

RDA Music Records Comparison

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Introduction and scope of project

The goal of this study was to compare the AACR2 and RDA content standards and determine how well they provide description and access to music resources. This study proposed to answer the following two questions:

- 1) *What are the primary differences between AACR2 and RDA music records?*
- 2) *Do RDA records provide significantly improved access to music resources in a traditional MARC/OPAC environment?*

In order to answer these questions, four music resources were cataloged and then analyzed. Two scores and two sound recordings were selected from the Lilly Music Library collection at Tufts University, and parallel records were created for each using both AACR2 and RDA. A comparison of these parallel records was made to determine what the differences were as well as how discoverable and useful they would be to a typical music library user.

The following four resources were cataloged:

Scores:

The Lure / Gustav Holst. Munich: Musikproduktion Höflich, 2011.

Cantate con strumenti / Giovanni Bononcini. Lucca: Libreria Musicale Italiana, 2010.

Sound recordings:

Mozart the Mason / W.A. Mozart. Montreal: Oxingale, 2006.

Romance & Caprice / Frank Morelli, perf. Elmsford, NY: MSR Classics, 2006.

The four resources were cataloged at Curry College, with assistance from Damian Iseminger at the New England Conservatory of Music. The local cataloging policies of Curry College were followed. The online versions of AACR2 and the RDA Toolkit were used, and any relevant Library of Congress Rule Interpretations (LCRIs) or Library of Congress Policy Statements (LCPSSs) were observed. Library of Congress Authority Records were used for name and subject headings. The records were encoded in MARC format using OCLC's Connexion Client cataloging interface, and were intended to be housed in Curry College's Millennium ILS from Innovative Interfaces, with III's WebPAC Pro OPAC for display and access.

The AACR2 records

First, original AACR2 records were created for the four resources. The creation of AACR2 records for the scores was fairly straightforward and presented few challenges. These were both monographs by a single author, containing, in the case of the Holst, of a single symphonic work, and in the case of the Bononcini, a set of works of the same type of composition.

The Bononcini score presented one challenge in that it was the first volume in a set, with the subsequent volume(s) as yet unpublished. Only a copyright date (2010) was given on the title page verso. Following AACR2 1.4F6 and AACR2 1.4F8, the publication statement for the Bononcini score was formulated as shown in example 1:

Ex. 1

260 Lucca : \$b Libreria Musicale Italiana, \$c c2010-

Creating the AACR2 sound recording records was somewhat more challenging. Here, it was necessary to determine what was being cataloged, both in terms of authorship and work.

Romance & Caprice consisted of a compilation of works by seven different composers, all performed by Frank Morelli. It was necessary to determine whether to give title, composer, or performer main entry.

Chapter 21, section 23, of AACR2 – the section covering rules specific to choice of access points for sound recordings – provided guidance. Rule 21.23C1 states: “If a sound recording containing works by different persons or bodies has a collective title, enter it under the heading for the person or body represented as principal performer.” As Frank Morelli is clearly the principal performer on this CD, and as the CD does have a collective title, this rule was applied and Morelli was given main entry. Following the local practice of the cataloging library (Curry College), a MARC relator code for “performer” was added after the authorized form of his name.

There was also a question as to what to include in the statement of responsibility. Rule 6.1F1 of AACR2, from the chapter devoted to sound recordings, provided a clear answer:

“Transcribe statements of responsibility relating to those persons or bodies credited with a major role in creating the intellectual content of the sound recording (e.g. as writers of spoken words, composers of performed music, collectors of field material, producers having artistic and/or intellectual responsibility) as instructed in 1.1F.” The rule continues: “If ... the participation is confined to performance, execution, or interpretation (as is commonly the case with “serious” or classical music and recorded speech), give the statement in the note area.”

Rule 1.1F5, known to catalogers as the “rule of three,” states:

“If a single statement of responsibility names more than three persons or corporate bodies performing the same function, or with the same degree of responsibility, omit all but the first of each group of such persons or bodies. Indicate the omission by the mark of omission (...) and add *et al.* in square brackets.”

Given that Frank Morelli was definitely just a performer and not responsible for the intellectual content of the CD, and with Elgar being the first named composer on the CD container, the statement of responsibility for *Romance & Caprice* was formulated as shown in example 2.

