Virtual AskQC Office Hours

Music score cataloging for the uninitiated

OCLC Metadata Quality

March 2024

Housekeeping

This session is being recorded

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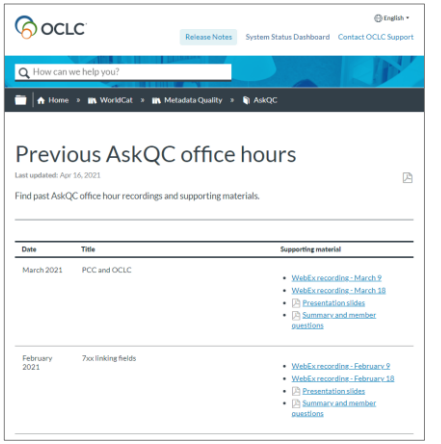
All session recordings, slides, and notes are available at oc.lc/askqc



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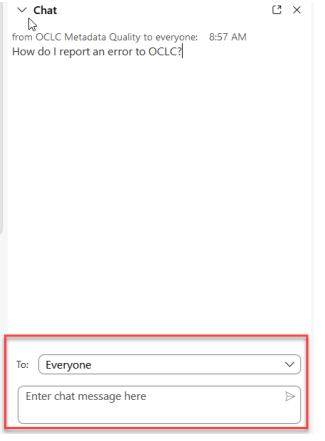
Enter questions in chat to "Everyone" at any time during the presentation



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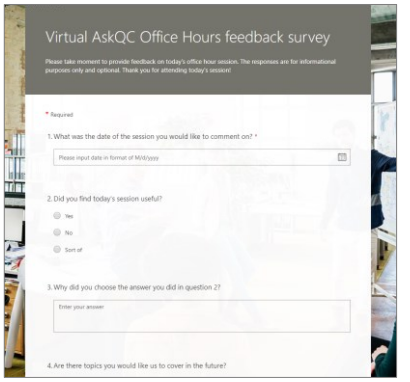
Enter questions in chat to "Everyone" at any time during the presentation.

