Musical Sound Recordings

Use these procedures for cataloging compact discs, LPs, sound cassettes, and other musical recordings. Follow the additional procedure “Cataloging UA Concert Recordings” for local concert tapes and discs.

Sources of Information

Chief Source

The chief source of information is the sound disc or cassette and label. “Label means any permanently affixed paper, plastic, etc. label, as opposed to the container itself, which may have data embossed or printed on it.” For CDs, which don’t have an actual label, this is the information printed on the disc itself. If there are two or more chief sources (as in two labels on a disc), treat these as a single source. Information for the title and statement of responsibility (field 245) must come from the chief source or be enclosed in square brackets.

If information is not available from the chief source, take it from the following sources in this order of preference: accompanying textual material, container, or any source. A container is “housing for an item, a group of items, or part of any item, that is physically separable from the material being housed” such as a box or sleeve. For CDs and cassettes, consider information that can be read through the closed container (including the front cover of a booklet inserted in the container) to be on the container.

Exception: Use accompanying textual material or the container as the chief source if it provides a collective title and the discs/cassettes and labels do not. In this case, make a note indicating the source of information. However, for recordings containing two works of the same type by the same composer, do not consider as a collective title a title appearing on the container or accompanying material if it is made up of the name of the type plus one or more of the following identifying elements for the two works: serial number, opus number, thematic index number, or key.

Prescribed Sources

The prescribed sources for each area of the catalog record are given below. Any information taken from other sources must be enclosed in square brackets.

<table>
<thead>
<tr>
<th>AREA</th>
<th>PRESCRIBED SOURCES OF INFORMATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title and statement of responsibility</td>
<td>Chief source of information</td>
</tr>
<tr>
<td>Edition</td>
<td>Chief source of information, accompanying textual material, container</td>
</tr>
<tr>
<td>Publication, distribution, etc.</td>
<td>Chief source of information, accompanying textual material, container</td>
</tr>
<tr>
<td>Physical description</td>
<td>Any source</td>
</tr>
<tr>
<td>Series</td>
<td>Chief source of information, accompanying textual material, container</td>
</tr>
<tr>
<td>Note</td>
<td>Any source</td>
</tr>
<tr>
<td>Standard number/terms of availability</td>
<td>Any source</td>
</tr>
</tbody>
</table>

If you are performing copy cataloging, you may generally accept the bibliographic data without listening to the actual item. However, if you suspect the information is wrong, you should play the recording on your computer’s DVD drive or on equipment in the Performing Arts and Media Department.
When to Input a New Record

Differences that justify a new record include:

1. Different sound recording format, size, or speed, such as:
   - CD vs. LP.
   - 10 inch vs. 12 inch.
   - 33 1/3 rpm vs. 78 rpm.

2. Stereo. vs. mono. recording.

3. Specific differences in music publisher number (028 field), except for minor variations in completeness.

4. Different publisher. However, the following instances do not justify a new record: absence or presence of multiple publishers, as long as one on the item matches one on the record, and vice versa; variation in choice of publisher for an item having more than one publisher; variation in fullness of the publisher's name.

5. Different dates of publication. But the following do not justify a new record: absence or presence of a publication or copyright date; variation in copyright dates if the publication dates are the same.

Differences that do not justify a new record

1. "Absence or presence of multiple publishers, distributors, etc., as long as one on the item matches one on the record and vice versa." Bear in mind that the following "Label Name" rules, if not followed, can complicate matters when trying to match copy:
   - "If a sound recording bears both the name of the publishing company and the name of a subdivision of that company or a trade name or brand name used by that company, give the name of the subdivision or the trade name or brand name as the name of the publisher." (AACR2 6.4D2)
   - "If, however, a trade name appears to be the name of a series rather than of a publishing subdivision, give it as a series title (see 6.6). In case of doubt, treat the name as a series title." (AACR2 6.4D3)

2. Incorrect "Type" assigned to the record. Edit the record for local use and report "Type" code error to OCLC so the master record can be changed.

3. Disagreement about the choice of predominant material when there are multiple aspects of an item (e.g., CD/DVD combo discs). Use the existing record and add an 006 field to describe the additional characteristics. See section "New Sound Recording Formats" at the end of this procedure for more information.

When in doubt, edit an existing record.
Upgrading Minimal Records

1. Generally, we upgrade records with the following OCLC encoding levels (ELvl):

   - K (Less-than-full input by OCLC participants). Upgrade to I
   - M (Less-than-full added from batch). Upgrade to I
   - 2 (Less-than-full level, material not examined). Upgrade to K or I
   - 3 (Abbreviated level). Upgrade to K or I
   - 4 (Core level (without field 042)). Upgrade to I
   - 5 (Partial (preliminary level)). Upgrade to K or I (except CONSER-authenticated serials)
   - 7 (Minimal level). Upgrade to K or I (except CONSER-authenticated serials)

2. When upgrading, follow these guidelines from Bibliographic Formats and Standards:

   a. Do not alter a record to represent a different bibliographic entity. If you are in doubt about whether your item matches the record, do not upgrade the record. Edit it for local use, or, if appropriate, input a new record.

   b. Do not assume that your information is correct and the existing record incorrect if your cataloging differs from the record. If in doubt, report errors.

   c. Verify that appropriate data elements specified for I-level records are present. Check tagging and subfield coding, filing indicators (where present in title fields) and forms of headings.

   d. Verify headings in the OCLC Authority File. Name headings must be in AACR2 form. Current cataloging requires current subject terminology whether the record is original cataloging or an upgrade. Use the OCLC Authority File to review subject headings for currency and form.

   e. Do not replace a record solely to change elements that are a result of judgment (e.g., a choice of entry in problematic areas or call numbers that change the emphasis of the class number).

   f. Do not delete data entered by another library unless it is incorrect in substance. For example, you may delete a subject heading that does not apply. Do not delete a call number for a "bound with" item. Do not delete call numbers and subject headings not used in your library.

   g. Do not add local information to a master record.

   h. You are not required to verify call numbers or subject headings in a scheme that your library does not use, (e.g., Dewey class numbers or MeSH).

   i. If you verify all required data elements for the format of a record coded K, M, 7, etc., and they meet the I-level standard with no modifications, change ELvl to code I. Replace the record.
Fixed Field

If you are copy cataloging, and the correct record has already been exported to InfoLinks, follow instructions for InfoLinks fixed field. If you are exporting copy from OCLC or completing original cataloging, follow instructions for OCLC fixed field.