Ex. 2

\$c Elgar ... [et al.].

Following local practice, name-title added entries were added for every work on the CD, and added name entries were included for the two secondary performer's names. A MARC 511 note field for the performers and their roles (bassoon, piano, etc.) was also included.

The Mozart CD presented the greatest challenge. Here, there was a problem with work identification and authorship. This CD consists of a string trio performing two works by Mozart: the Preludes and Fugues, K404a, and the Divertimento in Eb, K563. But a reference to Köchel (436) shows that the recording actually includes only Nos. 1-3 of K404a, a 6-part work, and that the fugue movements of K404a are in fact transcriptions from J.S. Bach, with the preludes being of questionable authorship, merely attributed to Mozart.

This information poses some problems for the cataloger. First of all, what is the main entry for this CD? If we consider the first work to be authored by Mozart, we could follow rule 21.23 B1: "Enter a sound recording of two or more works all by the same person(s) or body (bodies) under the heading appropriate to those works." The "heading appropriate to those works" would be Mozart, as the author.

Looking to the Library of Congress Authority file provided an answer as to authorship: there is a name-title authority record for K.404a that gives Mozart as the composer. This makes it clear that according to LC, the main entry for this CD would be Mozart.

In order to formulate the uniform title, rule 25.7A was followed: "If an item consisting of two works is entered under a personal or corporate heading, use the uniform title of the work that occurs first in the item. Make a name-title added entry using the uniform title of the second work." So because Mozart is our main entry, the main uniform title for this CD is for the first work, the K.404a. A name-title analytical entry (MARC 700 1 2) would be added for the K. 563.

But what to do with Bach? Although both Köchel and the Library of Congress agree that K.404a should be considered as by Mozart, the fugues were originally by Bach. The AACR2 rule on access points for music adaptations, 21.18C1, provides some guidance:

“If the work is related to one other work or to a part of a work with its own title or designation (e.g. a movement, an aria), make a name-title added entry for that work or part of a work.”

This makes it clear that name-title headings for the Bach fugues should be added.

As for the performers, rule 21.23B1 clearly indicates that added name entries should be included, once again invoking the ‘rule of three’: “Make added entries under the headings for the principal performers unless there are more three. If there are more than three principal performers, make an added entry under the one named first.” Since this is a string trio with three performers, all three received added name entries. Following local cataloging practice, MARC relator codes were added to indicate that the performers were instrumentalists.

With all of these rules and interpretations taken into consideration, the complete name and title headings for this record were formulated as shown in example 3:

Ex. 3

240 1 0 Fugues, \$m string trio, \$n K. 404a. \$n No. 1-3

100 1 Mozart, Wolfgang Amadeus, \$d 1756-1791.

700 1 Crow, Jonathan, \$d 1977- \$4 itr

700 1 McNabney, Douglas, \$d 1955- \$4 itr

700 1 Haimovitz, Matt, \$d 1970- \$4 itr

700 1 2 Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Divertimenti. \$n K. 563, \$r Eb major.

700 1 Bach, Johann Sebastian, \$d 1685-1750. \$t Wohltemperierte Klavier. \$n 1.T. \$n Nr. 8 \$p Fuga

700 1 Bach, Johann Sebastian, \$d 1685-1750. \$t Wohltemperierte Klavier. \$n 2.T. \$n Nr. 14 \$p Fuga

700 1 Bach, Johann Sebastian, \$d 1685-1750. \$t Wohltemperierte Klavier. \$n 2.T. \$n Nr. 13 \$p Fuga

Though not required by AACR2, cataloger’s judgment was used to decide to provide additional notes: a contents note that listed the two works on the CD, as well as a note about the Bach fugue transcriptions and the uncertain authorship of the preludes.

Other than the above problems with headings and authorship, creating records for the four music resources in AACR2 was relatively straightforward. The organization of AACR2 by format, with separate sections for rules specific to music and sound recordings, made it easy to find rules for specific types of problems.

RDA background

Before relating how the AACR2 records were changed to conform to the RDA content standard, a brief description of the new standard is necessary.

