/Little Valse).....	9

- 505 0 Diabolique (Capriccio) -- Douce tristesse (Rêverie) -- Valse mignonne (Kleiner Walzer = Little valse).
- 505 00 †† Diabolique †† (Capriccio) -- †† Douce tristesse †† (Rêverie) -- †† Valse mignonne †† (Kleiner Walzer = †† Little valse).

Here we have the contents note, which I have recorded as a basic 505 and an enhanced 505. Please follow whichever practice is used in your library.

Number of Musical Instruments or Voices Code (048 field)

Keyboard	
ka	Piano
kb	Organ
kc	Harpichord
kd	Clavichord
ke	Continuo
kf	Celeste
kn	Keyboard, unspecified
ko	Other (obsolete; use kz)
ku	Keyboard, unknown
ky	Keyboard, ethnic
kz	Keyboard, other (includes harmonium, etc.)

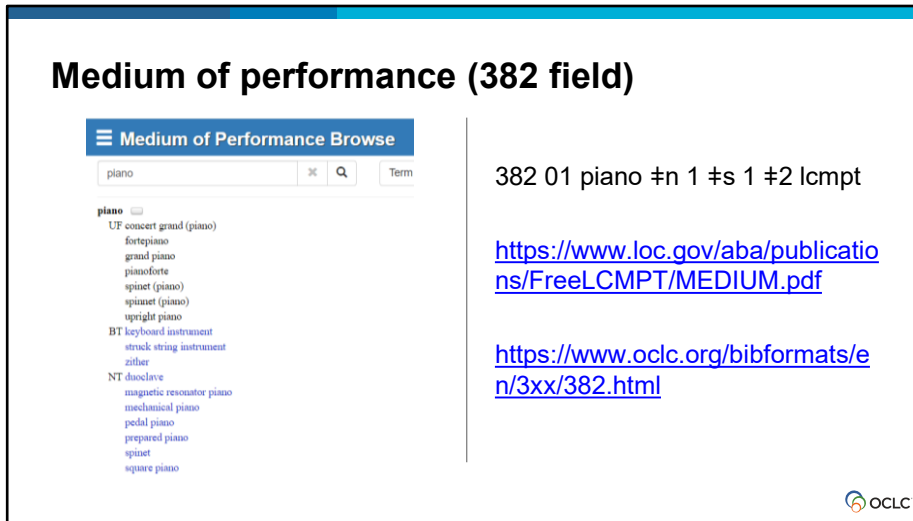
048 ka01

<https://www.oclc.org/bibformats/en/Oxx/048.html>



There are several ways to record the medium of performance in a MARC record. One is to use the 048 field, although its usage has diminished in the RDA era. The best source for the codes and how to use them is the OCLC Bib Formats page for the 048 field.

Medium of performance (382 field)



The screenshot displays a web interface for browsing performance mediums. On the left, a search bar contains the word 'piano'. Below it, a list of related terms is shown, including 'piano', 'fortepiano', 'grand piano', 'pianoforte', 'spinet (piano)', 'spinet (piano)', 'upright piano', 'BT keyboard instrument', 'struck string instrument', 'zither', 'NT duoclave', 'magnetic resonator piano', 'mechanical piano', 'pedal piano', 'prepared piano', 'spinet', and 'square piano'. On the right, the 382 field example '382 01 piano #n 1 #s 1 #2 lcmpt' is shown, along with two links: <https://www.loc.gov/aba/publications/FreeLCMPT/MEDIUM.pdf> and <https://www.oclc.org/bibformats/en/3xx/382.html>. The OCLC logo is visible in the bottom right corner.

Medium of performance is most often recorded in the 382 field in the RDA era. The LCMPT (Library of Congress Medium of Performance Thesaurus) is found in Classification Web, although there is a static version available as a PDF on the Library of Congress site. The coding in the 382 field is not entirely user friendly so you can follow the guidance on the Bib Formats page for the 382 field or you can choose to omit it.