InfoLinks Fixed Field

Add or correct the codes as follows. For elements represented by "*,” see below. Do not attempt to verify the 008 field, which represents other elements of the OCLC fixed field.

<table>
<thead>
<tr>
<th>LANG: *</th>
<th>LOCATION: md</th>
<th>BIB LVL: m</th>
<th>BCODE3: *</th>
</tr>
</thead>
<tbody>
<tr>
<td>SKIP: *</td>
<td>CAT DA: *</td>
<td>MAT TYPE: j</td>
<td>COUNTRY: *</td>
</tr>
</tbody>
</table>

LANG Use "zxx” if there is no sung or spoken text. Otherwise, use the appropriate code(s) from the MARC Code List for Languages, referring to Bibliographic Formats and Standards when there are multiple languages.

BCODE3 Should be “x” for new cataloging. For recataloging, leave the existing code as found. Exception: If you are converting the shelflist, change to “c.”

SKIP Sets the number of non-filing characters for the title. The number must match the second indicator in field 245.

CAT DA For new cataloging, enter the date you finish. For recataloging, leave the existing date as found.

COUNTRY Use the appropriate code from the MARC Code List for Countries, referring to Bibliographic Formats and Standards as needed. Use code “xx” for unknown place of publication or unpublished items.

OCLC Fixed Field

Add or correct the codes as follows. For elements represented by "*,” see below.

<table>
<thead>
<tr>
<th>Type: j</th>
<th>ELvl: *</th>
<th>Srce: *</th>
<th>Audn: *</th>
<th>Ctrl:</th>
<th>Lang: *</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blvl: m</td>
<td>Form:</td>
<td>Comp: *</td>
<td>AccM: *</td>
<td>MRec:</td>
<td>Ctry: *</td>
</tr>
<tr>
<td>Desc: a</td>
<td>Part n</td>
<td>TrAr n</td>
<td>DtSt: *</td>
<td>Dates: *</td>
<td></td>
</tr>
</tbody>
</table>

Type: For original records, code as “I.” For copy cataloging, accept all codes except “K,” “M,” “2,” “3,” “4,” “5,” or “7.” Records with the latter should be upgraded; see restrictions in Bibliographic Formats and Standards.

ELvl Source For original records, code as “d.” Do not check for copy cataloging.

Comp According to Weitz, "codes are selected based on the titles and subtitles of the works themselves, on uniform titles, on subject headings, and on contents and other notes in the
bibliographic record. The chosen code should apply to an individual work as a whole (that is, code a concerto as “co” and disregard the facts that the first movement may be in sonata form and the finale a rondo; code a suite as “su” and not for its constituent movements).”

Use “uu” for “items whose form and genre are unstated or unknown or whose subject headings reflect only the medium of performance.” Weitz says to also use when the form or genre do not conform to accepted definition.

Use code “zz” for “genres or forms specified on the item, but not on the preceding list.” In such cases, the subject headings will usually reflect this form or genre.

If there is more than one form of composition, use “mu” and code for each type in field 047. However, if there are multiple forms but only one appears in the list, code “comp” for that single form and omit the 047. This latter statement also applies when all codes but one are “uu” or “zz.”

For cross-over genres such as rockabilly or boogie-woogie, Weitz says to “choose the genre that predominates in a particular circumstance or, to be safe, code “mu” and use field 047 to cover all applicable genres.”

Also use code “mu” when non-MARC codes (such as IAML codes) are present in a separate 047 field.

See Bibliographic Formats and Standards for the list, and Weitz for further guidance.

Audn Do not check for standard copy cataloging. For other cataloging, use if there is a specific audience (usually juvenile). Refer to the list in Bibliographic Formats and Standards for codes.

Accm Do not check for standard copy cataloging. For other cataloging, enter up to six codes in alphabetical order. Weitz says to code only for material significant enough to be mentioned in the title/statement of responsibility area, notes, or subject subdivisions, but that judgement is appropriate. “Consider computer-accessible content (for example, a track on an otherwise audio compact disc, the so-called ‘Enhanced CD’ or ‘CD Plus,’ that features an interactive multimedia presentation) to be accompanying matter and assign any proper code(s) when appropriate. Any such material that does not fit easily into one of the specific categories may be coded ‘z.’”

Common ”Accm“ codes are:

a discography
c thematic index
d libretto (“transcriptions of either sung or spoken verbal content”—Weitz)
e biography of composer or author
f biography of performer or history of ensemble
g technical and/or historical information on instruments
h technical information on music (Weitz says “use for any instruction on performance of the music”)
i historical information
r instructional materials

DtSt Refer to the list in Bibliographic Formats and Standards. The most common codes are:

s single date
p date of distribution/release AND date of production/recording when they differ by at least 1 year
r reprint/reissue date AND original date of a recording. Sound recordings are considered reissues when they are: issued with a new music publisher’s number; issued on a new label; or released in a different recording medium. Included are anthologies of previously-released material.

t publication date and copyright date

If more than one code applies, follow this order of precedence for non-serial items complete in one year: r, s, p, t.

**Dates** The later date always goes first for “DtSt” types “p” and “r.” Refer to *Bibliographic Formats and Standards* and Weitz for guidance.

**Lang** Use “zxx” if there is no sung or spoken text. Otherwise, use the appropriate code from the *MARC Code List for Languages*, referring to *Bibliographic Formats and Standards* when there are multiple languages. Common codes are listed below:

- eng English
- fre French
- ger German
- ita Italian
- rus Russian
- spa Spanish

**Ctry** Use the appropriate code from the *MARC Code List for Countries*. Use code “xx” for unknown place of publication or an unpublished item.

### Variable Fields

006 **Additional Material Characteristics**

Use this field for characteristics that cannot be coded in the fixed field or for substantial accompanying material. The codes are mostly the same as those for the fixed field, with subfield $a$ corresponding to the “Type” code (except “s” for the continuing resources 006).

An 006 field is typically needed for the “hybrid” CD formats. See the “New Sound Recording Formats” section at the end of these procedures.