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

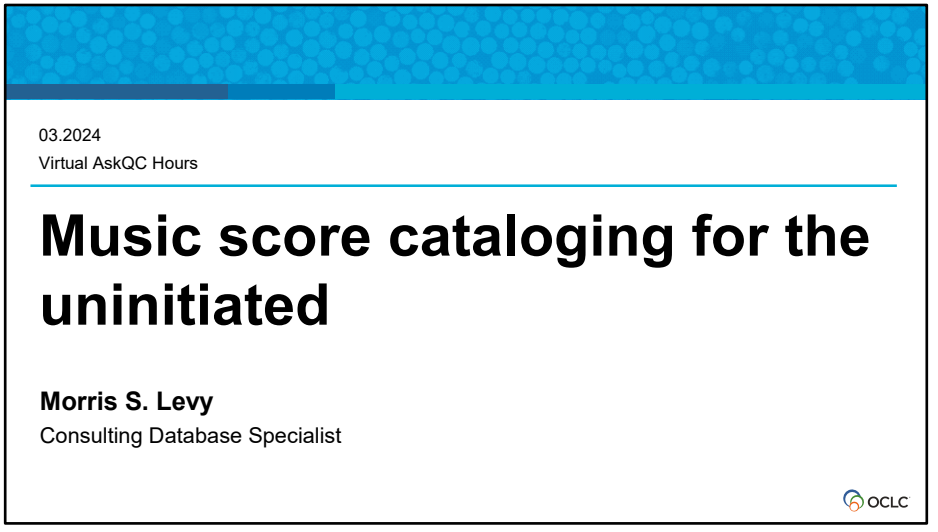


On the call today

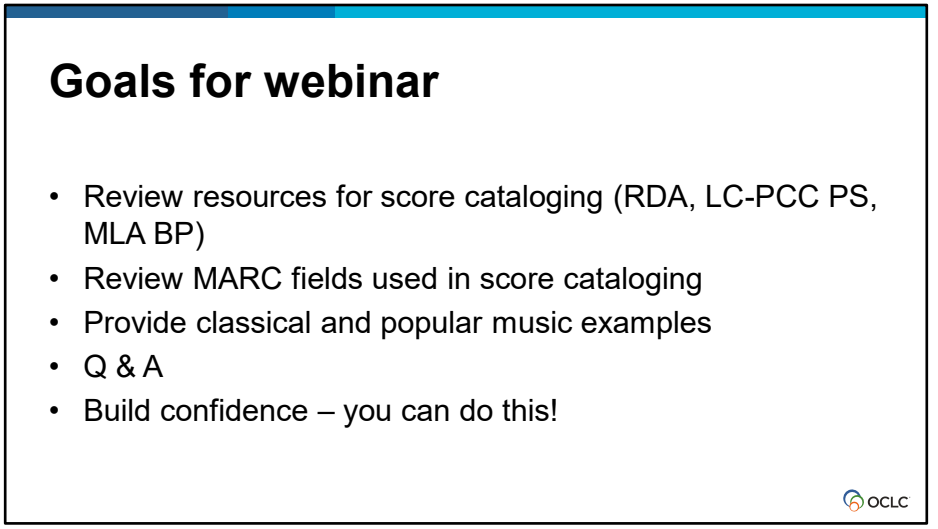
Morris Levy
Consulting Database Specialist

Cynthia Whitacre
Senior Metadata Operations Manager

Bryan Baldus
Senior Data Analyst

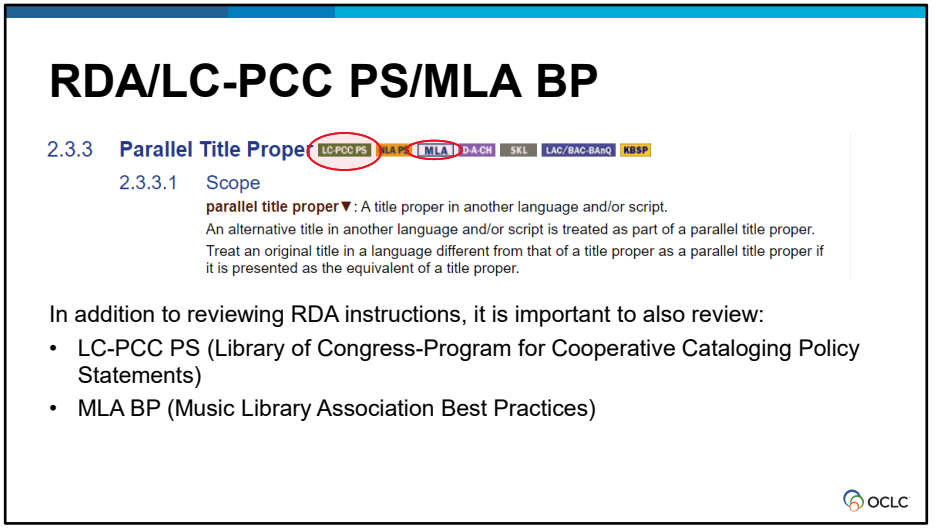


Hello, my name is Morris Levy and I am a consulting database specialist at OCLC. I am also the OCLC liaison to the Music OCLC Users Group and the OCLC representative to the Cataloging and Metadata Committee of the Music Library Association. Thank you for joining us in this Virtual AskQC Hours presentation, 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.