Subject heading and Classification



- 050 4 M25.S35 #b F36 2013
- 650 0 Piano music #v Scores.
- 655 7 Scores. #2 lcgft
- 655 7 Art music. #2 lcgft



Subject analysis and classification may be the most difficult areas to review in a presentation like this. Finding WorldCat records for similar musical works could be helpful. I will say here that nearly all scores are in the M class of LCC and you can use Classification Web to help determine the specific classification. You should know that until very recently, LC did not add the form subheading \$v Scores to LCSH representing a solo instrument; this is why so many score records for piano music in WorldCat have just Piano music in the 650 field. But this is changing and now the subheading is permitted for solo instrument scores as well. You also see Genre and Format terms are recorded in 655 fields. “Art music” is what is used for classical music if a narrower term isn’t available (for example, Symphonies or Operas).

Fixed fields

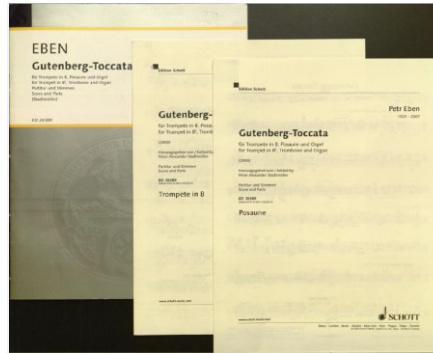
Scores	Rec stat	c	Entered	20130502	Replaced	20240221113559.4					
Type	c	ELvl		Src	d	Audn		Ctrl		Lang	zxx
BLvl	m	Form		Comp	ft	AccM	e	MRec		Ctrl	nyu
		Part		TrAr							
Desc	i	FMus	l	LTxt	n	DtSt	t	Dates	2013	.	2013

Type: c (Notated music)
Lang: zxx (No linguistic content)
Comp: ft (Fantasias)
AccM: e (Biography of composer or author)
FMus: l (Score)
LTxt: n (Not applicable)



Here are some of the fixed fields specific to music scores. Some may be easier to determine than others. Note that the language code “zxx” is used for instrumental music and the type of composition (fantasy) has its own composition code (fantasias). In addition of the fixed fields you normally use for book cataloging, these fixed fields are the ones you’d use most often for scores.

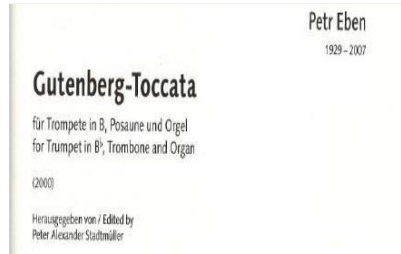
Classical score example 2



OCLC

Here's an example of a score for trumpet, trombone, and organ that also includes separate parts for trumpet and trombone.

Title statement (245 field)

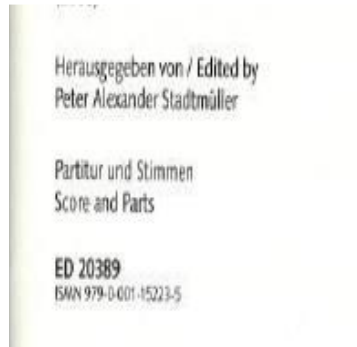


245 10 Gutenberg-Toccat : ꞑb
für Trompete in B, Posaune und
Orgel = for trumpet in Bb, trombone
and organ (2000) / ꞑc Petr Eben ;
herausgegeben von Peter
Alexander Stadtmüller.



Like the previous example, the title is in two languages. Here, I have parallel mediums of performance and parallel edition statements. This title statement is one way to include both languages without repeating the title, composer's name, or the editor's name.

Edition statement (250 field)



250 Partitur und Stimmen
= Ꞥb Score and parts.



Music scores can have typical edition statements, for example “Revised edition.” In addition, format statements are also considered edition statements and would be recorded in a 250 field. You could have editions for Score and parts, just Scores, or just Parts, or as a Study score. It all depends on how many versions the publisher chooses to issue the score.

Other standard number (024 field) and Publisher number (028 field)



024 2 9790001152235

028 32 ED 20389 ‡b Schott



Here we have a music publisher number on the score, so it is recorded in a 028 field with 1st indicator 3. We also have an International Standard Music Number (ISMN) which is recorded in the 024 field. Older ISMNs begin with the letter M but newer ones begin 979. These can be confused with ISBNs but they typically begin with the acronym ISMN.

