

Sound recordings

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A. Introduction

These guidelines cover materials both musical and non-musical sound recordings, such as audio CDs, audio cassettes and LPs. However, music cataloguing is a very specialised area and you may need further advice for musical recordings, especially for authorised access points.¹

The guidelines may be adapted to catalogue devices which hold specific MP3 files and other audio files,² but they do not cover the cataloguing of the files themselves. This is a very new area of cataloguing and there are as yet no generally-accepted models to follow.

B. Documents and standards

- OLIS practice for full-level records is based on RDA and MARC 21. It also uses a number of interpretations and decisions from *LC-PCC Policy Statements* and from the Music Library Association's *Best Practices for Music Cataloguing*.³
- Post-2005 full-level English-language AACR2 records in the Library of Congress database⁴ (X-Library of Congress) and existing OLIS full-level AACR2 records with no particular problems do not need conversion to RDA; but any record which needs substantial editing or upgrading must be converted to RDA first. The RDA Fix (Music audio CD), which you can find by choosing Fix Record in Aleph's Edit Actions menu, will provide the basic coding, 33X and 34X fields and some other changes, but you will still need to check all fields and do some manual conversion. This fix can also be used for other types of sound recordings, but the 33X and 34X will need some adjustments.
- If you do not have the resources to produce full-level records, it is acceptable to make permanent brief records (see section C, below and [Brief records](#)). These follow RDA and MARC 21 as far as they go, but they do not require controlled access points or detailed physical descriptions.

C. Field by field guidelines

Format and templates

- Records for sound recordings should always be in MU (Music) format, even if they are for audiobooks or other non-musical material. If you find a record for a sound recording which is in the wrong format, please convert it to MU format, using 'Change Record's Format' in Aleph's Edit Actions menu, and edit the rest of the record to follow the guidelines in this document.
- Aleph has separate templates for full-level and brief (level-3) sound recordings, which are shown below:

¹ Please contact martin.holmes@bodleian.ox.ac.uk.

² By choosing appropriate values in 007, 300 \$a, 33X and 34X.

³ <http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging.pdf>

⁴ We normally also accept post-2005 full-level AACR2 records from the British National Bibliography, but BNB does not include records for sound recordings.

Full-level: musiccdrda

```
LDR __ ^^^^njm^a22^^^^^i^4500
007 __ sd^fsngnmmned
008 __
^^^^^s????^??||nn^^^^^^^^^^|^??^d
024 ?_ $a
028 01 $a$b
040 __ $aUkOxU$beng$erda$cUkOxU
041 ?_ $d
1?? ?_ $a
240 10 $a
245 ?? $a
246 ?? $a
250 __ $a
264 _1 $a
264 _4 $c
300 __ $a1 audio CD
306 __ $a
336 __ $aperformed music$2rdacontent
337 __ $aaudio$2rdamedia
338 __ $aaudio disc$2rdacarrier
344 __ $adigital$boptical$gstereo$2rda
347 __ $aaudio file$bCD audio$2rda
490 1_ $a
505 0_ $a
508 __ $a
511 0_ $a
518 __ $o
546 __ $a
650 0_ $a
700 ?? $a
710 ?? $a
830 _0 $a
```

Brief : musiccdlocalrda

```
LDR __ ^^^^njm^a22^^^^^3i^4500
RTP __ Oxford Local Record
007 __ sd^|||||||||
008 __
^^^^^s????^??||nn^^|^^^|^|^|^d
024 ?_ $a
028 01 $a$b
040 __ $aUkOxU$beng$erda$cUkOxU
245 0? $a
246 ?? $a
250 __ $a
264 _1 $c
264 _4 $c
300 __ $a1 audio CD
336 __ $aperformed music$2rdacontent
337 __ $aaudio$2rdamedia
338 __ $aaudio disc$2rdacarrier
344 __ $adigital$boptical$2rda
347 __ $aaudio file$bCD audio$2rda
490 0_ $a
505 0_ $a
508 __ $a
511 0_ $a
546 __ $a
```

- The default values in the Leader, 007, 33X and 34X fields are for digitally-recorded, musical audio CDs, and the full-level template is specifically for stereo recordings. Please remember to change these values if necessary.
- It is a good idea to customise your own versions of these templates⁵ to suit your own convenience, e.g. to make separate templates for non-musical recordings or for LPs or to omit elements such as '344\$gstereo' if you often deal with mono or quadrophonic recordings. Templates for brief records must always include an RTP field with *either* the text 'Oxford Local Record' or, if you wish the records

⁵ For instructions, see <http://www.bodleian.ox.ac.uk/staff/resources/olissupport/docs/cat/aleph/CatModuleMARC.pdf>, page 22.

to appear in COPAC (which acts as a backup for SOLO), the text 'Oxford record (export – COPAC only). In neither case will the records appear in WorldCat or the RLUK Record Retrieval database.

- If you need help with customising a template for a particular kind of resource, please contact css@bodleian.ox.ac.uk.

Sources of information

- The order of preference for preferred source of information for describing sound recordings is:
 - i. a label permanently printed or affixed to the resource;
 - ii. a container or accompanying material issued with the resource.
- Information taken from outside the resource, e.g. from the producer's website, needs square brackets, except for standard numbers (020, 024, 028) and notes (246 1, non-quoted 5XX, relator terms).

Choice of main and added entries and relator terms (full-level only)

Authorised access points are not required in brief records, but cataloguers may nevertheless make AAPs for important creators and contributors if they are trained to do so and their institution requires them. Full-level records for classical music often require AAPs with title elements (130, 240, 730 or 7XX \$t). Because symphonies, sonatas, etc. usually lack distinctive titles, their preferred titles are constructed to formal recipes which are too complex to include here. (For examples, see the AAPs for the Sibelius and Nielsen symphonies, below.) Fortunately, most works in the standard concert repertoire have NACO records. If you need to create new AAPs, you can find full details in RDA 6.28, the corresponding LC-PCC PS and the MARC standards for the relevant fields; but if you are not a specialist you may find these instructions overwhelming and might prefer to avoid the problem by making brief records.

Main entry

- For spoken-word recordings, the criteria for main entry are the same as for textual resources.
- For musical recordings, composers take precedence over the creators of any verbal content, unless the music is relatively slight and the verbal content is presented as primary, in which case the creator of the verbal content will be the main entry. For instance:
 - Sullivan (the composer) is always the main entry for recordings of the Gilbert and Sullivan operas, even though these are collaborations and Gilbert (the librettist) usually appears first in the statements of responsibility. All collaborators, whether in main or added entries, get relator terms from the creator list in RDA Appendix I.2.1, e.g. 'composer',⁶ 'librettist', 'lyricist'.
 - Mendelssohn would be the main entry for a recording of his incidental music to *Midsummer Night's Dream*, even though the songs in it use Shakespeare's words.
 - Shakespeare would be the main entry for a full recording of his *Midsummer Night's Dream* which included Mendelssohn's music, as long as the resource presented the play as predominant.