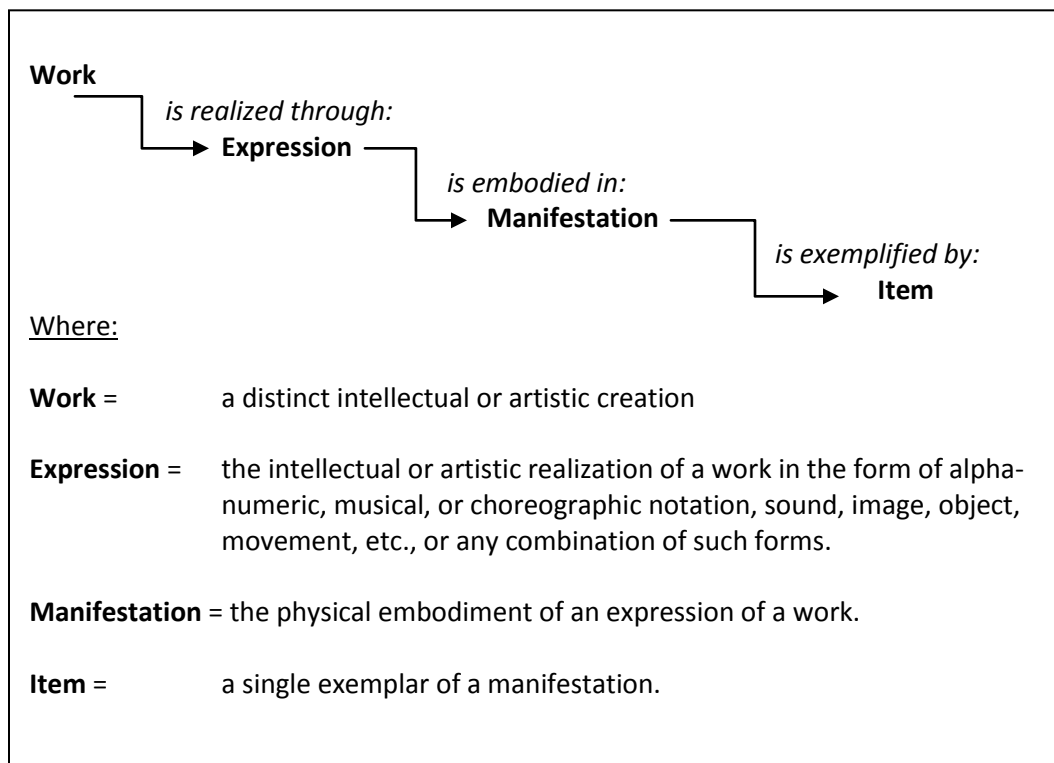
The primary difference between the AACR2 and RDA content standards lies in how they were conceived. AACR2 arose out of a card-based bibliographic cataloging system, where card surrogates were created for print resources. This meant that the cataloging rules were designed to describe and provide access primarily at the *edition* level: each card representing one edition of a work. It also meant that the amount of information that could be included was limited to what could fit on a 3x5 inch card: thus, AACR2 uses many shortened entries and abbreviations.

RDA, in contrast, is designed to create records for both print and non-print resources in a networked, online environment. Unlike AACR2, where all the data for a resource had to reside on a 3x5 card, RDA prepares for the emerging world of linked data, where information resides in many places and can be dynamically linked in a myriad of different displays. RDA recognizes that in an electronic environment, there are no spatial limitations. In practice, this means that transcription and abbreviation rules are changed: one fundamental transcription principle in RDA is that “the data describing a resource should reflect the resource’s representation of itself” (RDA 0.4.3.4), known as the “take what you see” principle. Whereas in AACR2 data was often truncated (i.e. “the rule of three”), in RDA, data can be transcribed as found without limitations.

RDA is closely aligned with the FRBR (Functional Requirements for Bibliographic Records) theoretical framework. It is beyond the scope of this report to describe FRBR in detail, but a basic knowledge of the framework is necessary to understanding RDA cataloging issues.

FRBR provides a relationship-entity model that identifies a bibliographic entity as a series of relationships: an *item* has a relationship to an *expression* which is in turn related to a *manifestation* which is in turn related to a *work*.

This series of relationships is expressed in FRBR 3.1.1 (IFLA) as follows:



To illustrate this model using *The Lure*, the *work* would be Holst's fully-formed idea of the score, the *expression* would be the score as a written piece of music, the *manifestation* would be that piece published as a particular edition, and the *item* would be one single copy of that edition.

