Music resources & RDA

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RDA guidelines for music (Original Toolkit)

- guidelines for music ≈ guidelines for classical music

- bulk of the guidelines is intended for handling works with so-called non specific titles

- elements like “medium of performance” that seem to be generally useful for resource discovery are core elements only when needed to differentiate a work from another work with the same title
Original Toolkit in our DACH community

• Toolkit was fully translated into German

• policy statements were added

• examples were not adjusted to match with our policy statements
“medium of performance” changed entities and is now considered an expression element

to record a statement about the medium of performance for a work you have to use the element “medium of performance of musical content of representative expression”
RDA guidelines for music (New Toolkit) 2

• the guidelines for authorized access points for musical works are now only part of the “Anglo-American legacy instructions”

• there are still no elements for “secondary” opus numbers like op. 94a or some thematic index numbers that clearly identify an expression and not a work
The future of RDA in our DACH community

• “DACH-Erschließungshandbuch” as a platform for RDA

• the “AG Musik” (music working group) edits our version of the RDA text
RDA examples and our policy statements

- RDA 6.28.1.9 “Additional Elements in Authorized Access Points Representing Musical Works” features a set of examples for works with specific titles

  - Schubert, Franz, 1797–1828. Tantum ergo (1814)
  - Schubert, Franz, 1797–1828. Tantum ergo (1821)

  -> does not work for us

- DACH policy statement: use thematic index numbers

- “Tantum ergo” is a type of composition
RDA examples and our policy statements 2

- Debussy, Claude, 1862–1918. Images, orchestra
- Debussy, Claude, 1862–1918. Images, piano
  -> does not work for us
- DACH policy statement: use thematic index numbers
  -> Alternative
  - Fabiańska-Jelińska, Ewa, 1989-. Tańce polskie, Marimba (3)
  - Fabiańska-Jelińska, Ewa, 1989-. Tańce polskie, Trompete (2), Horn, Posaune, Tuba
  (this should work for everyone)
RDA examples and our policy statements 3

• Amazing grace (Hymn)
  -> needs additional clarification
• RDA 6.28.1.2 “Musical Works with Lyrics ...” states that when recording a collaborative work the composer is added to the authorized access point
• “Amazing grace” has words written by John Newton – why is his name not part of the authorized access point?
Incomplete RDA examples?

  Persichetti, Vincent, 1915–1987. Serenades, no. 15
  used in RDA as an example for omitting the medium of performance

- Library of Congress:

- Our version:
  Persichetti, Vincent, 1915-1987. Serenaden, Nr. 14, op. 159
  Persichetti, Vincent, 1915-1987. Serenaden, Nr. 15, op. 161
Guidelines lack format neutrality

- The guidelines for opus number state that the name of the publisher has to be recorded in parentheses.

- But this only seems necessary for an access point, not for the element.

- Parentheses are not used when recording this in MARC
  383 $b$op. 3$e$André
  383 $b$op. 5$e$Hummel
Guidelines imply a certain kind of controlled vocabulary

• some of the exceptions for recording medium of performance as part of the authorized access point do not work with all kinds of vocabularies

• e.g., a medium of performance cannot be recorded succinctly and other elements are more useful for identifying the work

• “For an accompanying ensemble with one performer to a part, record an appropriate term for the ensemble rather than the individual instruments” – this seems to be a guideline for creating controlled vocabularies
Conclusion

• collection of examples for use in a European, multi-lingual context

• collaborative proposals on music topics