⁶ RDA seems to expect the creator-relator 'composer' to be used for anyone who composes music as part of an *original* production, even if the music is fairly slight. The expression-level term 'composer (expression)' is limited to composers of music added *after* the original production, including supplements and replacements for any original music. (If the music is very slight, do not make an access point for the composer at all.)

- Compilations of works by different creators are always entered under title.⁷ This is usually title proper, in which case you just need to code 245 1st indicator as '0'.

```
245 00 $aTwo Scandinavian symphonies :$bSibelius 4 & Nielsen 1.
```

- If the creator of a resource is unknown, the resource is entered under title. This is often 245 with 1st indicator 0, but if it is a single work (e.g. *Beowulf*) or a coherent or well-established collection with a NACO record (e.g. *Piae cantiones*) and the title proper is different from the original title, the main entry should be a 130 controlled title.

```
130 0_ $aPiae cantiones
245 00 $aA medieval medley :$bthe complete Piae cantiones.
```

240 uniform title

- As usual, the record will need a 240 field if it
 - has a person or corporate body as main entry *and*
 - has previously been published under a different title *or*
 - consists of the person's/body's complete output or complete output in a given genre or of multiple works by that person/body.
- It will also need a 240 if it consists of a single work without a distinctive title.

```
100 1_ $aSibelius, Jean,$d1865-1957.
240 10 $aSymphonies,$nno. 4, op. 63,$rA minor
245 10 $aSibelius 4.
```

Analytical entries

- Compilations need analytical added entries for any substantial works included in the compilation. If the parts are slight but many are by the same composer or from the same work, you can make collective analytical entries with the qualifier 'Selections'.

```
245 00 $aTwo Scandinavian symphonies :$bSibelius 4 & Nielsen 1.
700 12 $aSibelius, Jean,$d1865-1957.$tSymphonies,$nno. 4, op. 63,$rA minor.
700 12 $aNielsen, Carl,$d1865-1931.$tSymphonies,$nno. 1, op. 7,$rG minor.
100 1_ $aMozart, Wolfgang Amadeus,$d1756-1791,$ecomposer.
240 10 $aOperas.$kSelections
245 10 $aGrotti sings Mozart.
700 12 $aMozart, Wolfgang Amadeus,$d1756-1791.$tDon Giovanni.$kSelections.
700 12 $aMozart, Wolfgang Amadeus,$d1756-1791.$tZauberflöte.$kSelections.
```

- If a musical work uses a substantial *pre-existing* verbal work, so is not a collaboration with the author, please make an analytical added entry for the pre-existing verbal work. This entry will incorporate the author's name (if known) as its name element, so you will not normally need to make a separate added entry for the author.

```
100 1_ $aMendelssohn-Bartholdy, Felix,$d1809-1847,$ecomposer.
240 10 $aSommernachtstraum
245 12 $aA midsummer night's dream :$boverture and incidental music
/$cMendelssohn.
700 12 $aShakespeare, William,$d1564-1616.$tMidsummer night's
dream.$kSelections.
```

⁷ Under AACR2, collections with different composers but the same performer were entered under the performer if the collection lacked a collective title and the music was of a type which allows very free interpretation, e.g. pop, rock or jazz. There is no similar rule in RDA. Only if a performer's interpretation is so free as to be in effect a new work will the performer qualify for main entry.

- If a recording which is primarily non-musical has separately-composed incidental music which is substantial enough to count as a work in its own right, make an analytical added entry for that work. This will incorporate the composer's name (if known) as its name element, so you will not normally need to make a separate added entry for the composer.

```
100 1_ $aShakespeare, William,$d1564-1616,$eauthor.
245 12 $aA midsummer night's dream /$cWilliam Shakespeare ; with Mendelssohn's
overture and incidental music.
700 12 $a Mendelssohn-Bartholdy, Felix,$d1809-1847.$tSommernachtstraum.
```

Added entries for persons/corporate bodies

- Important collaborators get 7XX entries with relator terms from RDA's I.2.1 creator list (see above under 'Main entry').
- Important named performers and performing groups get 7XX entries. RDA I.3 offers not only the relator term 'performer' but also a wide range of narrower terms, e.g. 'actor', 'narrator', 'conductor', 'instrumentalist'. Some of the terms have quite narrow definitions, so it is important to read these. These entries should be justified by a 511 note (see below).
- Producers, directors and recording engineers get added entries only if particularly important. The relator terms available are 'producer', 'radio producer', 'director' and 'radio director' (from the 'other ... associated with a work' list in RDA I.2.2) and 'recording engineer' (from the expression-level list at RDA I.3). These entries should be justified by a 508 note (see below)

```
508 __ $aProducer/audio restoration engineer, Mark Obert-Thorn.
511 0_ $aJascha Heifetz, violinist; Serge Koussevitsky, conductor; Boston
Symphony Orchestra.
700 1_ $aKoussevitsky, Serge,$d1874-1951-$econductor.
710 2_ $aBoston Symphony Orchestra,$einstrumentalist.
700 1_ $aObert-Thorn, Mark,$eproducer,$erecording engineer.
```

- If a recording which is primarily non-musical includes incidental music which is neither part of the original production nor sufficiently substantial and freestanding for an analytical added entry, make an added entry for the composer (if known), with the relator 'composer (expression)' from the list of expression-level relators in RDA I.3.

```
245 14 $aThe tempest /$cShakespeare ; incidental music: John Grey.
700 12 $aGrey, John,$d1957-$ecomposer (expression)
```

- If you are making a name-title entry for pre-existing verbal content or substantial separately-composed incidental music which has multiple creators, it is occasionally (but not often) worth making separate added entries for any important creators not incorporated in name-title entries, using appropriate relator terms from the RDA I.2.1 creator list such as 'lyricist' or 'librettist' or 'composer'.

```
100 1_ $aWhite, James,$d1910-1980,$ecomposer.
245 10 $aRainbow traveller :$ba new setting for primary schools of Jennie and
Julie Scarlett's Rainbow roads /$cJames White.
700 12 $aScarlett, Jennie,$d1930-$tRainbow roads.
700 12 $aScarlett, Julie,$d1932-$elibrettist.
```

000 Leader

If you need to open the Leader dialog box, click in the Leader field and type Ctrl+F (or right-click and select Open Form).

- The *Type of record* (000/06) is "j" for a musical sound recording or "i" for a non-musical sound recording. The template has the former, so for non-musical recordings you will have to change it.