007 **Physical Description Fixed Field**

- $c$ Obsolete. Remove from copy and from level K and M records to be replaced.

- $e$ According to Weitz, this subfield should be encoded based on a clear indication on the item itself. However, LC practice for compact discs is to use “s” for stereo, even if it doesn’t appear on the item, unless the item is known to be other than stereo. Most post-1957 LPs will state “mono.” or “stereo.”, while those before 1957 can be assumed to be mono.

- $j$, $k$, $l$ Archival use only. Do not use for original cataloging. For minimal-level replace, verify
the data if present.

‡m Use only if a special process applied during recording must also be applied during playback. If no characteristic is specified, do not use subfield ‡m.

Use multiple 007 fields when there are works with different characteristics. For example, some works may be in stereo. while others are not (‡e) or some may have been captured digitally while others were not (‡n).

<table>
<thead>
<tr>
<th>Tag</th>
<th>Meaning</th>
<th>CD</th>
<th>LP</th>
<th>Cassette</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡a</td>
<td>Category</td>
<td>s</td>
<td>s</td>
<td>s</td>
</tr>
<tr>
<td>‡b</td>
<td>Specific type</td>
<td>d</td>
<td>d</td>
<td>s</td>
</tr>
<tr>
<td>‡d</td>
<td>Speed</td>
<td>f</td>
<td>a</td>
<td>16 rpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b</td>
<td>33½ rpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>c</td>
<td>45 rpm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>d</td>
<td>78 rpm</td>
</tr>
<tr>
<td>‡e</td>
<td>Playback channels</td>
<td>m</td>
<td>mono.</td>
<td>m</td>
</tr>
<tr>
<td></td>
<td></td>
<td>q</td>
<td>quad.</td>
<td>q</td>
</tr>
<tr>
<td></td>
<td></td>
<td>s</td>
<td>stereo.</td>
<td>s</td>
</tr>
<tr>
<td></td>
<td></td>
<td>u</td>
<td>unknown</td>
<td>u</td>
</tr>
<tr>
<td>‡f</td>
<td>Groove width</td>
<td>n</td>
<td>m</td>
<td>Microgroove (16, 33½, 45 rpm)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>s</td>
<td>Coarse (78 rpm)</td>
</tr>
<tr>
<td>‡g</td>
<td>Dimensions</td>
<td>g</td>
<td>d</td>
<td>10 in.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>e</td>
<td>12 in.</td>
</tr>
<tr>
<td>‡h</td>
<td>Tape width</td>
<td>n</td>
<td>n</td>
<td>¼ in. (reel, 8-track)</td>
</tr>
<tr>
<td>‡i</td>
<td>Tape configuration</td>
<td>n</td>
<td>n</td>
<td>¼ in. (cassette)</td>
</tr>
<tr>
<td>‡m</td>
<td>Special playback</td>
<td>e</td>
<td>n</td>
<td>not applicable (no special playback characteristics)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>u</td>
<td>unknown</td>
</tr>
<tr>
<td>‡n</td>
<td>Capture</td>
<td>b</td>
<td>&quot;direct to disc&quot;</td>
<td>d</td>
</tr>
<tr>
<td></td>
<td></td>
<td>d</td>
<td>DDD</td>
<td>e</td>
</tr>
<tr>
<td></td>
<td></td>
<td>e</td>
<td>ADD, AAD</td>
<td>u</td>
</tr>
<tr>
<td></td>
<td></td>
<td>u</td>
<td>unknown</td>
<td>d</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>e</td>
<td>analog electrical storage</td>
</tr>
</tbody>
</table>

020 International Standard Book Number

<table>
<thead>
<tr>
<th>Tag</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡a</td>
<td>Standard number</td>
</tr>
<tr>
<td>‡c</td>
<td>Terms of availability</td>
</tr>
<tr>
<td>‡z</td>
<td>Canceled/invalid standard number</td>
</tr>
</tbody>
</table>

ISBNs can sometimes appear on sound recordings, although they may or may not be labeled as such. Enter 10-digit ISBNs and ISBN-13s in separate 020 fields without spaces or hyphens. If the last character is an "x," enter it in uppercase.
• ISBN-13s begin with either "978" or "9791" through "9799."

• 13-digit numbers that begin with "9790" are actually new-style ISMNs and should be entered in field 024.

024 Other Standard Identifier

<table>
<thead>
<tr>
<th>0</th>
<th>International Standard Recording Code (ISRC)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Universal Product Code (UPC)</td>
</tr>
<tr>
<td>3</td>
<td>International Article Number (EAN)</td>
</tr>
<tr>
<td>7</td>
<td>Source specified in subfield ‡2 (use for Global Trade Item Numbers)</td>
</tr>
</tbody>
</table>

| ‡a | Standard number |
|‡z | Canceled/invalid standard number |

The UPC generally consists of three parts: a prefix digit to the left of the barcode, a ten-number sequence under the barcode, and a check digit to the right of the barcode. Current practice is to enter all twelve digits without spaces or hyphens. Consult Bibliographic Formats and Standards as needed. For example, “0 9362-46260-2 2” is given as “093624626022.”

The EAN is found on many European recordings. It has 13 digits, the first of which is usually to the left of the barcode. Enter all 13 digits without spaces or hyphens. EANs that are not ISBN-13s should continue to be coded in field 024, first indicator "3."

• ISBN-13s have "978" or "9791" through "9799" as first digits.

• Thirteen-digit numbers that begin with "9790" are actually new-style ISMNs. They validate as EANs and should currently be coded as such.

For guidance in distinguishing a UPC code from an EAN, see Music Cataloging at Yale.

The ISRC is a 12-digit alphanumeric code given in 4 hyphenated segments and usually preceded by the letters “ISRC.” Omit “ISRC” and enter all 12 characters without spaces or hyphens. For example, “ISRC NL-C01-84-13261” is given as “NLC018413261.”

The Global Trade Item Number (GTIN-14) is a 14-digit standard number that often looks much like a UPC, only with two zeros in front. Enter the number without spaces or hyphens in field 024, first Indicator “7,” and code the corresponding subfield $2 “gtin.” For example: 00724386447425 ‡2 gtin

If any standard number as printed omits one or more digits, enter the number in ‡z.