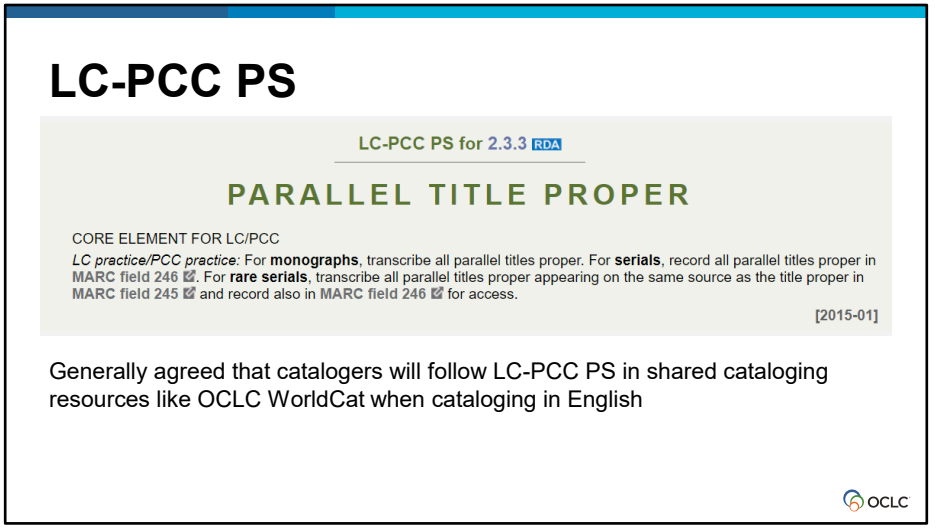


The goals for this webinar are to review resources for score cataloging, including RDA, the LC-PCC Policy Statements, and the MLA Best Practices; review MARC fields used in score cataloging; provide score examples of classical and popular music; and leave time to answer your questions. To paraphrase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

RDA Toolkit

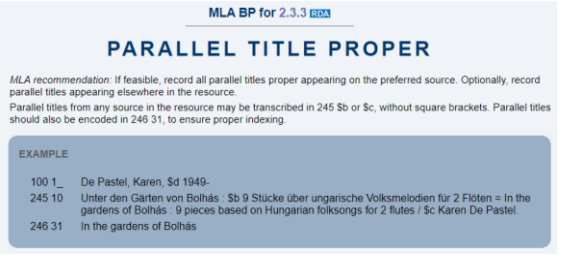


If you use the RDA Toolkit, you already know that many instructions include additional policy statements and best practices provided by various national libraries and cataloging communities. To provide the most consistent WorldCat bibliographic records, in addition to reviewing RDA instructions, it is 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.



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 RDA

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 31, to ensure proper indexing.

EXAMPLE

100 1_	De Pastel, Karen, $d 1949-
245 10	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	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

OCLC

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.

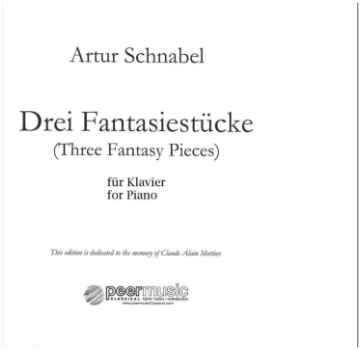
Classical score examples

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 ǂa Drei Fantasiestücke : ǂb für Klavier = Three fantasy pieces : for piano / ǂc Artur Schnabel.

OCLC

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)

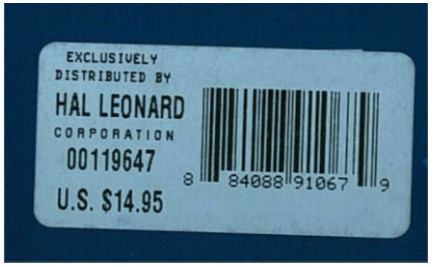
264 1 ǂa New York ; ǂa Hamburg : ǂb Peermusic Classical, ǂc [2013]

264 4 ǂc ©2013

OCLC

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)

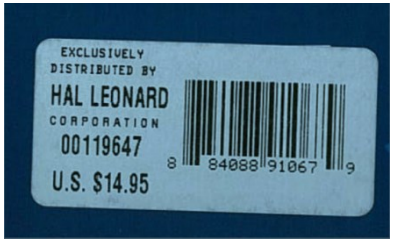


264 2 ǂa [Milwaukee, Wis.]
: ǂb Exclusively distributed
by Hal Leonard Corporation

OCLC

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

OCLC

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

OCLC

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.