The needs of users are the primary focus of the FRBR model. Those needs are explicitly identified and defined as the following four user tasks in FRBR 6.1 (IFLA):

Find	To <i>find</i> entities that correspond to the user's stated search criteria (i.e., to locate either a single entity or a set of entities in a file or database as the result of a search using an attribute or relationship of the entity);
Identify	To <i>identify</i> an entity (i.e., to confirm that the entity described corresponds to the entity sought, or to distinguish between two or more entities with similar characteristics);
--cont. next page	

Select	To <i>select</i> an entity that is appropriate to the user's needs (i.e., to choose an entity that meets the user's requirements with respect to content, physical format, etc., or to reject an entity as being inappropriate to the user's needs);
Obtain	To acquire or <i>obtain</i> access to the entity described (i.e., to acquire an entity through purchase, loan, etc., or to access an entity electronically through an online connection to a remote computer).

The RDA content standard is organized as a reflection of the FRBR model. Whereas in AACR2 the chapters are organized by format (i.e. sound recordings, music) or by sections of a record (access points, headings) the sections in RDA are organized primarily around the areas of the FRBR entity-relationship model:

Section 1 – Recording attributes of manifestation and item

Section 2 – Recording attributes of work and expression

Section 3 – Recording attributes of person, family, and corporate body

Section 4 – Recording attributes of concept, object, event, and place

Section 5 – Recording primary relationships

Section 6 – Recording relationships to persons, families, and corporate bodies associated with a resource

Section 7 – Recording the subject of a work

Section 8 – Recording relationships between works, expressions, manifestations, and items

Section 9 – Recording relationships between persons, families, and corporate bodies

Section 10 – Recording relationships between concepts, objects, events, and places

-- From RDA Toolkit Table of Contents.

In order to use RDA effectively, catalogers need to think non-linearly about resources, considering them as a connected web of FRBR entities, and turning to the appropriate FRBR areas for rules of description. This is a big departure from AACR2.

Lastly, before a discussion of RDA cataloging rules can take place, some new vocabulary needs to be introduced. Given below are some common AACR2 terms translated into RDA:

<u>AACR2</u>	<u>RDA</u>
Uniform title	Preferred title
Main entry	Preferred access point
Chief source of information	Preferred source of information
Heading	Authorized access point
Author, composer, etc.	Creator

The RDA records: Differences with AACR2

The AACR2 records, described above, were translated into RDA using the RDA Toolkit, the online version of the standard. Library of Congress Policy Statements, (equivalent to LCRIs in AACR2 and incorporated into the Toolkit) were also referenced, as were the handouts and slides from the 2011 Music Library Association RDA preconference workshop. As with the AACR2 records, local cataloging policies were followed. One local practice of note is that the alternative to RDA rule 1.7.1 for general guidelines on transcription was followed, with the cataloging library using the Chicago Manual of Style for transcription.

The RDA records for all four music resources contained differences with their parallel AACR2 records. These differences ranged from the minor -- an abbreviation spelled out, or a change in a controlled vocabulary term -- to the removal or addition of entire fields. These differences are enumerated below.

Publication information [MARC 260]

The place of publication data was changed for the Mozart CD. In AACR2, if the place of publication is unknown, the abbreviation for “sine loco” (*without place* in Latin) is recorded [S.1.]. In RDA, this is no longer the case. RDA 2.8.2.6 tells the cataloger that if the place of

publication is not identified in the resource, and the probable place cannot be determined, the cataloger should record “*Place of publication not identified.*”

The publisher’s name transcription also changed for the Mozart CD, since RDA’s “take what you see” principle (0.4.3.4) meant that the publishers name was spelled out more specifically: “Oxingale” became “Oxingale Records.”

The publication date transcription was changed for three out of the four resources. In RDA, it is no longer sufficient to use copyright date alone in the MARC 260 \$c field. The publication date must be recorded, even if it is unknown. If unknown, the cataloger should record “date of publication not identified” or supply a probable date in brackets. This is stated in RDA 2.8.6.6.

Only the Holst score supplied a publication date, with the other three resources supplying copyright dates only. For these resources, probable publication dates were given in brackets, and the copyright symbol was transcribed with the copyright date, as per RDA 2.11.1.3.