007 *Physical Description Fixed field*

- The 007 positions for sound recordings and the default values in the full-level template are:

00	Category of material: s (= Sound recording)
01	Specific material designation: d (= Sound disc)
02	(Undefined): blank
03	Speed: f (= 1.4 m. per sec.)
04	Configuration of playback channels: s (= Stereophonic)
05	Groove width/groove pitch: n (= Not applicable)
06	Dimensions: g (= 4 3/4 in. or 12 cm)
07	Tape width: n (= Not applicable)
08	Tape configuration: n (= Not applicable)
09	Kind of disc, cylinder, or tape: m (= Mass produced)
10	Kind of material: m (= Plastic with metal)
11	Kind of cutting: n (= Not applicable)
12	Special playback characteristics: e (= needs digital playback equipment)
13	Capture and storage technique: d (= <i>originally</i> recorded electronically; does not apply to analog recordings which have been digitally remastered)

The template for brief records has 'd' in 007/01, which may need changing to 's' (= cassette), or 't' (reel-to-reel tape). The other positions have '|' (= no attempt to code), and supplying specific values for these is optional.

- If you need to edit the field, use Ctrl-F to open it as a form.
- For full information about the values available for each position, please consult the MARC standards at <http://www.loc.gov/marc/bibliographic> or on Cataloger's Desktop. If you are puzzled by any of the positions, you can code them as "u" for "Unknown" where that option is available, or use the fill character '|', signifying "No attempt to code";
- If you often deal with recordings which need a particular set of 007 values it is worth customising a new template with these values. For instance, you might want to set up a template for mono cassette tapes, using the values **ss^lmnjlcmpnue** (= sound recording - sound cassette - undefined - speed: 1 7/8 ips - monaural - not applicable - dimensions: 3 7/8 x 2 1/2 in. - tape width: 1/8 in. - 4-track - mass-produced - plastic - not applicable - no known special playback characteristics - analog electrical storage).
- If you need to add a new 007 field, add it like any other field (using F5 or F6 as you prefer), then type Ctrl+F (or right-click and select Open Form). Because different kinds of material need different options in 007, you will first be prompted to choose the Form Type; for sound recordings it will be 's'. This fills in the 007/00 value in the form and makes sure that appropriate values are available for the other positions.

008 (and 006) *Fixed-Length Data Elements*

008 positions 00-17 and 35-39 are standard, but positions 18-34 in records with MU format are very different from those for BK format. You can find full details and lists of values in the [MARC standards](#).

In brief records you need not attempt to fill in any of positions 15-37 unless your institution requires them, but you should enter the release date in positions 07-10.

008/18-19 (Form of Composition)

The MARC standards have an extensive list of forms for musical compositions, from 'an' (= anthems) to 'za' (= zarzuela).

- If your recording is in a single musical form and you have time, find the appropriate code; otherwise leave the values as '||' (=no attempt to code).
- For mixed musical forms, use 'mu'.
- For non-musical recordings use 'nn' (= not applicable).

008/20 (Format of music); 008/21 (Music parts); 008/33 (Transposition and arrangement)

These positions apply only to print music, so the template has 'n' (= not applicable).

008/22 (Target audience)

The template has a blank (= unknown or unspecified). Do not use a specific value unless the information (i) comes from the resource or publisher and (ii) is clearly recorded in the descriptive fields.

008/23 (Form of item)

The template has a blank (= none of the listed forms). The value 'q' (= direct electronic) is not used for sound recordings unless they can *only* be played through a computer.

008/24-29 (Accompanying matter)

The template has blanks (= no accompanying matter). For any *substantial* accompanying material, choose appropriate codes. The six positions allow up to six types of accompanying material to be specified, but please do not get carried away. The codes most often required are:

- d (= libretto or text)
- e (= biography of composer or author)
- f (= biography of performer or history of ensemble)
- i (= historical information).

008/30-31 (Literary text for sound recordings)

The template has blanks for these two positions (= item is a music sound recording). For spoken word recordings, choose the most appropriate value or values from the MARC lists, e.g. 'f' (= fiction) or 'a' (= autobiography).

008/35-37 (Language)

- Enter the predominant language of any sung or spoken words. If you are making an 041 field with subfield \$d, the first code in 041 should be the same as that used in 008/35-37.
- If the resource uses or is a translation from other languages, record the others in 041.
- If there are no sung or spoken words, use zxx (= no linguistic content)
- If the resource is in a wide range of languages and these are not worth recording separately in 041, use mul (= multiple languages).

006 field

- Because values 18-34 of the 008 field are specific to each format, if there is substantial accompanying material in a different format, e.g. a substantial booklet, you may add a separate 006 field for the accompanying material. This in effect provides an extra set of 008/18-34 options. However, the MU format 008 already provides quite a lot of information about accompanying material, so an 006 is

hardly worthwhile unless, for example, it is particularly important to include some BK-specific information such as major illustrations or a valuable bibliography.

- If there is substantial computer-dependent accompanying material (e.g. a CD-ROM) you must include an 006 with 'm' in position 00, but for the other positions you may use the pipe character '|' (= no attempt to code).
- 006 fields are added in the same way as 007 fields, and you can find details of the positions and values in the [MARC Standards](#).

020 ISBN

The template does not include 020, but audiobooks sometimes have ISBNs, so you may need to add this field.

024 Other Standard Identifier (including product barcodes)

This field holds standard numbers of various types, with the first indicator defining the type. The ones relevant to sound recordings are:

- 0 = International Standard Recording Code (ISRC)
- 1 = Universal Product Code (UPC)
- 3 = International Article Number (EAN).

Second indicator is blank.

The product barcodes which are found on the back of the cases of all but the oldest sound recordings are EANs if 13-digit and UPCs if 12-digit. These numbers now form part of a very widespread integrated system of identifiers which includes ISBNs and ISSNs, and so their importance is increasing and they should always be recorded.

The numbers are entered like ISBNs, with no hyphens, spaces or captions. They are displayed in SOLO and searchable in the general search. In Aleph they are searchable in the ISMN index and the Standard Number index.

028 Publisher Number

For sound recordings this is usually a catalogue number or, failing that, a matrix number (i.e., the number of the master from which the specific recording was created). It is searchable in Aleph's Music Publisher Number index and SOLO's general search.

- *First indicator:* '0' (= Issue number) or '1' (= Matrix number).
- *Second indicator:* '1' (= Note, added entry).⁸
- *Subfield \$a:* Publisher number. This is most often found on the spine of the case, and is recorded as found, including any punctuation or spaces. If there are several individual cases in a slipcase and both the individual cases and the slip case have publisher numbers, use the one on the slipcase.
- *Subfield \$b:* Publisher's name. Do not include terms such as 'Studios', 'ltd.', or '& co.', as long as what remains is distinctive.
- *Subfield \$q:* Qualifier; may be needed for a multipart set where only the individual discs have publisher numbers.

⁸ Please note that this is a change from the earlier guidelines, which were to use "2" for "Note, no added entry". Using '2' in principle prevents the number from being indexed, although in fact all electronic systems index all 028s.

```
028 01 $aNA320512$bNaxos AudioBooks$qDisc 1
028 01 $aNA320522$bNaxos AudioBooks$qDisc 2
028 01 $aNA320532$bNaxos AudioBooks$qDisc 3
```

041 Language Code

This field is not required for brief records, but may be included optionally.

This field is used only if the resource uses more than one language for sung or spoken words or in important accompanying material or if it contains a translation.