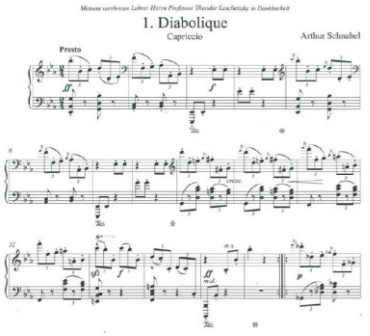
RDA Format of Notated Music (rdafnm)

- **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/

OCLC

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)

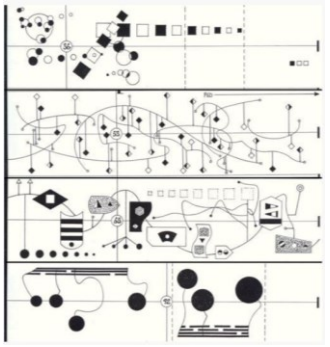


Staff notation: A form of musical notation in wide use for Western art music, conveying pitch and duration using a staff of parallel lines (usually five), often in combination with other staves.

OCLC

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)

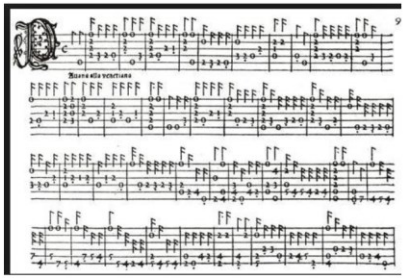


Graphic notation: A form of musical notation that uses various suggestive lines, symbols, color, etc., to prompt or guide the performers. It is used for music that is indeterminate in pitch, duration, temperament, etc., and also to depict electronic music in which no performer is involved.

OCLC

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)



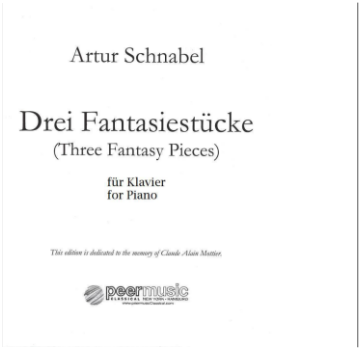
Tablature: A form of musical notation that uses letters, numerals, or other signs as an alternative to conventional staff notation.

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

OCLC

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)

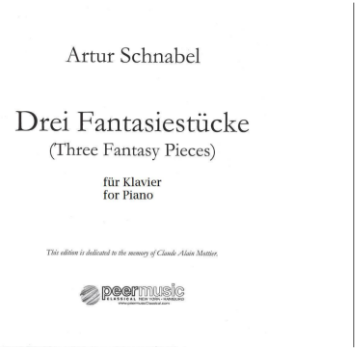


100 1 Schnabel, Artur, ‡d 1882-1951, ‡e composer.

OCLC

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

Preferred Title for a Musical Work (240 field)

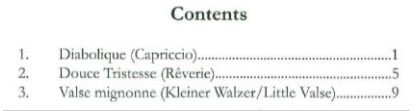


240 10 Fantasiestücke

OCLC

Preferred titles for musical works can be tricky. In this case, the “Drei” or “Three” refers to the number of Fantasiestucke 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 ‡t Diabolique ‡t (Capriccio) -- ‡t Douce tristesse ‡t (Rêverie) -- ‡t Valse mignonne ‡t (Kleiner Walzer = ‡t Little valse).

OCLC

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	Harpsichord
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.)