The 260 field for the Mozart CD is shown in example 4.

Ex. 4

260 [Place of publication not identified] : \$b Oxingale Records, \$c [2006], © 2006.

Abbreviations

Many of the common bibliographic abbreviations used in AACR2 are no longer used in RDA, as per Appendix B. In the four RDA records, “p.” became “pages,” “pref.” became “preface,” and “ca.” became “approximately.” However, “no.,” “min.,” and “cm.” all remained the same, as these abbreviations are included in Appendix B.

Physical description [MARC 300]

There were a number of small differences in this area, mostly having to do with eliminating abbreviations and using different controlled vocabularies. For the Holst score, the term

“miniature score” was replaced by “study score,” taken from the list given at RDA 7.20.1.3. Also on the Holst record, the unnumbered pages were given as “unnumbered pages” rather than the number in brackets, as instructed by RDA 3.4.5.3.

There was also a small change to the extent description for the Bononcini score. In AACR2 the extent for this type of incomplete resource was given as “1 score (v.) ; \$c 32 cm.” Treatment of this type of resource is different in RDA. RDA 3.4.1.10 states: “When preparing a comprehensive description for a resource that is not yet complete (or if the total number of units issued is unknown), record the term designating the type of unit without the number.” Following this rule, the extent for the Bononcini in RDA becomes: “scores ; \$c 32 cm.”

A more significant change to the MARC 300 field occurred with both sound recording records. RDA uses some different controlled vocabulary terms to describe sound recordings. In AACR2, CDs are described as shown in example 5:

Ex. 5

300 1 sound disc : \$b digital, stereo. ; \$c 4 ¾ in.

500 Compact disc.

RDA 3.19.3 prescribes the term “CD audio” for describing this encoding format, making the addition of a 500 note unnecessary. In the extent area, “sound disc” from AACR2 is no longer an option. Instead, RDA 3.4 lists a choice of either “audio disc,” “CD,” or “compact disc.” The cataloging library chose to use “audio disc.”

RDA also gives the option of including information about recording medium (RDA 3.16.3) and configuration of playback channels (RDA 3.16.8). The cataloging library chose to include the configuration of playback channels, i.e., “stereo.” In RDA, “stereo” is no longer considered an abbreviation, as it was in AACR2. Recording medium (“optical”) was not included, as it was not considered by the cataloging library to be “important for identification or selection” as stated in RDA 3.16.3.4. Example 6 shows the 300 field for the RDA Mozart record:

Ex. 6

300 1 audio disc (74 min.) : \$b digital, stereo, CD audio ; \$c 4 ¾ in.

Content/Media/Carrier Types [MARC 336,337, 338]

Perhaps the most significant difference between AACR2 and RDA is the way format information is recorded. In AACR2, format is stated only in the physical description area, corresponding to the MARC 300 field. A General Material Designator (GMD), added to the title area, is optional. In RDA, there are no GMDs. Instead, three new areas are provided for describing physical format: a content type (RDA 6.9), a media type (RDA 3.2), and a carrier type (RDA 3.3). The carrier type is considered a “core” or required element, and the other two are optional. Controlled terms for these fields are listed both in RDA as well as on the Library of Congress MARC website, and three new MARC fields, 336, 337, and 338, have been designated for encoding these terms.

The RDA definitions of the three new format areas are as follows:

RDA 6.9 Content type: “a categorization reflecting the fundamental form of communication in which the content is expressed and the human sense through which it is intended to be perceived.”

RDA 3.2 Media type: “a categorization reflecting the general type of intermediation device required to view, play, run, etc., the content of a resource.”

RDA 3.3 Carrier type: “a categorization reflecting the format of the storage medium and housing of a carrier in combination with the type of intermediation device required to view, play, run, etc., the content of a resource.

This high level of detailed format description marks a significant departure from AACR2, and is an example of how RDA was designed to be more accommodating to non-bibliographic and non-print resources.

All three of the new RDA format areas were included in each of the four music records. GMDs, which, according to local practice, had been included in the AACR2 sound recording records, were removed. Example 7 shows how the music formats were described using these new areas.