- First indicator is '1' if the resource includes a translation, otherwise '0'. Second indicator is blank.
- Subfield \$a is not used for sound recordings, because that subfield is specifically for written text and moving-image soundtracks. The subfields relevant to sound recordings are:
 - d (= Language code of sung or spoken text – this should be the first subfield if applicable)
 - b (= Language code of summary or abstract)
 - e (= Language code of librettos)
 - g (= Language code of accompanying material other than librettos)
 - h (= Language code of original)
 - k (= Language code of intermediate translations)
 - m (= Language code of original accompanying materials other than librettos)
 - n (= Language code of original libretto)
- If the first subfield is \$d, it should always match 008/35-37.
- Codes must be taken from the MARC list, available in the dropdown for 008/35-37.
- All the subfields may be repeated as necessary, but please do not feel that you should go into more detail than the resource merits.

245 Title and Statement of Responsibility

- If the title information includes information of the types listed below, treat it as part of the title proper if otherwise the title would consist *only* of the name(s) of one or more types of musical composition, e.g. 'Symphony' or 'Songs and dances'. Otherwise treat it as other title information; but in case of doubt treat it as part of title proper.
 - medium of performance (e.g. 'for bagpipes')
 - key
 - date of composition
 - number, e.g. 'no. 6 '1 & 2,' 'opus 56', 'K. 87'.
- For collections, use the collective title if there is one. However, it is quite common for musical compilations to have no collective title, in which case 245 will just list the titles proper and statements of responsibility of the parts. If the parts share a single statement of responsibility, their titles are separated by semicolons; otherwise the parts are separated by full stops (with the usual spacing in both cases). Please note that 245 \$a and \$b are not repeatable, and no further subfield codes at all may be used after \$c.

```
245 10 $aLater symphonies /$cBeethoven.
```

```
245 10 $aSymphonies nos. 6 & 8 /$cBeethoven.
```

245 10 \$aSymphony no. 6 in B flat major ;\$bSymphony no. 8 in F major /\$cBeethoven.

245 00 \$aSymphony no. 6, opus 68 /\$cBeethoven. Enigma variations : opus 36 / Elgar.

- Transcribe only statements of responsibility relating to intellectual/artistic content. Information about performers, producers, engineers, etc., if important, is entered as 508 or 511 notes.
- If there are titles and/or statements of responsibility in more than one language, prefer:
 - i. language on the preferred source (i.e., prefer label to case and accompanying material)
 - ii. failing that, predominant sung/spoken language of the resource
 - iii. failing that, language of translation, if translation is the purpose of the resource
 - iv. failing that, language of the original
 - v. failing that, language which occurs first
 - vi. failing that, language of cataloguing agency, i.e. English.

Treat titles and statements of responsibility in other languages as parallel titles and statements of responsibility in 245, and make variant title entries for them in 246 31, so that they will be searchable.

For more on parallel data and other foreign-language issues, see [RDA/MARC21 Module 4: Foreign-language materials](#).

Brief records do not require parallel information in 245; but it is still worth making a 246 31 entry for a parallel title if this is likely to be useful for access.

246 Variant Titles

Please be alert for variant titles on cases, spines and accompanying material and also for titles containing numerals and ampersands (e.g. 'Your 100 best tunes' or 'Porgy & Bess') which need variants with the numbers and ampersands as words. However, variant titles are not made for numbers such as those in 'Symphony no. 6, opus 68'.

Brief records should include any variant titles which are likely to be important for access.

250 Edition Statement

- Musical sound recordings seldom have edition statements, but audiobooks often have statements relating to the version of the text used.
- 'Abridged', 'Unabridged', and similar statements are treated as edition statements and entered in 250.

264 Publication and Copyright

Brief records do not require 264 _1 \$a or \$b (place and publisher), but these elements may be included optionally.

- It is often difficult to find publication details, but you should usually be able to provide at least a conjectural country and approximate date. Unfortunately you are not allowed to conjecture the publisher, although you may take publisher information from outside the resource. The source of information should be specified in a note, unless obvious.

264 _1 \$a[U.K.?] :\$b[SCAM Enterprises];\$c[between 2007 and 2008]
500 __ \$aPublisher's name from vendor's website; publication date based on date of receipt.

- There is no longer a requirement to provide a distribution or manufacture statement if you cannot provide a full publication statement, i.e., if you have to use 'not specified' for any element. But distributors are particularly important in the recording industry and may help with identification, so it is still sometimes worth giving distribution information. The second indicator is '2'.

```
264 _1 $a[U.K.?] :$b[publisher not identified];$c[2008?]
264 _2 $aLondon :$bSCAM Entertainment Group;$c2008.
```

- Sound recordings often use the phonogram copyright symbol, ©, which can be found in Aleph's Symbols keyboard. Its Unicode number is 2117.
- Normally you may record only one copyright date, the latest. However, this is occasionally misleading, e.g. when accompanying material has a later date than the main resource, and in that case you may enter both dates, in the same 264 field but in separate \$c subfields. If any clarification is needed about what each date applies to, make a 500 note.

```
264 _4 $c@2003,$c@2004
```

300 Physical Description

Brief records usually require only a simple 300 \$a, without running time, although other elements may be included optionally. If there is accompanying material which might be circulated separately, 300 \$e is also required, but separate 006, 007, 33X and 34X fields are not required for it.

- Subfield \$a:* Record the number of units with the appropriate carrier type. Add in parentheses the total duration in hours, minutes and seconds, if known. If there are timings for individual tracks or components but not for the whole resource, give an approximation rather than adding them up laboriously.
 - Use common-usage terms such as 'audio CD' or 'LP', if applicable, rather than confining yourself to the list of carrier types in RDA 3.3.1.3.
 - Abbreviate hours as 'hr.', 'minutes' as 'min.' and 'seconds' as 'sec.'
- Subfield \$b:* The types of information for sound recordings which for AACR2 fell under 'other physical details', e.g. type of recording and configuration of playback channels, are separate elements for RDA and are entered in the new MARC field 344, so 300 \$b is no longer used. If you are converting an AACR2 record, you will need to move these elements.
- Subfield \$c:* No subfield \$c is required for standard-sized audio CDs and audiocassettes, unless they are in cases or boxes of nonstandard size. For nonstandard audio carriers, give the dimensions in inches, abbreviated as 'in.'; but for boxes and cases give the dimensions in centimetres, using the symbol 'cm'.
- Subfield \$e:* Record any accompanying material which is substantial and/or might be circulated separately. If it is substantial, also provide 006, 007, 33X, 34X and 5XX fields as appropriate. (For more on these fields, see [RDA/MARC21 Module 5: Special materials](#), 5.2.) Do not record brief inserts.

```
300 __ $a1 audio CD (1 hr., 10 min., 32 sec.)
300 __ $a2 audiocassettes (1 hr., 25 min.) ;$cbox 20 x 10 x 2 cm + $e1 booklet
300 __ $a6 LPs (approximately 2 hr., 30 min.) ;$c12 in.
```

306 Playing Time

Not required for brief records.