Music plate number (028 field)

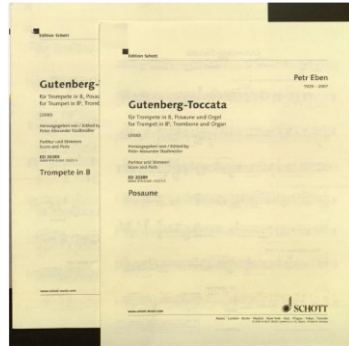


028 22 32419 ♯b P. Jurgenson



Both examples were published recently and therefore lack music plate numbers. The practice of plate numbers began when scores were etched in reverse on metal plates, were then inked and paper pressed against the plate to produce a score. Plate numbers were inventory numbers for the publishers and would bring out the set of plates when a request for the score was made. In the above example, the plate number is stamped on the plate rather than written. You will find plate numbers on older scores and on reprints of older scores. If you find a plate number at the bottom of the pages of the score, record it in the 028 field with first indicator 2.

Physical description (300 field)



- 300 1 score (16 pages) + 2 parts ; \pm c 31 cm

or

- 300 1 score (16 pages) ; \pm c 31 cm
- 300 2 parts ; \pm c 31 cm



I have recorded the extent in two different ways, one with the score and parts in the same 300 field and another in separate fields. MLA Best Practices indicate that when a score is issued with parts and they are all the same size, use the single 300 field method. If they are different sizes (for example, a study score and two normal-sized parts), use the two 300 field method.

Carrier/Content/Format (3XX fields)

300 1 score (16 pages) + 2 parts ; Ꞥc 31 cm

336 notated music Ꞥb ntm Ꞥ2 rdacontent

337 unmediated Ꞥb n Ꞥ2 rdamedia

338 volume Ꞥb nc Ꞥ2 rdacarrier

348 score Ꞥ2 rdafnm

348 part Ꞥ2 rdafnm

348 Ꞥc staff notation Ꞥ2 rdafmn



This slide is like the previous example. Note that there are separate 348 fields for the score and part formats.

Supplementary content

Vorwort

Es ist für mich eine große Freude und Ehre, dass ich bei Casterberg über 2000 Jahre nach dem Erscheinen des Codex Bezae Cantabrigiae die Geschichte der Entstehung und des Schicksals dieses Buches erzählen darf. Ich bin sehr dankbar für die Unterstützung durch die Verantwortlichen der Universitätsbibliothek, die die Herausgabe dieses Buches ermöglicht haben. Ich hoffe, dass dieses Buch einen Beitrag zur Verbreitung der Kenntnis der Geschichte der Casterberg-Handschriften leisten wird.

Diese Einführung kann man sich leicht an verschiedenen Stellen des Buches finden. Ich habe die Texte in drei Sprachen geschrieben: Deutsch, Englisch und Französisch. Ich hoffe, dass diese Texte einen Beitrag zur Verbreitung der Kenntnis der Geschichte der Casterberg-Handschriften leisten werden.

An dem Ende dieses Buches befindet sich ein Verzeichnis der Autoren, die an der Herausgabe dieses Buches gearbeitet haben. Ich hoffe, dass dieses Verzeichnis einen Beitrag zur Verbreitung der Kenntnis der Geschichte der Casterberg-Handschriften leisten wird.

Prof. Dr.

Preface

It is a great pleasure and an honour for me to have been asked to write such an historic occasion as the Casterberg 2020 celebration with a mutual friend, Casterberg's invention of the printing press will enable me to meet numerous, opening a path to reflect and celebrate for many in this new channel of communication provided vast numbers of people with access to a wealth of intellectual treasures.

This invention can of course be considered from various different angles. I have chosen the date of the event, using the combination of origin, impact and influence for these grounds. I would like to express my appreciation for the importance and significance of this event in world history. Casterberg's greatest achievement was printed the Bible, without organ accompaniment.

In my humble opinion, I have used the significance of a church heard on the feast instrument.

I also thought the reader might like to see not only these, but the printing machine that followed them, which would produce extensive literature of printed pages without being able to reflect on their content.

The latest theme is based upon the fact that I had in mind the great responsibility placed in the hands of mankind in the form of Casterberg's invention.

Prof. Dr.