Ex. 7

Scores:

336	notated music	\$2 rdacontent
337	unmediated	\$2 rdamedia
338	volume	\$2 rdacarrier

Sound recordings:

336	performed music	\$2 rdacontent
337	audio	\$2 rdamedia
338	audio disc	\$2 rdacarrier

Relationship designators and relator codes

Another major difference in RDA is how relationships and roles among works and persons are presented. Relationship designators are used to indicate roles of persons/corporate bodies as well as relationships between resources.

For relationships between persons and works, RDA 18.4.1 instructs to “record an appropriate relationship designator ... to indicate the nature of the relationship more specifically than is indicated by the defined scope of the relationship element itself.” These designators are not therefore required, but considered helpful to specify a person’s role in relation to a work. The relationship designators for persons/corporate bodies are listed in Appendix I, and are very similar to the MARC relator codes. As the cataloging library’s local policy was to include MARC relator codes for sound recordings, and these codes matched the RDA vocabulary terms, they remained unchanged. A decision was made to also add relationship designators for the composer of scores, as the 100 field displays in the local OPAC simply as “Author.”

For relationships between resources, i.e., a work and a related work, RDA 24.5.1.3 instructs to “record an appropriate term from the list in Appendix J to indicate the nature of the relationship more specifically than is indicated by the defined scope of the relationship element itself.” Once again, these designators are not required, but because the cataloging library’s OPAC displays related works ambiguously, a decision was made to include them where appropriate in the RDA records. In the case of the Mozart CD, the designator “*based on (work)*” was added to the 700 1 authorized access points (for the Bach), and for *Romance & Caprice*, “*contains (work)*” was added to the 700 1 2 authorized access points.

Access point for performer

As with AACR2, *Romance & Caprice* presented a challenge in RDA because it consists of many works by different composers, all performed by the same person. It was difficult to determine when and how to record access points for performers in RDA. AACR2, as described above, has specific rules for describing sound recordings of this type. In AACR2, it is clearly stated that the performer should be given main entry. RDA does not have this rule. Determining how to record performers had to be inferred tangentially from rules about the recording of creators and contributors.

RDA 19.2.1.1 defines a “creator” as “a person, family, or corporate body responsible for the creation of a work,” and 19.2.1.1.1 states clearly that a corporate body can only be a creator “where the responsibility goes beyond that of mere performance.” From this, it can be inferred that a performer would *not* be a creator.

Instead, performers are considered “contributors” in RDA, and, according to 20.2.1.3, these should be recorded. RDA 7.23.1.3 also instructs to “record the names of performers, narrators, and/or presenters if they are considered to be important.” But can a contributor be recorded as the preferred access point (the MARC 100)? That remains unclear. With performers not being considered creators, the answer appears to be no.

Some clarification on this issue has been provided by Laura Yust, of the Library of Congress Policy and Standards Division. Yust, in a presentation given at the 2011 Music Library

Association conference, stated: “In a sound recording of a recital performance of a group of compositions by many different composers, performed by Yo-Yo Ma, the principal performer will no longer be present in a 100 field. The cataloger would record the title of the compilation to name the work in this case and give Yo-Yo Ma an access point.” For the purposes of this project, the cataloging library adopted this LC policy and the 100 field was removed for *Romance and Caprice*. Instead, a 700 field was added for Frank Morelli as the principal performer, with the appropriate relationship designator.

Compilation of works of different types by the same composer

The Mozart CD, as a compilation of two different types of compositions, also was treated somewhat differently in RDA. In AACR2, a uniform title (240) is constructed for the first work on the CD, and an added name-title entry is provided for the second work. Rule 6.14.2.8.6 in RDA gives specific instructions on recording title information for incomplete compilations of musical works by a single composer, stating to “identify each of the works in the compilation separately.” There is a relevant Library of Congress Policy Statement, however, that also allows for recording a “conventional collective title,” followed by “*selections*,” in addition to listing each work separately. A decision was made to follow LC policy in this case, and a new collective uniform title was formed and placed in the 240 field. Authorized access points for each work were added as 700 fields.

“Rule of Three” eliminated

The “rule of three” is no longer observed in RDA. This change affected *Romance & Caprice*, where the statement of responsibility in AACR2 gave only the first composer listed, followed by “[et al.].” In the RDA record, all the composers are listed, transcribed as given on the CD container, and all the performers are also transcribed. This follows RDA 2.4.1.4, “transcribe a statement of responsibility in the form in which it appears on the source of information,” as well as 7.23.1.3, “record the names of performers, narrators, and/or presenters if they are considered to be important.”