Field 306 contains a formatted numerical representation of the total playing time or, optionally, of the individual works, in the form *hhmmss*.

```
300 __ $a1 audio CD (approximately 1 hr., 10 min.)
306 __ $a011000
300 __ $a1 audio CD (1 hr., 10 min., 7 sec.)
306 __ $a003825$a003142 [separate timings for each work]
```

33X Content Type, Media Type, Carrier Type

For brief records a single set of 33X, reflecting only the most important content and carrier, is sufficient.

- The template provides 33X fields suitable for music audio CDs:


```
336 __ $aperformed music$2rdacontent
337 __ $aaudio$2rdamedia
338 __ $aaudio disc$2rdacarrier
```
- For spoken word recordings, change 336 to 'spoken word'.
- For other sounds, e.g. birdsong or sound effects, change 336 to 'sound'.
- If the content is mixed, e.g. for an operetta with spoken dialogue, you may need more than one 336.
- You may need to change 338 to 'audiocassette' or 'audiotape reel' or (rarely) to 'audio cartridge' 'audio cylinder', 'audio roll' or 'sound-track reel'.⁹
- For sound recordings on CD-ROMs, flash-drives, etc., 337 will be 'computer' and 338 will from the list of computer carriers, e.g. 'computer disc' or 'computer chip cartridge'.
- If there is *important* accompanying material you will need extra 33X for it.
- There is a table of 33X values in Appendix 2 of [RDA/MARC21 Module 5: Special materials](#). Aleph also has picklists for all the values (click in the field and use tab or Ctrl+F8).

34X Sound Characteristics, Digital File Characteristics

Like 007 fields, 34X fields use a set range of values and can be used by machines to generate icons, filters and facets. However, because 34X values are words rather than codes, they can also be used in human-readable displays. Although 34X information currently overlaps with 007, it will be essential in post-MARC systems. The elements which might be used for sound recordings are:

344 (Sound characteristics) __ \$aType of recording\$bRecording medium\$cPlaying speed\$dGroove characteristic\$fTape configuration\$gConfiguration of playback channels\$hSpecial playback characteristics\$2rda

347 (Digital file characteristics) __ \$aFile type\$bEncoding format \$2rda

- The template provides 34X fields suitable for most audio CDs:


```
344 __ $adigital$boptical$gstereo$2rda
347 __ $aaudio file$bCD audio$2rda
```
- You may need to change 344 \$g to 'mono', 'quadraphonic' or 'surround'. If no information is readily available, delete the element.

The brief record template does not include subfield \$g, but you can add it if it seems important.

⁹ If you are cataloguing a device which holds and plays audiofiles, e.g. an MP3 player or a playaway device, use 'object' in 338 and 'unmediated' in 337, since no additional equipment is needed to access the content.

- You may add other elements if the information is readily available and you think it important, e.g. '78 rpm' or 'Dolby' in field 344. There is a table of 34X fields and subfields and values in Appendix 3 of [RDA/MARC21 Module 5: Special materials](#). Aleph also has picklists for the more common sets of values (click in the field and use tab or Ctrl+F8).
- For a mono audiocassette, the values would be:

```
344 __ $aalog$bagnetic$gmono$2rda
[No 347]
```
- For a stereo LP, the values would be:

```
344 __ $aalog$bagnetic$c33 1/3 rpm$gmono$2rda
[No 347]
```
- Add extra 34X fields for accompanying material *only* if the information is particularly important.
- In downloaded records you might occasionally encounter the new 340 field (Physical Medium) which makes it possible to give detailed physical information in a granular way. However, SOLO does not currently display or search this field, so if your resource is valuable enough to merit such information, e.g. a rare shellac LP, it is better to make a 500 note.

38X New fields for RDA elements for music

There are now separate fields available for Medium of Performance (382), Numeric Designation of Musical Work (383), and Key (384). These are not widely used for sound recordings, because there are usually too many works on each resource, but you may come across them in downloaded records, in which case you should retain them.

5XX Notes fields

Notes are required in brief records only if they are important for finding, matching or usability, e.g. 505, 508 and 511 notes for names and titles which are likely to be used as search terms and 538 notes for resources which need nonstandard equipment.

However, it is often worth being more generous, because different recordings of a work may have very different characters and users may have strong views about the performers or the use of period instruments or the original language. If there is any text they may also want a translation.

For multipart sets whose components are to be circulated separately, 505 may be essential to make clear which component has which content.

For locally-recorded resources you may wish to make a 518.

For brief records which are part of a particular collection or project, it is often worth customising a template to include a 500 note naming the collection/project. This makes it easy to find them all.

However, if the same record might be used for copies outside the collection/project a holdings note should be made instead.

500 Artistic form

Make a note if this information is important and is not clear from the rest of the record.

```
245 10 $aAt the drop of a hat /$cFlanders and Swann.
500 __ $aComic songs, monologues and dialogues.
```

500 Medium of performance

Make a note if this information is important and is not clear from the rest of the record.

245 10 \$aFolk songs of Somerset.
500 __ \$aChoral arrangements for high voices.

500 Physical description

Explain any physical complexities, especially if this might affect item descriptions for multiparts.

500 __ \$a7 audio CDs in 4 jewel cases, all in a slipcase.

500 Notes on accompanying material

Specify the nature of any particularly valuable accompanying material.

500 __ \$aAccompanying booklet includes full libretto and an introduction by the composer.

500 Playing time

Give the playing times of any individual works listed in 245, if readily available and not more than six. (The playing times of any individual works not listed in 245 may be given in a 505 contents note.) Use the caption 'Duration(s):' and give the timings as hh:mm:ss or, if under 1 hour, mm:ss, with space-semicolon-space between each.

500 __ \$aDurations: 09:41 ; 16:00 ; 24:00.

505 Contents note

- Make a contents note if the item contains substantial works whose titles are not mentioned in 245.
 - Any works for which you are making 7XX analytical added entries *must* be mentioned in either 245 or 505.
 - Include statements of responsibility if the works are not all by the same creator.
 - Optionally, include timings for substantial individual works, in the form '(hh:mm:ss)' or, if under 1 hour, '(mm:ss)'.

505 0_ \$aThe lark ascending / Vaughan Williams (14:58) -- Enigma variations / Elgar (30:05) -- Fantasia on Greensleeves / Vaughan Williams (4:16)

- If the components of a set might be circulated separately, you will usually need a contents note to facilitate clear item descriptions and help users to select the components they want.

505 0_ \$acase 1, disc 1. Overture. Act 1, Scenes 1-3 -- case 1, disc 2. Act 1, Scenes 4-5 -- case 2, disc 1. Act 2, Scenes 1-2 -- case 2, disc 2. Act 2, Scenes 3-5 -- case 3, disc 1. Act 3, Scenes 1-3 -- case 3, disc 2. Act 3, Scenes 4-7 -- case 4 disc. Selected archive recordings.