Translation Julia Buchheit

Préface

Ce fut une grande joie et un grand honneur pour moi lorsque l'on me pria, en 2020, l'année de Casterberg, de mesurer l'impact de son invention et de rendre un hommage à son invention. C'est un honneur de l'organiser et de célébrer son anniversaire par Casterberg. C'est un événement qui a permis de célébrer son anniversaire et de rendre un hommage à son invention. C'est un événement qui a permis de célébrer son anniversaire et de rendre un hommage à son invention.

Cet événement peut être considéré sous différents aspects. J'ai choisi la date de l'événement, en utilisant la combinaison de l'origine, de l'impact et de l'influence de son invention. J'aimerais exprimer mon appréciation pour l'importance et la signification de cet événement dans l'histoire mondiale. L'accomplissement le plus important de Casterberg a été l'impression de la Bible, sans accompagnement organique.

À mon humble avis, j'ai utilisé l'importance d'une église entendue sur la fête instrumentale.

J'ai également pensé que le lecteur aimerait voir non seulement ces machines, mais aussi les machines qui ont permis de produire de vastes quantités de pages imprimées sans pouvoir réfléchir sur leur contenu.

Le thème le plus récent est basé sur le fait que j'ai eu en tête la grande responsabilité placée dans les mains de l'humanité sous la forme de l'invention de Casterberg.

Prof. Dr.

Traduction Marlene Buchheit



- 041 0 #g ger #g eng #g fre #m ger
- 500 Composer's note in German with English and French translations.

Scores often have supplementary texts like biographies of the composer, prefaces by the composer, or forewords by the editor. When this occurs, you can record the languages of the notes in an 041 field. Note that you don't record the 041 subfield \$a when the score is for instrumental music and the language code "zxx" is used. You also record the note about the supplementary content in a 500 note since it does not describe the primary language material of the resource, which would otherwise appear in a 546 field.

Duration

Aufführungsdauer / Duration: etwa / approx. 7 Min.

- 306 000700
- 500 Duration: approximately 7 min.



Scores can have durations, even though they are not moving images or sound recordings. They are for the approximate length of a performance and the duration can be recorded as a code in a 306 field and as a note in a 500 field.

Number of Musical Instruments or Voices Code (048 field)

Brass	
ba	Horn
bb	Trumpet
bc	Cornet
bd	Trombone
be	Tuba
bf	Baritone
bn	Brass, unspecified
bo	Other (obsolete; use bz)
bu	Brass, unknown
by	Brass, ethnic (includes lur, Russian horn, shofar, etc.)
bz	Brass, other (includes alpenhorn, bugle, cornett, euphonium, fluegelhorn, ophicleide, sackbut, etc.)

048 bb01 #a bd01 #a
kb01

<https://www.oclc.org/bibformats/en/0xx/048.html>



This is how you would record the instrumentation for this work in an 048 field.

Medium of performance (382 field)


☰ Medium of Performance Browse

Term

trombone ▾

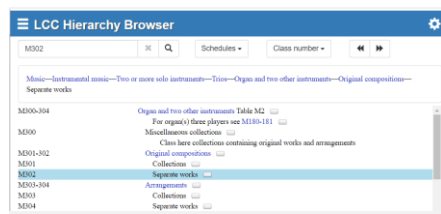
- UF slide trombone
- tenor trombone
- valve trombone
- BT brass instrument
- NT alto trombone
- bass trombone
- contrabass trombone
- sackbut

382 01 organ #n 1 #a
 trombone #n 1 #a trumpet
 #n 1 #s 3 #2 lcmpt



This is how you record the medium of performance in a 382 field.

Classification and Subject/format/genre access



www.loc.gov/aba/publications/FreeSHM/H1917_5.pdf
<https://www.loc.gov/aba/publications/FreeSHM/H1918.pdf>

- 050 4 M302.E24 #b G88 2009
- 650 0 Trios (Organ, trombone, trumpet) #v Scores and parts.
- 655 7 Scores. #2 lcgft
- 655 7 Parts (Music) #2 lcgft
- 655 7 Chamber music. #2 lcgft



There's a lot going on in the LCSH for this work, including the use of the term "trios" as well as the order of the instruments in the parentheses. As I said before, finding examples with similar instrumentation may be your best bet outside of not recording a 650 field. You can find guidance for creating music subject headings in instruction sheets H 1917.5 (Music Form/Genre Headings: Medium of Performance) and H 1918 (Musical Instruments) of LC's Subject Headings Manual. Here I used the more specific "Chamber music" genre term. Roughly "chamber music" applies to any classical music ensemble with between two and nine players.