Comparison of Records

The completed records in AACR2 and RDA were compared to determine whether or not the RDA records provide significantly improved access in a traditional MARC/OPAC environment. This comparison was conducted in alignment with the four FRBR user tasks, *to find*, *to identify*, *to select*, and *to obtain*. How well do these four RDA records accomplish the four FRBR user tasks, in comparison with their parallel AACR2 records?

Would a user, searching by title, author, subject, or keyword, be more likely *to find* the RDA records for these music resources, or the AACR2 record? Which resources are easier *to identify*? How well would users be able *to select* the appropriate resource for their needs? Would the user know how *to obtain* these resources from these records?

To find

Most access points in the records did not change. Subject access, for example, was unchanged. The only completely new access point was the new preferred title, “String trio music. Selections” added for the Mozart CD. This access point for the combined pieces on the CD would improve access for users looking *to find* this type of work. Another access point difference was moving the performer Frank Morelli from the 100 to the 700 field. This change, however, does not affect access in the OPAC environment, as he is still searchable by author.

The added relationship designators, both of persons and works, could be useful in providing users more ways to find related works. Using the data provided in the RDA records, it would be possible, given the appropriate system configuration, for a user to see all works with a particular relationship or role: for example, they might be able to link out to all other works *based on* the Bach Well-Tempered Clavier, or see all other works where Frank Morelli is a *performer*. This capability, however, is not as of yet supported by conventional OPAC systems. Given this, the relationship designators do not impact how well users would *find* these resources. They do, however, provide additional useful information for a user once the resource is discovered. This supports the next two user tasks, *to identify* and *to select*.

To identify

These resources can all be uniquely identified using fields such as publication date(s), publisher name, publisher numbers, standard numbers, and descriptive notes fields. There are few significant differences between the AACR2 and RDA records in these fields. The separation of publication and copyright date might be useful if the dates were different, but for these four resources the dates were the same.

The “take what you see” principle meant that the publishers name was spelled out more specifically in the Mozart RDA record, but this was a small change, and probably would not impact identification significantly. The spelling out of abbreviations in RDA, such as “preface” or “approximately” or “publication date not identified” may also help with identification, because the records are more understandable and readable.

To select

RDA’s new format fields (MARC 336, 337, 338) provide users with more information for selecting the format they need. Additional information in the 300 field, as well as new vocabularies -- such as the use of the commonly known term “CD audio” -- also help with selection. For access to significantly improve, however, OPACs must be configured to display and index the new MARC fields. As the cataloging library has not yet implemented display of these fields, it is not possible to conclude how well they will improve access.

Also, it is as yet unclear how well the new format fields will integrate with legacy AACR2 data. For example, the cataloging library currently relies heavily on GMDs to provide users with format information in a browse display. Will GMDs and the new MARC fields be compatible? For example, will users be able to select all the sound recordings of a particular title? This remains to be seen.

To obtain

The AACR2 and RDA records had no differences pertaining to this user task: the only information about how to obtain these resources comes from the classification number, and that field remained unchanged for all four resources.

Conclusion

Although it is clear that RDA did provide improved access to the four music resources, this improvement was not significant when the records were implemented in a traditional MARC/OPAC environment. Subject and name access points remained unchanged, and title access differed for only one out of the four resources. Identifiers, such as standard numbers and classification numbers, were unchanged. Differences in relationships and formats, as yet not implemented in the library's OPAC, did not improve access significantly. Readability of records did improve, but only slightly.

However, if implemented in a system configured to take full advantage of its structure and elements, RDA could provide significantly improved access to these music resources. Such a system would need to be capable of expressing the FRBR model embedded in RDA. For example, it should be able to “cluster” resources by work or manifestation, such as displaying all the scores and sound recordings available for a given piece of music. Such a system should also be capable of parsing all of the added data elements in RDA, and be capable of using that data to limit and sort records in meaningful ways. The added format and date information, for example, could be parsed and used to sort or search for music records more effectively.

But until library OPACs become truly “FRBR-ized,” capable of dynamically displaying relationships and of parsing the new RDA data elements, music records created using the RDA content standard will not significantly impact access for music library users.

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