028 Publisher Number

<table>
<thead>
<tr>
<th>0</th>
<th>issue (label) number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>matrix number</td>
</tr>
<tr>
<td>3</td>
<td>other music number</td>
</tr>
</tbody>
</table>

| 0 | No note, no added entry. Use when the number or numbers are to be given in a 500 note. |
| 2 | Note, no added entry. Use when the 028 alone is sufficient. (Note: In OCLC, only the first 028 with second indicator 2 will generate a note, so if there are multiple 028 fields, code each with second indicator "0" and give in a 500 note). |

‡a Enter the publisher number as found, retaining letters, spaces, and punctuation.
‡b Enter the label name as given in field 260 ‡b. The exception is when inputting an 028 for original label and number of a reissue.

The following are general guidelines for coding publisher numbers in OCLC records. Consult
Bibliographic Formats and Standards as needed.

1. If there is a single number, enter in field 028 (second indicator 2):

   028 02  STMA 8007 +b Tamla Motown

2. If there are multiple discs, and they bear consecutive numbers in increments of one, enter in a single 028 field (second indicator 2) separated by a dash:

   028 02  IC 063 30107--IC 063 30109 +b Electola

3. If there are multiple discs and they bear non-consecutive numbers or consecutive numbers with increments greater than one, enter them in separate 028 fields (second indicator 0) and give in a 500 note. In the note, non-consecutive numbers are separated by commas, and consecutive numbers are linked with a dash. For example:

   028 00  S 36482 +b Angel
   028 00  S 36459 +b Angel
   028 00  S 36485 +b Angel
   028 00  S 36714 +b Angel
   028 00  S 36774 +b Angel
   028 00  S 36811 +b Angel

   500 Angel: S 36482, S 36459, S 36485, S 36714, S 36774, S 36811.

   028 00  411-740-1 +b Argo
   028 00  411-741-1 +b Argo
   028 00  411-742-1 +b Argo

   500 Argo: 411-740-1--411-742-1

4. If a boxed set has both a set number and individual disc numbers, give only the set number unless the individual discs lack the set number. In that case, enter the set number followed by the individual numbers in a single 028 field (second indicator 2). The set number goes first, followed by the individual numbers in parentheses:

   028 02  OSA 1150 (OS 11123--OS 11125) +b London

   However, an exception to the above must be made when consecutive numbers are separated by increments other than one (or as Weitz states it, for “ranges of numbers in which a digit other than the final one changes.”). For example:

   028 00  411-740-1 +b Argo
   028 00  411-741-1 +b Argo
   028 00  411-742-1 +b Argo

   500 Argo: 411-740-1--411-742-1

5. Do not transcribe numbers for multi-unit items that are truncated versions of complete numbers.

6. If there are two or more distinct numbers found on the disc, container, accompanying material, etc., give each in a separate 028 field (second indicator 0) and in separate 500 notes. The label number goes first, and the source should be given in the 500 notes for subsequent numbers. For example:

   028 00  FSM 43721 +b Pape
   028 00  POPR 790051 +b Pape

   500 Pape: FSM 43721.
   500 Pape: POPR 790051 (on container).
7. If a variant form of the number appears on the disc, container, accompanying material, etc., ignore the LCRI and give them in multiple 028 fields (second indicator 0). (LCRI 6.7B19 instructs to give only the form found on the disc; Weitz says that this leads to more unnecessary duplicates in OCLC and that it is better to account for variant numbers in 028 and in notes.)

8. According to LCRI 6.7B19, give matrix numbers only if there are no other numbers on the item(s). The LCRI cited above applies also to different or variant matrix numbers.

In a recent post on MLA-L, Weitz suggests treating the following types as matrix numbers:

DIDC (Digital Identification Classical) (Sony/CBS-affiliated classical titles)
DIDP (Digital Identification Project or Digital Identification Popular) (Sony/CBS-affiliated rock, popular, and jazz titles)
DIDX (Digital Identification External) (recordings released by non-Sony/CBS-affiliated record labels)
DIDY (recordings pressed by the U.S. division of DADC for the Columbia House Record Club)
DIDZ (recordings released on WEA Japan from 1983 to 1985)

9. When a sound recording is a reissue or is available in another format and the number is given in a 500 note, add the number in an 028 (second indicator 0) to link the related recordings.

Smiraglia has a very good discussion of music publisher numbers which should be referred to in case of questions.

033 Date/Time and Place of an Event

I

Do not check for copy cataloging, and do not use for original cataloging. For minimal-level replace, verify the data if present.

041 Language Code

I

No information provided. (Do not use for original cataloging or minimal-level replace; accept for copy cataloging.)

0 Item not a translation/does not include a translation. In assigning this indicator, consider only the content of the main item, and not accompanying material.

1 Item is or includes a translation

Use field 041 when:

1. The item contains more than one language, one of which may be a sign language.

2. The item is, or includes, a translation.

3. The language of summaries, abstracts, or accompanying material differs from the language of main item.

4. The language of a table of contents differs from the language of the main item.

5. Fixed field element “Lang” is coded “zxx,” but there are accompanying materials in one or more languages (omit ±a and ±d).

Use codes from the MARC Code List for Languages. For items with six or fewer languages, enter
all applicable codes. In the case of seven or more languages, give only the code for the language of the title, followed by "mul." Enter each code in a separate subfield. Within each subfield category, enter codes in order of predominance, or if this cannot be determined, in English alphabetical order. Code as follows:

‡a Language code of text/sound-track or separate title. Do not use for sound recordings; language codes of sung or spoken text are recorded in ‡d.

‡b Language code of summary or abstract. Code for accompanying material summaries that are not full translations of vocal works.

‡d Language code of sung or spoken text. Code for the audible portion of an item, usually the sung or spoken content of a sound recording. The first code must match that in fixed field "Lang" unless the fixed field is coded "mul."

‡e Language code of librettos. The language code(s) of the printed text when the item contains the vocal/textual content of the work(s) printed as text—whether as accompanying material or printed with the item. This subfield in not restricted to librettos and may include other sung or spoken text.

‡g Language code of accompanying material other than librettos. The language code(s) of accompanying material other than summaries or librettos when the material is considered significant. Use for codebooks, commentaries, manuals, prefaces, program notes, user instructions, etc.