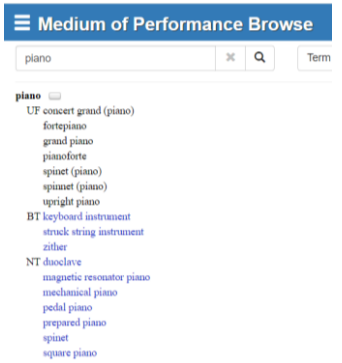
048 ka01

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

OCLC

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)



382 01 piano ǂn 1 ǂs 1 ǂ2 lcmpt

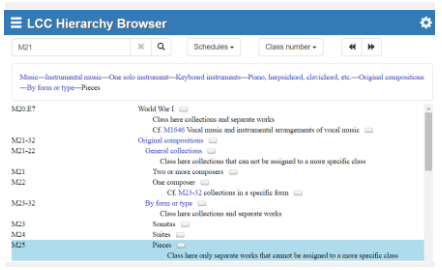
https://www.loc.gov/aba/publications/FreeLCMPT/MEDIUM.pdf

https://www.oclc.org/bibformats/en/3xx/382.html

OCLC

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

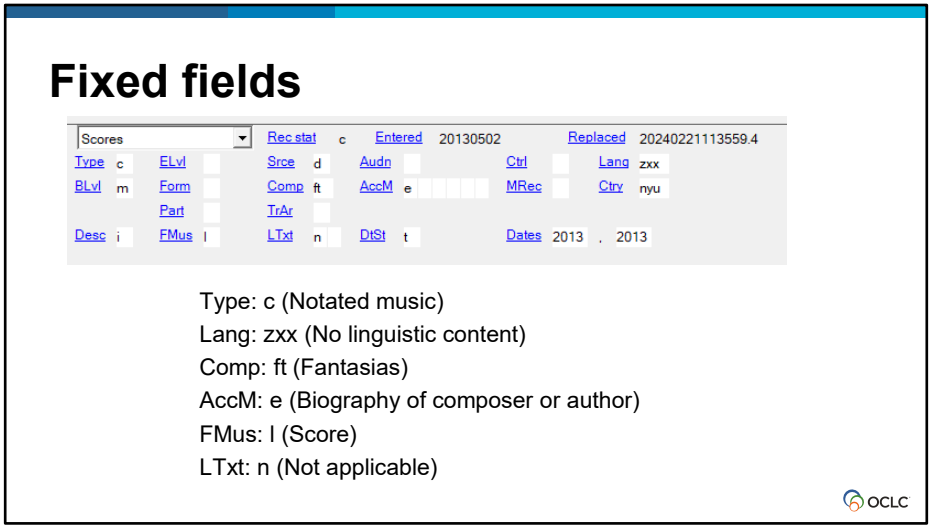


- 050 4 M25.S35 ǂb F36 2013

- 650 0 Piano music ǂv Scores.
- 655 7 Scores. ǂ2 lcgft
- 655 7 Art music. ǂ2 lcgft

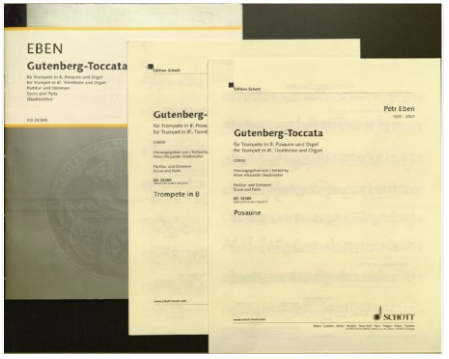
OCLC

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).



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.

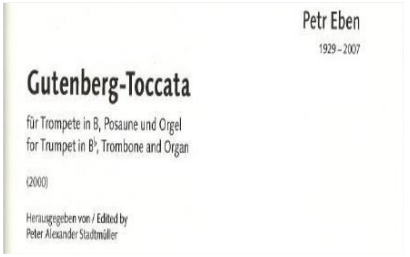
Classical score example 2



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-Toccata : ‡b für Trompete in B, Posaune und Orgel = for trumpet in B♭, trombone and organ (2000) / ‡c Petr Eben ; herausgegeben von Peter Alexander Stadtmüller.

OCLC

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
= ‡b Score and parts.