508 Creation/production credits

508 notes are for people who contribute to artistic or technical production, e.g. producers and engineers. For sound recordings this note is used only for people whose contribution is exceptional, e.g. if the contribution of a remastering engineer is emphasised in the blurb or credits.

508 __ \$aProducer/audio restoration engineer, Mark Obert-Thorn.

511 Participant or performer note

- Make a 511 note for any important performer(s) not mentioned in field 245.

511 0_ \$aRead by Uncle Tony.

511 0_ \$aVoices: Peter Ustinov, Cloris Leachman, Sally Kellerman.

- The 1st indicator for 511 notes is usually '0', but for plays, musicals, etc., use '1', to generate the caption 'Cast:'.

511 1_ \$aPaul Eddison, Nigel Hawthorne, Derek Fowlds.

- For non-dramatic musical recordings, specify the role of each performer after a comma, unless obvious. Separate the performers with space-semicolon-space.

511 0_ \$aJascha Heifetz, violin ; Serge Koussevitsky, conductor ; Boston Symphony Orchestra.

- If some performers perform in only some of the works, qualify their listings with the relevant work(s), if this is reasonably simple to do.

511 0_ \$aDavid Willcocks, conductor ; Choir of King's College, Cambridge ; Tom Brown, soprano (3rd work).

518 Date/place of recording

Record this information if readily available and considered important. In older records this information used a single subfield \$a, but there are now separate subfields for any introductory information (\$o), date (\$d) and place (\$p). Subfields \$d and \$p may occur in any order.

518 __ \$oRecorded\$dMarch 19-21 and November 16-18, 1979,\$pKirche der Karlshöhe, Ludwigsburg.

521 Target audience note

This may be used to record a publisher's statement about target audience, if this might be helpful for users. However, only information actually found on the item or in publisher's information should be given, not the cataloguer's assessment nor a third-party review.

Note that the 1st indicator is '8' (= No display constant generated).

521 8_ \$aKey Stage 2.

538 System details note (AACR2 9.7B1)

This note is needed only if the requirements for playing a digital sound recording are nonstandard and not obvious from 300 \$a.

300 __ \$a1 audio disc

538 __ \$aSACD.

546 Language note

If multiple languages are used for the spoken, sung or written contents of the item, clarify what is used where. Do not use 546 for notes which are *only* about the languages from which the resource is translated; use 500 for those.

041 1_ \$dger\$eger\$eeng\$efre\$nger

546 __ \$aSung in the original German; libretto in German, English and French.

6XX Subject, form and genre headings¹⁰

Subject headings are not required in brief records.

- Use the form subdivision '--Juvenile sound recordings' for all resources intended for children pre-school to 16, whether the treatment of the topic is fictional or factual.
- For stand-alone recordings designed for language teaching, use one of the subdivisions below, under the heading for the relevant individual language or group of languages.
 - Sound recordings for French, [Spanish, etc.] speakers
 - Sound recordings for foreign speakers

¹⁰ The Library of Congress is currently developing a set of genre/form headings for music in its new LCGFT thesaurus. Once these are approved, the genre/form headings and usages currently available as LCSH will be withdrawn, and we will use the new form/genre headings in 655 _7 fields, with 'lcfgft' in subfield \$2.

Do not use the subdivisions '–Study and teaching' or '–Textbooks for English speakers' for stand-alone sound recordings, although one or other of these would be appropriate if the recording were merely part of a mixed-media set. In that case no '–Sound recordings...' subdivision would be used.

- For other recordings, do not try to convey that the resource is a sound recording.
- For other spoken word recordings, assign headings exactly as for textual resources
- For music recordings, consult:
 - H 1160. Subdivisions Controlled by Pattern Headings: Musical Compositions.
 - H 1916.5. Jazz and Popular Music
 - H 1917. Music of Ethnic, National, and Religious Groups
 - H 1917.5. Music Form/Genre Headings: Medium of Performance
- Please be aware that:
 - there are restrictions on the use of chronological subdivisions for music [H 1160.4]
 - the terms used as form headings are usually different from those used as topical headings (e.g. 'Symphonies' or 'Choruses' for resources *consisting of* symphonies or choral music respectively but 'Symphony' or 'Choral music' for resources *about* symphonies or choral music) [H 1160.5a].

D. Item records

- If the resource is complete in one case, even if the case contains more than one disc, a single item record is usually sufficient. Even where a set consists of a slip case holding multiple video cases (common for television series), this can often still be considered as a single unit and circulated as such.
- However, if your library wishes to store or circulate components separately (whether as separate discs or as separate cases each containing multiple discs), you will need to follow the procedures for multipart and create an item record for each independently-moving component, giving each component a suitable individuating designation in the Description field of its item record.
- It is essential for the designations to relate clearly to the bibliographic record, so that users will know which component(s) to request, so you may sometimes need to add a contents note to the bibliographic record (see above).

E. Examples

(a) Audiobook (CD) with minor accompanying booklet – full level record

Even in a full-level record it is hardly worth making 33X fields or coding 008/24-29 for a fairly ordinary accompanying booklet, in this case a 28-page booklet with biographies of the performers and a bit of historical background. It is nevertheless recorded in 300 \$e, in case the set is split for circulation or storage.

A 505 note is included in case the components are circulated separately. Accompanying material is not included in 505 notes, but the physical designation 'Booklet' will be adequate to provide an Item Description in its item record.

```
LDR __ ^^^^nim^a22^^^^^^i^4500
007 __ sd^fsngnmmned
008 __ 020124s2000^^^^gw^nntnnn^^^^^^dd^^eng^d
020 __ $a0521794692
040 __ $aUkOxU$beng$erda$cUkOxU
028 01 $aNA320512$bNaxos AudioBooks$qDisc 1
028 01 $aNA320522$bNaxos AudioBooks$qDisc 2
028 01 $aNA320532$bNaxos AudioBooks$qDisc 3
100 1_ $aShakespeare, William,$d1564-1616,$eauthor.
240 10 $aHenry V
245 10 $aHenry V /$cWilliam Shakespeare.
264 _1 $a[Germany?] :$bNaxos AudioBooks,$c[2000?]
264 _4 $c@2000
300 __ $a3 audio CDs (3 hr., 6 min., 29 sec.) +$e1 booklet.
306 __ $a030629
336 __ $aspoken word$2rdacontent
337 __ $aaudio$2rdamedia
338 __ $aaudio disc$2rdacarrier
344 __ $adigital$boptical$gstereo$2rda
347 __ $aaudio file$bCD audio$2rda
490 1_ $aClassic drama
500 __ $a"This recording uses the text of Henry V established by Andrew Garr
for the New Cambridge Shakespeare edition of the play"--Container insert.
505 0_ $aDisc 1. Prologue. Act 1. Act 2 - Disc 2. Act 3. Act 4, scenes 1-3 -
Disc 3. Act 4, scenes 1-8. Act 5.
511 1_ $aSamuel West (Henry V), Timothy West (Chorus), Cathy Sara (Katharine),
and others.
518 __ $aRecorded August 3-4, 2000 at Motivation Sound Studios.
600 00 $aHenry$bV,$cKing of England,$d1387-1422$vDrama.
651 _0 $aGreat Britain$xHistory$yHenry V, 1413-1422$vDrama.
700 1_ $aWest, Samuel,$d1966-,$eactor.
700 1_ $aWest, Timothy,$eactor.
700 1_ $aSara, Cathy,$eactor.
830 _0 $aClassic drama.
```