‡h Language code of original. Language code(s) for original language. Original language may be recorded regardless of whether the first indicator indicates a translation (i.e. value 1). The language code is for the original language of the primary content of the item and it is not required to use it if the item is not a translation. The subfield follows the related subfield ‡d. When indicating the original language of subsidiary materials (e.g. other liner notes, etc.) subfield ‡m is used.

‡k Language code of intermediate translations. Language code(s) for an intermediate language between the original and the current translation, where the resource was translated from an intermediate language other than the original.

‡m Language code of original accompanying materials other than librettos. Language code of original language(s) of subsidiary materials other than librettos. The subfield follows the related subfield ‡b or ‡g.

‡n Language code of original libretto. Language code of original language(s) of the printed text of the vocal/textual content of the work. The subfield follows the related subfield ‡e.

043 Geographic Area Code

Do not check for copy cataloging. For original cataloging, add when the title or subject heading(s) include geographical terms. For a complete list, see MARC Code List for Geographic Areas.

045 Time Period of Content

Do not check for copy cataloging, and do not use for original cataloging. For minimal-level replace, verify the data if present.
**047 Form of Musical Composition Code**

- MARC musical composition code
- Source specified in subfield ‡2. (A second 047 with this indicator and subfield ‡2 can be used for IAML musical composition codes. Do not check for copy cataloging, and do not use for original cataloging. For minimal-level replace, verify the data if present. (For more information, see [http://www.iaml.info/activities/cataloguing/unimarc/forms](http://www.iaml.info/activities/cataloguing/unimarc/forms)).)

Do not check for copy cataloging. For original cataloging, add codes as needed from *Bibliographic Formats and Standards* in order of importance. However, it is only appropriate to use this field when more than one code applies. If there are multiple forms, but only one appears in the code list, then that form is recorded in “Comp,” and there is no 047. Codes “mu,” “uu,” and “zz” should never be used in this field.

According to Weitz, “codes are selected based on the titles and subtitles of the works themselves, on uniform titles, on subject headings, and on contents and other notes in the bibliographic record. The chosen code should apply to an individual work as a whole (that is, code a concerto as “co” and disregard the facts that the first movement may be in sonata form and the finale a rondo; code a suite as “su” and not for its constituent movements).”

See fixed field “Comp” for more information.

**048 Number of Musical Instruments or Voices**

- Do not check for copy cataloging, and do not use for original cataloging. For minimal-level replace, verify the data if present.

**049 Local Holdings**

- For InfoLinks copy cataloging, do not check or correct. If cataloging in OCLC, the code should be “AFUH” for Performing Arts and Media, but do not record copy/volume information.

**050/09x Call Number**

**Compact Discs**

CDs are assigned accession numbers with the prefix “MCD,” and these are entered in an 099 field. For example:

099 MCD ‡a 992

**LPs**

LPs receive accession numbers with prefix “LP-S” and also entered in field 099. For example:

099 LP-S ‡a 6020
Audio Cassettes

Audio cassettes are rarely received, but they are given a Library of Congress call number in field 090. Note that local practice is to class musicals in M1500+ for both complete works and excerpts from multiple works. (Do not use M1527+ for musicals.) For cassettes that contain multiple performed works (non-dramatic music), class with the medium of performance that predominates, or if there is none, in M 1-5.

1xx Personal Author/Corporate Author/Uniform Title Main Entry

To determine entry for a sound recording, refer to the procedure “Main and Added Entries for Sound Recordings” and Mickey Koth’s invaluable chart.

100 Personal Author

0 Forename
1 Surname
3 Family name

+a Personal name
+b Numeration
+c Titles and other words associated with a name
+d Dates associated with a name
+q Fuller form of name
+4 Relator code

For relator codes, see MARC Code Lists for Relators, Sources, Description Conventions. Local practice calls for using the following when appropriate:

cnd conductor
nrt narrator
prf performer

110 Corporate Author

0 Inverted name
1 Jurisdiction name
2 Name in direct order

+a Corporate name or jurisdiction name as entry element
+b Subordinate unit
+c Location of meeting
+d Date of meeting or treaty signing
+k Form subheading (e.g., Manuscript)
+n Number of part/section/meeting
+4 Relator code

For relator codes, see MARC Code Lists for Relators, Sources, Description Conventions. Local practice calls for using the following when appropriate:

prf performer

111 Meeting Name

0 Inverted name
1 Jurisdiction name
2 Name in direct order
Meeting name or jurisdiction name as entry element

Location of meeting

Date of meeting

Subordinate unit (e.g., Mostly Mozart Festival. +e Orchestra)

Number of part/section/meeting

Relator code

For relator codes, see MARC Code Lists for Relators, Sources, Description Conventions. Local practice calls for using the following when appropriate:

prf performer

Uniform Title Main Entry

Number of non-filing characters (should always be “0,” because initial articles are not used)

Uniform title (including parenthetical qualifying information)

Date of a work

Form subheading (e.g., Manuscript or Selections)

Language of a work

Medium of performance for music

Number of part/section of a work

Arranged statement for music (always the last element)

Name of part/section of a work

Key for music

Version

This field is rarely used for sound recordings.

Uniform Title Associated with 100, 110, 111 Main Entry

Printed or displayed

Information in this field comes from the title portion (‡t and beyond) of the name/title authority record for the work. Data is entered exactly as it appears in the authority, with the exception that ‡t becomes ‡a in the 240. Do not use a period unless the field ends with an abbreviation.

Uniform title

Date of a work

Form subheading (e.g., Selections)

Language of a work

Medium of performance for music

Number of part/section of a work

Arranged statement for music (always the last element).

Name of part/section of a work

Key for music

Version

Here is an example:

Quintets, ‡m violins, violas, violoncello, ‡n K. 406, ‡r C minor; ‡o arr.

For instructions on establishing uniform titles, see “Uniform Titles for Music Materials” and Music Cataloging at Yale (particularly for the list of types of compositions).
Title/Statement of Responsibility

0 No title added entry. Use when there is no 1xx field.
1 Title added entry. Use when there is a 1xx field.
0-9 Number of non-filing characters for initial article and space

Information for this area should come from the chief source (sound disc or cassette and label). If it is taken from another source, such as accompanying textual material or container, it must be enclosed in square brackets.