OCLC

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)

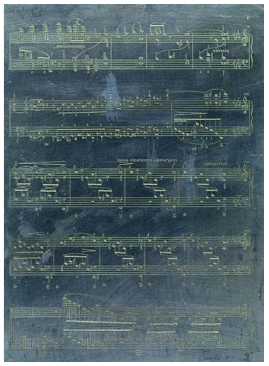
024 2 9790001152235

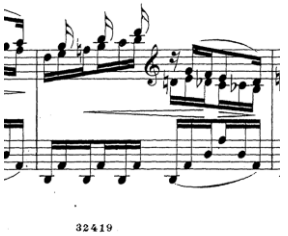
028 32 ED 20389 ‡b Schott

OCLC

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)

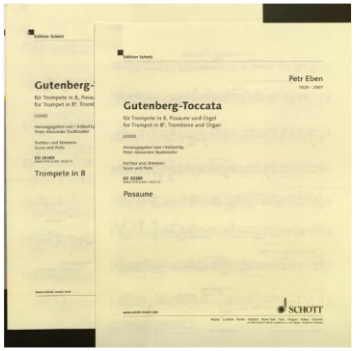




028 22 32419 ‡b P. Jurgenson

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 ; ǂc 31 cm

or

- 300 1 score (16 pages) ; ǂc 31 cm
- 300 2 parts ; ǂc 31 cm

OCLC

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)

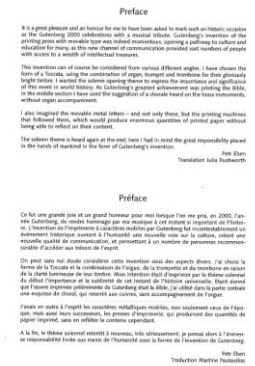
300 1 score (16 pages) + 2 parts ; ‡c 31 cm
336 notated music ‡b ntm ‡2 rdacontent
337 unmediated ‡b n ‡2 rdamedia
338 volume ‡b nc ‡2 rdacarrier
348 score ‡2 rdafnm
348 part ‡2 rdafnm
348 ǂc staff notation ǂ2 rdafmn

OCLC

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

Supplementary content

Vorwort



Preface

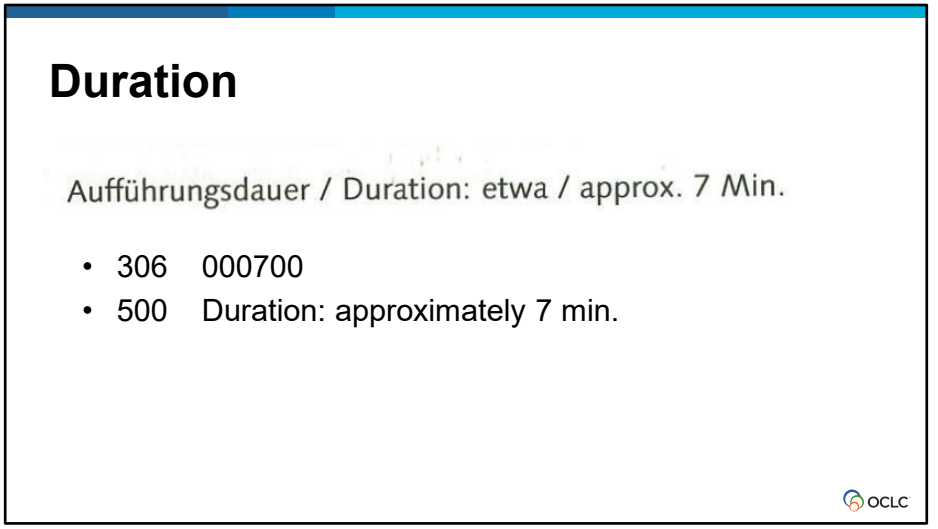
Préface

- 041 0 ǂg ger ǂg eng ǂg fre ǂm ger
- 500 Composer's note in German with English and French translations.

OCLC

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



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.)