(b) Audiobook (CD) with minor accompanying booklet – brief record

This record has no authorised access points, place or publisher and little detail in 007, 008 and 300, but it still includes elements which the cataloguer has judged useful for storage and circulation (300 \$e, 505) and for access (511).

```
LDR __ ^^^^nim^a22^^^^3i^4500
007 __ sd^|||||||||
008 __ 020124s2000^^^^^^|nn^^^^^^^^^^|^^^^^d
020 __ $a0521794692
040 __ $aUkOxU$beng$erda$cUkOxU
028 01 $aNA320512$bNaxos AudioBooks$qDisc 1
028 01 $aNA320522$bNaxos AudioBooks$qDisc 2
028 01 $aNA320532$bNaxos AudioBooks$qDisc 3
245 00 $aHenry V /$cWilliam Shakespeare.
264 _1 $c[2000?]
264 _4 $c@2000
300 __ $a3 audio CDs +$e1 booklet.
336 __ $aspoken word$2rdacontent
337 __ $aaudio$2rdamedia
338 __ $aaudio disc$2rdacarrier
344 __ $adigital$boptical$gstereo$2rda
347 __ $aaudio file$bCD audio$2rda
490 0_ $aClassic drama
505 0_ $aDisc 1. Prologue. Act 1. Act 2 - Disc 2. Act 3. Act 4, scenes 1-3 -
Disc 3. Act 4, scenes 1-8. Act 5.
511 1_ $aSamuel West, Timothy West, Cathy Sara.
```

(c) *Music audio CD with substantial accompanying booklet – full level record*

Although the accompanying booklet is not much longer than the one in example (a), its content, chiefly the libretto with two translations, has high potential value, so merits 008/24-29 values, 33X fields and user-friendly details in a note (a 546 note in this case, since the language details are important).

```
LDR __ ^^^^njm^a22^^^^^i^4500
007 __ sd^fsngnmmned
008 __ 000718s2000^^^^gw^ctnnnn^^defi^^^n^ger^d
024 1_ $a028946358221
028 01 $a4635822$bArchiv Produktion
040 __ $aUkOxU$beng$erda$cUkOxU
041 0_ $dger$eeng$efre$eger$geng$gfre$gger$hger$meng$nger
100 1_ $aBach, Johann Sebastian,$d1685-1750,$ecomposer.
240 10 $aCantatas.$kSelections
245 10 $aCantatas =$bKantaten zum 3. Sonntag nach Epiphantias = Cantates pour
le 3e dimanche après l'Epiphanie /$cJ.S. Bach.
246 14 $aCantatas for the 3rd Sunday after Epiphany
246 31 $aKantaten zum 3. Sonntag nach Epiphantias
246 31 $aCantates pour le 3e dimanche après l'Epiphanie
264 _1 $aHamburg :$bArchiv Produktion,$c[2000?]
264 _4 $c@2000
300 __ $a1 sound disc (58 min.) +$e1 booklet (31 pages)
306 __ $a001500$a001201$a001501$a001445
336 __ $aperformed music$2rdacontent
336 __ $atext$2rdacontent
337 __ $aaudio$2rdamedia
337 __ $aunmediated$2rdamedia
338 __ $aaudio disc$2rdacarrier
338 __ $avolume$2rdacarrier
344 __ $adigital$boptical$gstereo$2rda
347 __ $aaudio file$bCD audio$2rda
490 1_ $aBach cantata pilgrimage
505 0_ $aAlles nur nach Gottes Willen, BWV 72 (15:00) -- Herr, wie du willst,
BWV 73 (12:01) -- Was mein Gott will, das g'scheh allzeit, BWV 111 (15:01) --
Ich steh mit einem Fuss im Grabe, BWV 156 (14:45).
500 __ $aPerformed on authentic instruments.
511 0_ $aJoanne Lunn, soprano ; Sara Mingardo, contralto ; Julian Podger,
tenor ; Stephen Varcoe, bass ; Monteverdi Choir ; English Baroque Soloists,
instrumentalists ; John Eliot Gardiner, conductor.
518 __ $aRecorded Jan. 22-24, 2000, Chiesa di San Marco, Milan.
546 __ $aSung in German. Accompanying booklet contains: libretto in German
with English and French translations; notes by Ruth Tatlow in English with
French and German translations.
650 _0 $aCantatas, Sacred.
650 _0 $aEpiphany music.
700 1_ $aLunn, Joanne,$esinger.
700 1_ $aMingardo, Sara,$esinger.
700 1_ $aPodger, Julian,$esinger.
```

700 1_ \$aVarcoe, Stephen,\$esinger.
 700 1_ \$aGardiner, John Eliot,\$econductor.
 710 2_ \$aEnglish Baroque Soloists,\$einstrumentalist.
 700 1_ \$aTatlow, Ruth,\$ewriter of added commentary.
 700 12 \$aBach, Johann Sebastian,\$d1685-1750.\$tAlles nur nach Gottes Willen.
 700 12 \$aBach, Johann Sebastian,\$d1685-1750.\$tHerr, wie du willst, so schicks mit mir (Cantata)
 700 12 \$aBach, Johann Sebastian,\$d1685-1750.\$tWas mein Gott will, das g'scheh allzeit (Cantata)
 700 12 \$aBach, Johann Sebastian,\$d1685-1750.\$tIch steh mit einem Fuss im Grabe.
 830 _0 \$aBach cantata pilgrimage.

(d) Music audio CD with substantial accompanying booklet – brief record

The accompanying booklet is recorded in 300 \$e in case it is stored or circulated separately, but it does not have 33X fields nor 008/24-29 values. Nevertheless, the cataloguer has decided that in this case the information about the libretto and languages is valuable enough to be worth a 546 note.

The parallel titles are recorded as 246 31 variant titles but not in 245.

The 505 is not needed for circulation/storage, since there is only one disc, but the titles could be useful for access, so the cataloguer has judged them worth including, but without the BWV numbers and timings.