Exception: Use accompanying textual material or the container as the chief source if it provides a collective title and the discs/cassettes and labels do not. In this case, make a note indicating the source of information. However, for recordings containing two works of the same type by the same composer, do not consider as a collective title a title appearing on the container or accompanying material if it is made up of the name of the type plus one or more of the following identifying elements for the two works: serial number, opus number, thematic index number, or key.

This field always ends in a period. The correct order of subfields is:

‡a Title proper. The title proper includes any alternative title (that is, a title joined by “or” or its equivalent in other languages.) Transcribe the title proper exactly as to wording, order, and spelling, but not necessarily as to punctuation and capitalization. Give accentuation and other diacritical marks that are present in the chief source of information. Capitalize according to appendix A. If the title proper as given in the chief source of information includes the punctuation marks …or [ ], replace them by – and ( ), respectively.

If a title consists of the name(s) of one or more type(s) of composition (see Types of Compositions for Use in Music Uniform Titles), or one or more type(s) of composition and one or more of the following:

medium of performance
key
date of composition
number

treat type of composition, medium of performance, etc., as the title proper. In all other cases, if one or more statements of medium of performance, key, date of composition, and/or number are found in the source of information, treat those elements as other title information and enter in ‡b. In case of doubt, treat statements of medium of performance, key, date of composition, and number as part of the title proper.

LCRI 6.1B1 states:

"If the chief source shows the name of an author or the name of a performer before the titles of the individual works and there is doubt whether the publisher, etc., intended the name to be a collective title proper or a statement of responsibility, treat the name as the title proper. Exception: If the works listed are musical compositions and the name is that of the composer of the works, treat the name as a statement of responsibility in cases of doubt.

If the chief source being followed is the label of a sound recording and the decision is to treat the name as a title proper but one name appears on the label of one side and another name on the second side, transcribe the two names as individual titles (separated by a period-space)."
Note that in cases where the name of a performer or performing group is transcribed as the title proper (common with popular music debut albums), there will be no statement of responsibility, but the performer or group should still be given as the main entry if appropriate.

‡h General material designation. Use [sound recording] for all formats. The GMD must immediately follow the title proper, which consists of ‡a, as well as ‡n and ‡p, if present.

‡b Remainder of title, including parallel titles and other title information, found on the chief source of information. According to LCRI 1.1D2, give the first parallel title and any subsequent parallel title in English. Transcribe other title information following the whole or part of the title proper, or the parallel title to which it pertains.

‡c Statement of responsibility. Rule 6.1F1 instructs to “transcribe statements of responsibility relating to those persons or bodies credited with a major role in creating the intellectual content of 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. If the participation of the person(s) or body (bodies) named in a statement found in the chief source of information goes beyond that of performance, execution, or interpretation of a work (as is commonly the case with ‘popular,’ rock, and jazz music), give such a statement as a statement of responsibility. If, however, 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 (see 6.7B6).” LCRI 6.1F1 further instructs: “Accept only the most obvious cases as qualifying for the statement of responsibility.”

According to 1.1F13, “When a name associated with responsibility for the item is transcribed as part of the title proper (see 1.1B2) or other title information (see 1.1E4), do not make any further statement relating to that name unless such a statement is required for clarity, or unless a separate statement of responsibility including or consisting of that name appears in the chief source of information.”

If the members of a group, ensemble, company, etc., are named in the chief source of information as well as the name of the group, etc., give them in the note area (see 6.7B6) if they are considered important. Otherwise omit them. Add a word or short phrase to the statement of responsibility if the relationship between the title and the person(s) or body (bodies) named in the statement is not clear.

Items Lacking a Collective Title

Rule 6.1G2 covers items without a collective title. It instructs to follow 1.1G3 and transcribe the title of the individually titled works in the order in which they appear in the chief source of information or, if there is no single chief source of information, in the order in which they appear in the item, treating multiple sources of information as if they were one source. Separate the title of the works by semicolons if the works are all by the same person(s) or emanate from the same body (bodies), even if the titles are linked by a connecting word or phrase. Follow the title of each work by its parallel title(s) and other title information. The GMD follows the first title proper (‡a, ‡n, ‡p) in these instances.

For example:

Clock symphony ‡h [sound recording] : ‡b no. 101 ; Surprise symphony : no. 94 / ‡c Haydn

If the individual works are by different persons or emanate from different bodies, or in case of doubt, follow the title of each work by its parallel title, other title information, and statement(s) of responsibility. Separate the groups of data with a full stop followed by
two spaces. For example:


246 Varying Form of Title

0 Note, no title added entry. Generally do not use.
1 Note, title added entry. Use with ‡i.
2 No note, no title added entry. Generally do not use.
3 No note, title added entry. Use this value for most 246 fields.
1 No information provided. Use with ‡i and for the following types of titles:

• Corrected forms of title
• "At head of title" data
• Binder's titles
• Colophon titles
• Container titles
• Titles from sources other than 245
• Additional title added entries formulated because of the presence of abbreviations, ampersands, numbers, symbols, etc

0 Portion of title. Use for:

• part or section titles (245 subfield $p)
• alternative titles
• portions of the title proper and other title information for which access is desired
• initialisms or full forms of title (245 ‡b) not already the title proper

1 Parallel title
2 Distinctive title
3 Other title
4 Cover title
5 Added title page title
6 Caption title
7 Running title
8 Spine title

Use field 246 for titles associated with the entire item (that is, related to the title proper). The most common subfields for field 246 are:

‡i Display text. If present, this subfield ends with a regular colon and precedes ‡a. Use when you need specific text not provided by an indicator. For example:

246 1 ‡i Title on container: ‡a Favourite bassoon music

‡a Variant title. Do not enter initial articles or closing periods (unless the title ends with an abbreviation).

For items including several works but lacking a collective title, field 246 is used only for titles related to the title selected as the title proper, usually the first work named in the chief source of information. Titles related to other works are recorded in field 740 or one of the other 7xx Fields.

For further guidance, consult Bibliographic Formats and Standards, the procedure “Main and Added Entries for Sound Recordings,” and LCR 1 21.30J.
Edition Statement

Edition statements are rare on sound recordings. Consult AACR2 6.2 as needed, and follow the instructions in Appendices B and C for abbreviations and numerals.