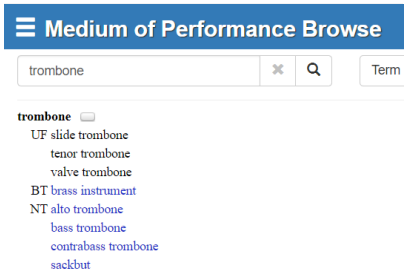
048 bb01 ǂa bd01 ǂa kb01

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

OCLC

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

Medium of performance (382 field)

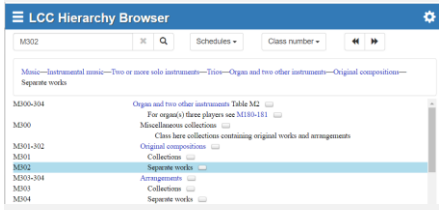


382 01 organ ǂn 1 ǂa trombone ǂn 1 ǂa trumpet ǂn 1 ǂs 3 ǂ2 lcmpt

OCLC

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

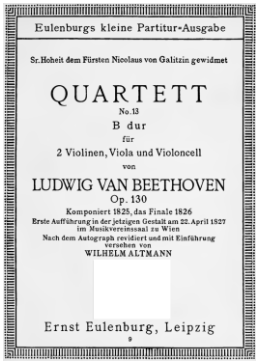
https://www.loc.gov/aba/publications/FreeSHM/H1918.pdf

- 050 4 M302.E24 ǂb G88 2009
- 650 0 Trios (Organ, trombone, trumpet) ǂv Scores and parts.
- 655 7 Scores. ǂ2 lcgft
- 655 7 Parts (Music) ǂ2 lcgft
- 655 7 Chamber music. ǂ2 lcgft

OCLC

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



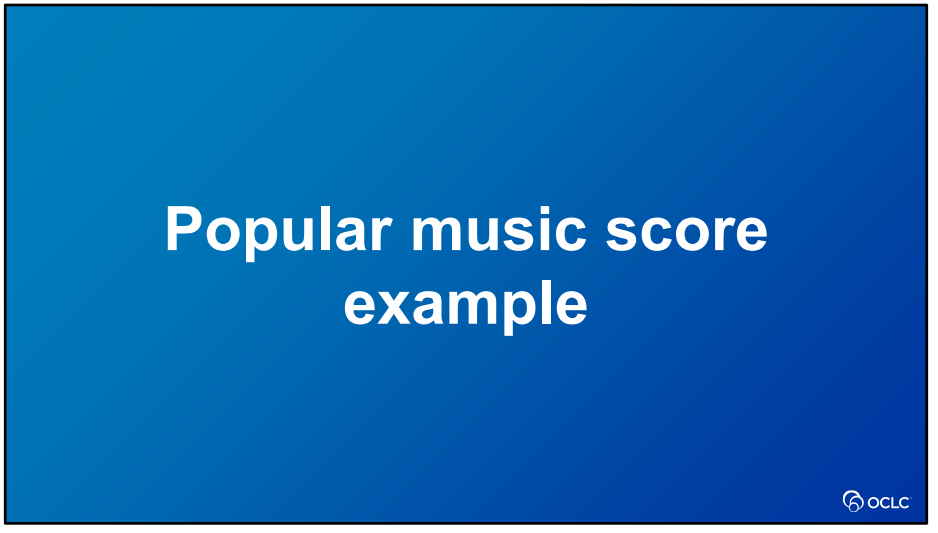
240 10 Quartets, ǂm violins (2), viola, cello, ǂn no. 13, op. 130, ǂr B♭ major

- 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

OCLC

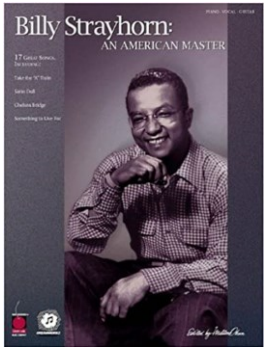
The previous two works had distinctive titles and the preferred titles were relatively easy to determine. (Drei Fantasiestucke was a little tricky.) There are also examples of musical works that are known solely by a type of composition, like Quartet. Creating a preferred title like this is not for beginners. 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♭ 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

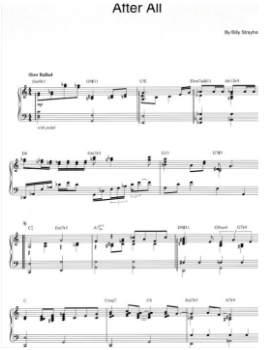
From cover:

- Edited by Milton Okun

OCLC

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

Identifying creators and contributors



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

OCLC

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)

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

OCLC

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.