The cataloguer has also judged that it is worth recording that this performance is on period instruments.

```
LDR __ ^^^^njm^a22^^^^3i^4500
007 __ sd^|||||||||
008 __ 000718s2000^^^^^^| |^^^^^^^^^^^^^^|^^^^^d
024 1_ $a028946358221
028 01 $a4635822$bArchiv Produktion
040 __ $aUkOxU$beng$erda$cUkOxU
245 00 $aCantatas /$cJ.S. Bach.
246 14 $aCantatas for the 3rd Sunday after Epiphany
246 31 $aKantaten zum 3. Sonntag nach Epiphania
246 31 $aCantates pour le 3e dimanche après l'Epiphanie
264 _1 $aHamburg :$bArchiv Produktion,$c[2000?]
264 _4 $c@2000
300 __ $a1 sound disc +$e1 booklet
336 __ $aperformed music$2rdacontent
337 __ $aaudio$2rdamedia
338 __ $aaudio disc$2rdacarrier
344 __ $adigital$boptical$gstereo$2rda
347 __ $aaudio file$bCD audio$2rda
490 0_ $aBach cantata pilgrimage
500 __ $aPerformed on authentic instruments.
505 0_ $aAlles nur nach Gottes Willen -- Herr, wie du willst -- Was mein Gott will, das g'scheh allzeit -- Ich steh mit einem Fuss im Grabe.
```

511 0_ \$aJoanne Lunn, soprano ; Sara Mingardo, contralto ; Julian Podger, tenor ; Stephen Varcoe, bass ; Monteverdi Choir ; English Baroque Soloists, instrumentalists ; John Eliot Gardiner, conductor.

546 __ \$aSung in German. Accompanying booklet includes libretto in German with English and French translations.

(e) *Music mono LP set – full level record*

Several of the default values in the template needed changing, e.g. 007/04 and 344 \$g (because the resource is mono), 007/03 and an added 344 \$c (because it is 33 1/3 rpm), 007/13 (because it is an analogue recording) and 344 \$a (because playback is analogue). There is no 347, because this is not a digital resource.

The booklet is mentioned in 300 \$e, and the cataloguer has decided to indicate its content in 008/24-29, but it is not worth 33X fields.

The 505 fields make clear which tracks are on which LP, in case they are circulated separately. For the sake of clarity, a separate 505 has been made for each disc.

Because the work uses the words of Schiller's *Ode to Joy*, an analytical entry has been made for that work, but only for the original-language version in the recording itself. The cataloguer has decided that it is not worth making a further analytical entry for the English-language version in the accompanying material.

```
LDR __ ^^^^njm^a22^^^^^i^4500
007 __ sd^bmmennmmlnd
008 __ 00718s1969^^^^enksynnnn^^dei^^n^ger^d
028 01 $aLXT 5362$bDecca$qDisc 1
028 01 $aLXT 5363$bDecca$qDisc 2
040 __ $aUk0xU$beng$erda$cUk0xU
041 0_ $dger$eger$eeng$hger$geng
100 1_ $aBeethoven, Ludwig van,$d1770-1827,$ecomposer.
240 10 $aSymphonies.$kSelections
245 10 $aSymphony no. 9 in D minor, op. 125 :$b("Choral") ; Symphony no. 1 in C major, op. 21 /$cBeethoven.
264 _1 $aLondon :$bDecca,$c1969.
264 _4 $c@1969
300 __ $a2 sound discs (92 min., 9 sec.) +$e1 booklet (3 pages)
306 __ $a001554$a001023$a001558$a002347$a000925$a000627$a000358$a000617
336 __ $aperformed music$2rdacontent
337 __ $aaudio$2rdamedia
338 __ $aaudio disc$2rdacarrier
344 __ $aanalog$c33 rpm$gmono$2rda
505 0_ $aDisc 1: Symphony no 9. First movement (15:54) -- Symphony no. 9. Second movement (10:23) -- Symphony no. 9. Third movement (15:58).
505 0_ $aDisc 2: Symphony no. 9. Fourth movement (23:47) -- Symphony no. 1. First movement (9:25) -- Symphony no. 1. Second movement (6:27) -- Symphony no. 1. Third movement -- Symphony no. 1. Fourth movement (6.17).
511 0_ $aHilde Gueden, soprano ; Sieglinde Wagner, contralto ; Anton Dermota, tenor ; Ludwig Weber, bass ; Singverein der Gesellschaft der Musikfreunde, Vienna ; Vienna Philharmonic Orchestra ; Erich Kleiber, conductor (1st work) ; Carl Schuricht, conductor (2nd work).
```

546 __ \$aSung in German. Accompanying booklet contains: text for last movement of Symphony no. 9 (Schiller's Ode to Joy) in German with English translation; programme notes in English.
 650 _0 \$aSymphonies.
 700 1_ \$aGüden, Hilde,\$esinger.
 700 1_ \$aWagner, Sieglinde,\$esinger.
 700 1_ \$aDermota, Anton,\$esinger.
 700 1_ \$aWeber, Ludwig,\$d1899-1974,\$esinger.
 700 1_ \$aKleiber, Erich,\$d1890-1956,\$econductor.
 700 1_ \$aSchuricht, Carl,\$d1880-1967,\$econductor.
 710 2_ \$aWiener Philharmoniker,\$einstrumentalist.
 710 2_ \$aWiener Singverein,\$esinger.
 700 12 \$aBeethoven, Ludwig van,\$d1770-1827. \$tSymphonies,\$nno. 9, op. 125,\$rD minor.
 700 12 \$aBeethoven, Ludwig van,\$d1770-1827.\$tSymphonies,\$nno. 1, op. 21\$rC major.
 700 12 \$aSchiller, Friedrich,\$d1759-1805.\$tAn die Freude.

(f) Music mono LP set – brief record

Even on a brief record it is worth including a contents note to make clear what is on which LP, in case they are circulated separately, but an informal summary, in 500 rather than 505, is adequate.

The cataloguer has also judged that it is worth recording the languages involved, even those on the accompanying material.

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LDR __ ^^^^njm^a22^^^^^^i^4500
007 __ sd^|||||||||
008 __ 000718s1969^^^^^^|nn^^^^^^^^^^|^^^^^d
028 01 $aLXT 5362$bDecca$qDisc 1
028 01 $aLXT 5363$bDecca$qDisc 2
040 __ $aUkOxU$beng$erda$cUkOxU
245 00 $aSymphony no. 9 in D minor, op. 125 :$b(“Choral”) ; Symphony no. 1 in C major, op. 21 /$cBeethoven.
264 _1 $aLondon :$bDecca,$c1969.
264 _4 $c@1969
300 __ $a2 sound discs +$e1 booklet
336 __ $aperformed music$2rdacontent
337 __ $aaudio$2rdamedia
338 __ $aaudio disc$2rdacarrier
344 __ $aanalog$c33 rpm$2rda
500 00 $aDisc 1 contains the first three movements of Symphony no. 9; disc 2 contains the final movement of Symphony no. 9 and all of Symphony no. 1.
511 0_ $aHilde Gueden, soprano ; Sieglinde Wagner, contralto ; Anton Dermota, tenor ; Ludwig Weber, bass ; Singverein der Musikfreunde, Vienna ; Vienna Philharmonic Orchestra ; Erich Kleiber, conductor (1st work) ; Carl Schuricht, conductor (2nd work).
546 __ $aSung in German. Accompanying booklet contains: text for last movement of Symphony no. 9 (Schiller's Ode to Joy) in German with English translation; programme notes in English.
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