Preferred Title Consisting Solely of the Name of One Type of Composition



240 10 Quartets, #m violins (2), viola, cello, #n no. 13, op. 130, #r B \flat major

- Quartets: Types of composition list (MLA) (<https://cmc.wp.musiclibraryassoc.org/types-of-composition-for-use-in-authorized-access-points-for-music-a-manual-for-use-with-rda/>)
- Medium of performance: LCMPT, RDA 6.15
- Number: serial numbers, opus numbers, thematic catalogue numbers
- Key: often provided with pre-1900 music



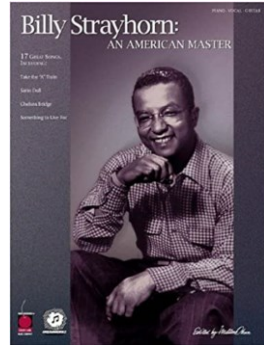
The previous two works had distinctive titles and the preferred titles were relatively easy to determine. (Drei Fantasiestücke was a little tricky.) There are also examples of musical works that are known solely by a type of composition, like Quartet. Creating a preferred title like this is not for beginners. If you can find the appropriate preferred title by searching the authority file, please use it. Otherwise, it may be enough to know that these titles are comprised of several elements and this slide provides resources for determining where resources for the elements are found. This preferred title tells me that this is Beethoven's 13 string quartet (a quartet with this medium of performance) and it was his 130th known work (that's what the opus number means), and at least the first movement is in the key of B \flat major.

Popular music score example



And now for a Popular music score example.

Popular music songbooks



From title page:

- Piano/vocal arrangements by John Nicholas
- ISBN: 1-57560-433-7
- copyright 2001 Cherry Lane Music Company

From cover:

- Edited by Milton Okun



Songbooks often have title information and responsibility statements in multiple areas of the resource.

Identifying creators and contributors



- 100 1 Strayhorn, Billy, ☿ composer.
- 500 All compositions by Billy Strayhorn.
- 700 1 Nicholas, John, ☿d 1960-☿e arranger of music.
- 700 1 Okun, Milton, ☿e editor.



A songbook can be compiled based on a single composer or by a performer who played the music of multiple composers. With this work, all the compositions are by Billy Strayhorn which I confirmed by looking at every song in the collection. This is why Strayhorn is not only recorded in the 100 field as the composer but why I added a note to reemphasize that fact.

Contents note (505 field)

8	AFTER ALL
10	CHELSEA BRIDGE
12	CLEMENTINE
14	DAY DREAM
20	A FLOWER IS A LOVESOME THING
22	ISFAHAN
17	JOHNNY COME LATELY
24	JUST A SETTIN' AND A ROCKIN'
28	MIDRIF
31	MY LITTLE BROWN BOOK
34	PASSION FLOWER
37	RAINCHECK
40	SATIN DOLL
46	SOMETHING TO LIVE FOR
50	STAR-CROSSED LOVERS/PRETTY GIRL
43	TAKE THE "A" TRAIN
52	VAISE

505 00 ‡t After all -- ‡t Chelsea Bridge -- ‡t Clementine -- ‡t Day dream -- ‡t Johnny come lately -- ‡t A flower is a lovesome thing -- ‡t Isfahan -- ‡t Just a settin' and a rockin' -- ‡t Midriff -- ‡t My little brown book -- ‡t Passion flower -- ‡t Raincheck -- ‡t Satin doll -- ‡t Take the "A" train -- ‡t Something to live for -- ‡t Star-crossed lovers ; ‡t Pretty girl -- ‡t Valse.



This contents note may be a little difficult to read. The point of this slide is the table of contents are in alphabetical order but the pagination indicates that some of the songs are not in alphabetical order. This often happens with songbooks when the table of contents are arranged like an alphabetical index. It is best practice to arrange the contents note as the songs appear in the songbook.

