

JULAC Bibliographic Services Committee
General Guidelines for Cataloguing Music Scores

1. Sources of Reference

- a. Music Cataloging at Yale
<http://www.library.yale.edu/cataloging/music/musicat.htm>
- b. Bibliographic Control Committee (MLA). Best Practices for Music Cataloging Using RDA and MARC21, v1.7 (April 11, 2017)
http://www.musiclibraryassoc.org/mpage/cmc_mlabestpractices
- c. Hong Kong Baptist University Library Music Score Cataloging Guidelines RDA Guidelines Incorporated

2. Types of scores:

- Full score (總譜)
- Study score / octavo score (研究總譜)
- Miniature score (縮印 / 迷你總譜)
- Piano score (鋼琴伴奏譜)
- Vocal score (聲樂總譜)
- Chorus / choral score (合唱譜)
- Parts (分譜)
- Condensed scores (縮寫總譜)
See [Resource Description & Access — Glossary — C — condensed score](#)
- Close score (密集樂譜)
See [編目規範中文機讀格式](#) [資料代碼欄：樂譜資料與非音樂性錄音資料](#)

3. Preferred Source of Information for Music Scores:

RDA 2.2.2 Preferred source of information (AACR2 5.0)

The title proper is transcribed from the title page, if there is one. If there is no title page, use the cover, and then the caption. Note that unlike AACR2, there is no exception to prefer the caption title if it offers more complete information than the cover; the cover is always preferred over the caption.

4. Practices

Elements	Indicators / Subfields / Examples	Remarks
Leader/06 Type of record	<ul style="list-style-type: none"> • c – notated music. 	
Leader/07	<ul style="list-style-type: none"> • m - monograph 	Serials guideline if it is intend to issue successively.

Elements	Indicators / Subfields / Examples	Remarks
Leader/17 Encoding level	<ul style="list-style-type: none"> • l – if contributing to OCLC. 	
007/00 Category of material	<ul style="list-style-type: none"> • q – notated music 	
008/18-19 Form of composition:	see: http://www.oclc.org/bibformats/en/fixedfield/comp.html	Mandatory
008/20 Format of music	<ul style="list-style-type: none"> • l - score; • a - full score; • b - miniature score or study score 	Mandatory if information available
008/21 Music parts	<ul style="list-style-type: none"> • d - instrumental and vocal parts); • e - instrumental parts 	Mandatory if information available
008/ 24-29 Accompanying matter	Commonly used: <ul style="list-style-type: none"> • d - (libretto or text) ; • e - (biography of composer) ; • g - (techincal or historical information in instruments) ; • h - (technical information on music) ; • i - (historical information) ; • r - (instructional materials) 	Provide if available.
008/30-31 Literary text for sound recordings	<ul style="list-style-type: none"> • n (not applicable) 	Mandatory if information available
008/33 Transposition and arrangement	(commonly used): b (arrangement)	Provide if available.
008/35-37 Language	<ul style="list-style-type: none"> • zxx (if no sung or spoken text associated with the score) 	
020 ISBN	<ul style="list-style-type: none"> • Use \$q for qualifying information 	Provide if available.
024 Other Standard Identifier	<ul style="list-style-type: none"> • 024 2# for International Standard Music Number (ISMN) • 024 1# for Universal Product Code (UPC) 	Provide if available.
028 Publisher or Distributor Number	<ul style="list-style-type: none"> • 028 30 for publisher's number • 028 20 for plate number 	Provide if available.
040 Cataloging source	<ul style="list-style-type: none"> • XXX\$beng\$erda\$cXXX 	
041 Language code		Include this field if in more than one language

Elements	Indicators / Subfields / Examples	Remarks
		and in conjunction with language note in 546.
050_4 LC Call number	<ul style="list-style-type: none"> Provide LC call number if performing original cataloguing and contributing record to JULAC NZ. 	Provide if available.
1xx Author/Creator	See access points.	
245 \$a \$b Title	<ul style="list-style-type: none"> Apply the Capitalization guideline (RDA Appendix A) instead of transcribing directly from the title page, if none; use cover, then caption. 	<p>RDA 2.3.2.8.1 Type of composition, medium of performance, key, etc.) (could also apply to 6.1B1 for music sound recordings) (AACR2.5.1B1).</p> <p>If a music title consists of one or more of: medium of performance, key, date of composition, and number, include all the elements together (in the order in which they appear on the source of information) as the title proper.</p>
245\$c Statement of responsibility	<ul style="list-style-type: none"> In addition to the composer, transcribe also the arrangers, editors, lyricists, poets whose texts were set to music, people who did the adaptation, who collected the songs, who wrote the piano reduction, etc. Add a word or short phrase if the responsibility is not clear, e.g. [music by]... 	If there are no parallel titles but the statement of responsibility is in more than one language, transcribe the one in the language of the title proper. If it is not possible, transcribe the first one appears.
246 11 Parallel title		Include parallel title if applicable.
250 Edition statement	<ul style="list-style-type: none"> In RDA, what was formerly known in AACR as the musical presentation statement (AACR2.5.3B1) is now part of the edition statement, and so we now encode this information in the 250 	Add "part" in 300 and 500.