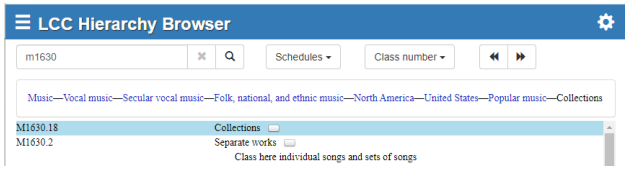
Incomplete compilations of musical works

- 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

OCLC

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



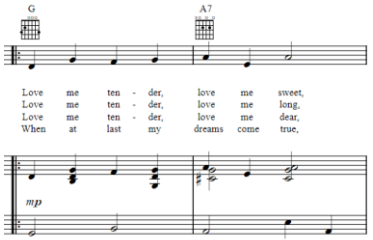
- 050 4 M1630.18.S773 ǂb O4 2001

- 650 0 Jazz vocals ǂv Scores.
- 650 0 Piano music (Jazz) ǂv Scores.
- 655 7 Scores. ǂ2 lcgft
- 655 7 Jazz. ǂ2 lcgft

OCLC

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



- 348 ǂc staff notation ǂ2 rdafmn
- 348 ǂc chord symbols
- 348 ǂc chord diagrams

- 500 For voice and piano; includes chord symbols and guitar chord diagrams.

OCLC

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.

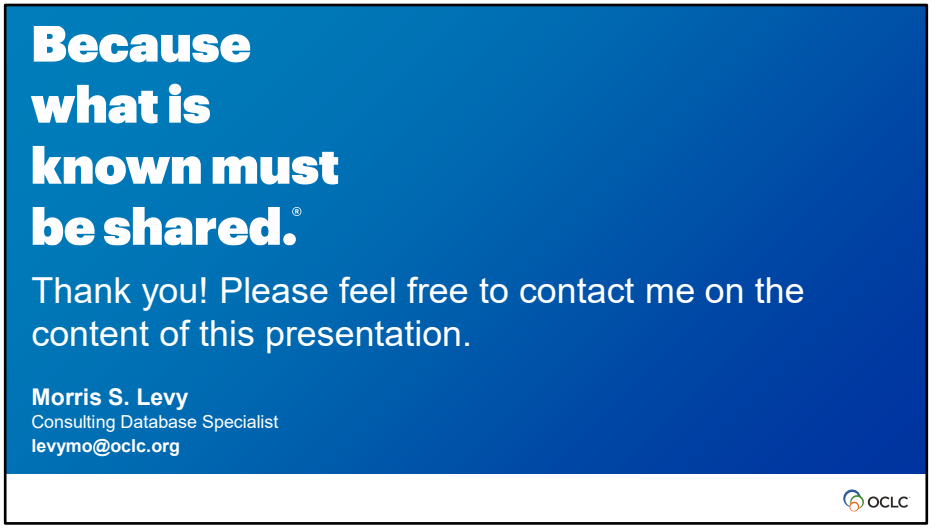
Music Cataloging Resources

MLA Cataloging Metadata Committee
https://cmc.wp.musiclibraryassoc.org/

Music Cataloging at Yale
https://web.library.yale.edu/cataloging/music

OCLC

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.



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

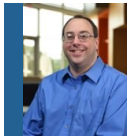
OCLC at PLA 2024 in Columbus!

- 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 oc.lc/askqc

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

Photo by Eric Rothermel on Unsplash