Incomplete compilations of musical works

- 700 12 ‡i Container of (work):
Strayhorn, Billy. ‡t After all.
 - 700 12 ‡i Container of (work):
Strayhorn, Billy. ‡t Chelsea
Bridge.
 - 700 12 ‡i Container of (work):
Strayhorn, Billy. ‡t Clementine.
 - 700 12 ‡i Container of (work):
Strayhorn, Billy. ‡t Day dream.
- 100 1 Strayhorn, Billy. ‡e
composer.
 - 240 10 Works. ‡k Selections



As an incomplete compilation of a musical work, i.e., it does not include all the songs written by Billy Strayhorn, you can either record added entries for all the songs in the compilation or a 240 field for a conventional collective title.

Classification and Subject/format/genre access

LCC Hierarchy Browser

m1630

Schedules Class number

Music—Vocal music—Secular vocal music—Folk, national, and ethnic music—North America—United States—Popular music—Collections

M1630.18 Collections

M1630.2 Separate works

Class here individual songs and sets of songs

- 050 4 M1630.18.S773 #b O4 2001
- 650 0 Jazz vocals #v Scores.
- 650 0 Piano music (Jazz) #v Scores.
- 655 7 Scores. #2 lcgft
- 655 7 Jazz. #2 lcgft



The M1630.18 classification refers to collections of popular music in the U.S. This score includes songs and piano music which explains the two LCSH. This score has the genre Jazz rather than Art music.

Guitar chord symbols and diagrams

The image shows a musical score for the song "Love Me Tender". The top staff is a guitar line with two chord diagrams: a G major chord (open strings 2, 3, 4) and an A7 chord (open strings 2, 3, 4, 5). Below the staff, the lyrics are: "Love me ten - der, love me sweet, Love me ten - der, love me long, Love me ten - der, love me dear, When at last my dreams come true." The bottom staff is a piano accompaniment starting with a mezzo-piano (*mp*) dynamic marking.

- 348 #c staff notation #2 rdafmn
- 348 #c chord symbols
- 348 #c chord diagrams
- 500 For voice and piano; includes chord symbols and guitar chord diagrams.

One final example: Popular music scores may include guitar chord symbols and diagrams above the score. These are not the same as tablature because they only show a chord and do not prescribe what the guitar will play. Although there are plans to expand the rdafmn to include these terms, they are not currently present, and would be recorded in the 348 subfield \$c without a subfield \$2.

Music Cataloging Resources

MLA Cataloging Metadata Committee

<https://cmc.wp.musiclibraryassoc.org/>

Music Cataloging at Yale

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



These are two excellent resources for music cataloging. The MLA Cataloging Metadata Committee site includes Best Practices documentation (older and current) as well as the thesauri for composition types and thematic catalogs. The Music Cataloging at Yale site is a step-by-step guide to cataloging music materials (scores and sound recordings). At present it exists on Yale's website but it may be relocated to the MLA CMC site in the future.

**Because
what is
known must
be shared.®**

Thank you! Please feel free to contact me on the content of this presentation.

Morris S. Levy
Consulting Database Specialist
levymo@oclc.org



Thank you for your time and attention and I look forward to your questions.

OCLC at PLA 2024 in Columbus!

- Cynthia Whitacre and Kate James will be at PLA
- Stop by during our “office hours” in the Amy Kimpton Boardroom (4th Floor, Tower 402, Hilton)
 - Wednesday, April 3, 10:00 am-11:00 am
 - Thursday, April 4, 3:30 pm-4:30 pm
 - Friday, April 5, 9:00 am-10:00 am
- We’re available at PLA to answer your questions or provide you with an overview of OCLC’s cataloging resources!



On the call today



Morris Levy
Consulting Database
Specialist



Cynthia Whitacre
Senior Metadata
Operations Manager



Bryan Baldus
Senior Data Analyst

Thank you!

April 2024 Virtual AskQC Office Hours

PCC and OCLC: overview and
what's new

Tuesday, 9 April at 9:00 AM Eastern

Thursday, 18 April at 4:00 PM Eastern

Registration and session links available at
oclc.org/askqc

Send cataloging policy questions at any time
to askqc@oclc.org



Photo by [Eric Rothermel](#) on [Unsplash](#)