Publication, Distribution, Etc.

Information for this area should come from the chief source (sound disc or cassette and label), the accompanying textual material, or the container. If information is taken from another source, it must be enclosed in square brackets. Use a period unless the field ends in "(" or ")". Substitute abbreviations as instructed in Appendix B, and record numerals according to Appendix C.

‡a Place of publication. Transcribe the place as it appears according to rule 1.4C. If more than one place is given in the source, transcribe it and the first of any subsequent places in the U.S. Each should be entered in a separate ‡a. For example:

260 London ; ‡a New York : ‡b Sony Classical, ‡c p1990.

Transcribe also the name of state, country, or larger entity if needed for identification. If the name of the state or larger place does not appear, but it is needed for identification, add it in brackets.

In the case that there is no stated place of publication, supply it in square brackets, adding a question mark if the place is uncertain. In some cases, the place will be no more than the country of publication.

‡b Name of publisher, distributor, etc. Give the name of the publisher, etc. as instructed in 1.4D. This rule calls for giving the name in the shortest form in which it can be understood and identified internationally. However, LCRI 1.4C instructs to shorten the name or not, whichever is more efficient and effective in the particular case. It also instructs that when the name of a non-commercial publisher is part of a hierarchy, generally do not omit parts of the hierarchy, and in the case of commercial publications, omit unnecessary elements of the hierarchy or not, according to judgment. If "Inc.," "Ltd.," etc., appear, retain them or not, according to judgment.

If a sound recording bears both the name of the publishing company and the name of a subdivision of that company or a trade name or brand name used by that company, give the name of the subdivision or the trade name or brand name as the name of the publisher. If, however, a trade name appears to be the name of a series rather than of a publishing subdivision, give it as a series title (see 6.6). In case of doubt, treat the name as a series title. Smiraglia states that the trade name usually appears in conjunction with the serial number, and he also suggests checking Phonolog or Schwann if there is still confusion.

Generally give the name of the distributor, if present. However, observe the restrictions in LCRI 1.4D4, which is reproduced below:

"If information concerning the distributor is printed or appears on a stamp or label anywhere in the item, record the distributor in the publication, distribution, etc., area. (Ignore distributors given only on the dust jacket.) Record the name of the distributor if it differs in form from the name of the publisher even though both belong to the same entity. Exceptions: 1) Do not record those distributors that are remaining an edition, that are secondhand dealers, or that act in some other capacity as outlets for only part of an edition. Distributors
of these types are of no bibliographic significance. If in doubt as to the significance of the
distributor statement, record it. 2) If distribution is dispersed between publisher and
distributor(s) or between distributor and distributor (with one distributing in one area and the
other distributing in another area), give only the distributor that distributes the edition in the
U.S. If, in case of dispersed distribution, there is no distributor in the U.S., give the
first-named distributor only when there is no publisher. 3) Do not record distributors found
on items older than the current three years.”

For example:

London : ‡b Gandalf Records : ‡b Distributed by Middle Earth Co.

Note that each publisher/distributor goes in a separate ‡b.

Additionally, follow LCRI 1.4E and add to the name of a publisher, distributor, etc., a
statement of function a term that clarifies the function of the publisher, distributor, etc.,
"when there are two entities named, one for publishing and the other for distributing, and the
distributing entity's name does not convey an indication of this function. Apply it also when a
single entity is named, it is known that this entity performed only a distributing function, and
its name does not indicate this function. Do not apply it in other cases. For example:

260 New York : ‡b CD Imports [distributor]

‡c Date. Give the date of publication, distribution, etc., of a published sound recording as
instructed in 1.4F. Most sound recordings do not have a true publication date, but rather a
copyright date, and since 1971, the symbol © has been used to indicate the copyright date of
recorded sound. (A © date before 1971 should also be considered a true copyright date.)

ACCR2 1.4F6 states, "If the dates of publication, distribution, etc., are unknown, give the
copyright date” (e.g., p1983). Rule 1.4F5 also instructs to “give the latest date of copyright
following the publication, distribution, etc., date if the copyright date is different” (e.g.,
[1981], p1975), and according to the LCRI, this option should be applied for sound
recordings.

According to LCRI 6.4F1, “do not regard as a copyright date for the recording a date
preceded by the copyright symbol ‘©’ that appears on the container or accompanying matter
(cf. 1.4F5, 1.4F6). This symbol can apply only to the printed text. However, it can be used
as evidence for supplying a date of publication according to 1.4F7 when neither a date of
publication nor a ‘p’ date appears on the item.”

Smiraglia and Koth offer general guidelines for transcribing dates, of which there are
sometimes a confusing number:

1. When a single © date is present, it should be transcribed (e.g., p2006). (When there
   are identical identical ® and © dates, give as a © date).

2. When multiple ® dates are present, determine if a reissue is involved (as would be the
case with one work), and if so, transcribe the latest date (e.g., p2006). If, instead,
each date represents copyright for a different part of the recording, give an estimated
date corresponding to the latest ® date found (e.g., [2006]).

3. When no © date is present:
   a. a © date before 1971 should be transcribed as a date of copyright (e.g., c1968).
   b. if there is a © date later than 1971, infer an estimated date of publication (e.g.,
You cannot transcribe the date for a CD as a © date.

4. In the case of re-issues (for instance, a digitally remastered recording issued on CD), there may be an earlier © date for the original recording, and a later copyright date for the textual material on the container. In this case, use the copyright date to estimate the date of publication, but also transcribe the p date according to the instructions in 1.4F5 (e.g., [1981], p1975).

5. If there are no publication or copyright dates present on the item, the date of recording, date of manufacture, reviews, or other sources can be used to supply an estimated date. Follow a date with a question mark if it is conjectural (e.g., [1987?]). Use a dash for the last digit when you only know only the decade (e.g., 199-), and if even the decade is uncertain, add a question mark (e.g., [199?-]).