Elements	Indicators / Subfields / Examples	Remarks
	field. (The 254 field is not used in RDA.) Example: 250 Full score and parts	
264 #1	<ul style="list-style-type: none"> Transcribe place of publication name(s) of publisher from the preferred source of information 	If there is more than one place/publisher of publication, the first-appearing one is the core, others are optional.
264 #2	<ul style="list-style-type: none"> Transcribe place of distributor (Distribution statement is optional. But, it becomes necessary only when the publication statement is not identified.) 	
264 #4	<ul style="list-style-type: none"> \$c 	Require only if it is different from 264 1_\$c
300 Physical descriptions	<ul style="list-style-type: none"> The MLA Best Practices recommends that we continue to use an AACR-like display, by including a plus sign between the score extent and the part extent: 1 score (73 pages) + 3 parts. 	
336 Content type	<ul style="list-style-type: none"> \$a notated music \$b ntm \$2 rdacontent 	
337 Media type	<ul style="list-style-type: none"> \$a unmediated \$b n \$2 rdamedia 	
338 Carrier type	<ul style="list-style-type: none"> \$a volume \$b nb \$2 rdacarrier \$a sheet \$b nc \$2 rdacarrier 	
490/830 Series statement		Provide if available.
500 Medium of performance of musical content	<ul style="list-style-type: none"> Indicate the medium of performance if it is not clear from either the title or the note giving the form of composition. Always try to use the standard phrases here. Examples: 500 ## \$aOriginally for violin and orchestra; accompaniment arranged for piano. 500 ## \$aWith piano accompaniment. For 	

Elements	Indicators / Subfields / Examples	Remarks
	<p>rehearsal only.</p> <p>500 ## \$aFor piano, violin and cello.</p> <p>500 ## \$aPiano music.</p> <p>500 ## \$aFor 2 choirs (SATB, SSA), unaccompanied.</p> <p>500 ## \$aOpera in 5 acts.</p>	
500 Performance time RDA 7.22.1.4.	<ul style="list-style-type: none"> For example: 306 ## \$a001200 500 ## \$aDuration: 12 min. Use abbreviations for units of performance time, e.g. "hr." for hour(s), "min." for minute(s). Refer to RDA B.7. 	
546 Language note	<ul style="list-style-type: none"> Record the language of lyrics. e.g. a score with German lyrics 008/35-37 ger 546 ## \$aGerman words RDA 7.13.3 Form of musical notation Use the controlled vocabulary in RDA 7.13.3. (Most western music is presented by staff notation 五綫譜. But, in East Asia, some music is presented by number notation 數字譜. There is some music which is presented by graphic notation.) Put in MARC tag 546 \$b. Examples: 546 ## \$aGerman words 546 ## \$bStaff notation 546 ## \$bNumber notation 546 ## \$bGraphic notation 546 ## \$bTablature combined with staff notation If in more than one language. Example: Legends in English and Chinese 	<p>There is no need to add a language note if the score does not have language content. But, record "zxx" in 008/35-37.</p> <p>We also add notes for accompanying matter, such as biography of composer, technical information, etc., e.g. 500 Includes biography of composer in English (041 geng)</p>
7xx Additional creators	See access points.	

5. Access Points

Elements	Indicators / Subfields / Examples	Remarks
1XX, 7XX\$e	<ul style="list-style-type: none"> • Apply the relations designators for all entries included in the record. • RDA 19.2, 18.4 & 18.5 Creator of work The creator of a work is a core element. For music, the creator of the work is the composer. RDA 18.4 requires recording the authorized access point representing the composer. To put it simply, check against LC's authority files, and record the authorized access point of the composer. Add the relationship designator 'composer' found from RDA I. For example: 100 1# \$a Gál, Hans,\$d 1890-1987,\$ecomposer • RDA 20.2 Contributor [to expression] For music, creator is composer, but usually not arrangers or compilers of editions. Terms for contributors come from Appendix I.3, and the more common ones for music scores include "arranger of music", editor, translator and composer (expression) for a composer who added further music to another composer's work. Examples: Divertimento, op. 12, no. 2 / L. van Beethoven ; transcribed for woodwind by G. Trinkaus. 100 1# \$aBeethoven , \$e composer 700 1# \$aTrinkaus , \$e transcriber Cassandra / Benedetto Marcello ; edited by Talya Berger. 100 1# \$aMarcello, Benedetto,\$d1686-1739,\$ecomposer. 	

	<p>700 1# \$aConti, Antonio,\$d1677-1749,\$elibrettist.</p> <p>700 1# \$aBerger, Talya,\$editor.</p> <p>Authorized access point relationship designator</p>	
130	<p>RDA 6.27.1.4 Compilations with multiple composers</p> <p>Use the preferred title as the authorized access point. Add qualifier to distinguish it from other scores with the same title.</p> <p>Example:</p> <p>130 Great songs of the sixties (Cherry Lane Music Company)</p> <p>245 Great songs of the sixties / \$c edited by Michael Okun</p>	
240	<p>Preferred title for a musical work is core. If the preferred title matches the title proper of the resource, we do NOT need to include an authorized access point for the work in our bib record. But if they don't match, then the bib record must include an authorized access point for the work.</p> <p>Examples:</p> <p>100 1# \$a Gál, Hans, \$d1890-1987,\$composer</p> <p>240 10 \$a Quartets,\$m piano, one hand, violin, viola, cello,\$r A major</p> <p>100 1# \$aRochberg, George.</p> <p>240 10 \$aPhaedra. sVocal score</p> <p>100 1# \$aGriffes, Charles Tomlinson, \$d1884-1920.</p> <p>240 10 \$aPleasure-dome of Kubla Khan; \$oarranged.</p>	

Prepared by: Ryun Lee

3 Aug. 2017 version 1; 6 Oct. 2017 version 2; confirmed 16 Jan 2018