6. Weitz gives the following guidance: “Remember that a publication date cannot possibly be earlier than the date a particular recording format became commercially available.” He provides the following:

<table>
<thead>
<tr>
<th>Format</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>LP</td>
<td>1948</td>
</tr>
<tr>
<td>Cassette</td>
<td>1965</td>
</tr>
<tr>
<td>CD</td>
<td>1982 (Japan), 1983 (Europe and U.S.)</td>
</tr>
<tr>
<td>DAT tape</td>
<td>1986 (Japan), 1990 (U.S.)</td>
</tr>
</tbody>
</table>

Therefore, the record for a U.S. or European CD cannot have just a single date earlier than 1983, but must also contain a later date, estimated if necessary.

‡e/f/g Place of manufacture/manufacturer/date of manufacture. If the name of the publisher is unknown and the place and name of the manufacturer are found in the item, give that place and name as instructed in 1.4G. If the date of manufacture is given in place of an unknown date of publication, distribution, etc. (see 1.4F6), do not repeat it in ‡g. For example:

260 [S.l. : ‡b s.n., ‡c 1970 ‡e (London : ‡f High Fidelity Sound Studios)]

When the place/manufacturer/date of manufacture are found in the item, and they differ from the place/publisher, distributor, etc./date of publication, distribution, etc., they may be given if considered important.

In the case of unpublished sound recordings, the 260 field will consist of ‡c only.

300 Physical Description

†a Extent of item. Give the number of pieces followed by “sound disc(s)” or “sound cassette(s).” According to LCR1 6.5B1, for multipart items, give only the number of physical units in the physical description area. If the number of containers or discographic units (often called "volumes") differs from the number of physical units, give this information in notes. For multipart items that are not yet complete, give the cumulative number of physical units held in angle brackets. If the holdings are not clear from the contents note (e.g., when there is no contents note), give them in a separate note.

The total duration is given in the physical description area if the recording contains only one work, regardless of the number of physical units. Follow these guidelines:

1. If the running time is included on the item, give as stated. Give a duration equal to or greater than one hour as hours and minutes or as minutes (in either case with seconds
if appropriate), depending on how it is stated in the item being cataloged. However, use “hr.,” “min.,” and “sec.” designations rather than numerals separated by a colon. If the time as stated is approximate, precede with “ca.”

2. When the total playing time of a sound recording is not stated on the item but the durations of its parts (sides, individual works, etc.) are, add the stated durations together and record the total, rounding off to the next minute if the total exceeds 5 minutes. Use “hr.,” “min.,” and “sec.” designations, and do not add “ca.”

3. If there are multiple tapes or discs, state as “ca. ____ min. each” if they are roughly the same. If they vary in length, you can give total playing time.

4. If no durations are stated on the item, or if the durations of some but not all the parts of a work are stated, do not give a statement of duration. Also do not approximate durations from the number of sides of a disc, type of cassette, etc.

‡b Other physical details. Give the following as appropriate:

1. analog. Use for all LPs (even those “digitally recorded” or remastered) and standard cassettes, as the 300 field applies to playback.

2. digital. Use for compact discs and DAT (digital audio tape) cassettes.

3. playing speed. Give for all LPs in terms of revolutions per minute (e.g., 33 1/3 rpm). For analog cassettes, give if not standard for the medium (i.e., 1 7/8 inches per second). Do not give a playing speed for compact discs.

4. Give the groove characteristic of an analog disc if it is not standard for the type of disc (e.g., 78 rpm, microgroove) and give the track configuration for tapes unless the number of tracks is standard for the item (e.g., the standard number of tracks for an analog cassette is 4).

5. Number of sound channels. According to LCRI 6.5C7, use terms such as “stereo.,” “mono.,” and “quad.” only when the number of sound channels is stated explicitly; otherwise, do not record any term. Note that each is an abbreviation and thus ends with a period. If the sound recording contains a mix, record each applicable term, separated by a comma-space.

6. Recording and reproduction characteristics. According to LCRI 6.5C8, “apply the rule whenever the information would be needed for selecting playback equipment for the full audio effect” (e.g., “Dolby processed”).

‡c Dimensions. Give the diameter of a disc in inches. For example:

12 in. (most LPs)
4 3/4 in. (CDs)

Give the dimensions of a cassette if other than the standard dimensions (i.e., the standard dimensions of an analog cassette are 3 7/8 × 2 1/2 in.). Give the width of a tape if other than the standard width (i.e., the standard width of an analog tape is 1/8 in.).

If the sound recordings in a multipart item differ in size, give the smallest or smaller and the largest or larger size, separated by a hyphen.

‡e Accompanying materials. Do not use this subfield. Instead, follow the option in AACR2 that records accompanying materials in a note. Delete ‡e if found in OCLC or InfoLinks copy.
Examples of 300 field

300 1 sound disc : ‡b analog, 33 ½ rpm, mono. ; ‡c 12 in.
300 1 sound disc (65 min.) : ‡b digital, stereo. ; ‡c 4 3/4 in.

306 Duration

1

Do not check for copy cataloging, and do not use for original cataloging. For minimal-level replace, verify the data if present.

490/8xx Series Statement/Tracing

Series titles are found in two places in a bibliographic record—490 fields and 8xx fields. The 490 field with first indicator “1” is always used for transcribing the series statement as found on the chief source of information, or failing that, from the label, accompanying material, or container (in that order of preference). Series statements taken from the container must be bracketed. If the series title appears in several forms on the item, prefer the form on the chief source of information.

An 8xx field is used to trace the form of the heading exactly as found in the series authority record, and it will never include initial article. Sometimes the 8xx field is identical to the 490 field.

Existing bib records may contain a series statement in a 490 field with first indicator 0, or in an obsolete 440 field. These must be converted to 490 1/8xx combinations.

Periods are not used in 4xx or 8xx fields. For complete instructions, consult “Series Authority Procedures for Copy Cataloging.”

490 Series Statement

1 Series traced

‡a Series title transcribed as found.
‡x International Standard Serial Number of the series. If used, this subfield should follow ‡a and be preceded with a comma.
‡v Series numbering transcribed from the piece, preceded by a space-semicolon-space.
‡3 Materials specified. Part of the described materials to which the field applies.

5xx Notes

Enter notes in the order given below. InfoLinks automatically re-numbers by MARC tag, but perhaps some day this will be corrected. Substitute abbreviations as instructed in Appendix B, and record numerals according to Appendix C.

500 Publisher’s Number

1

If the label name and number must be entered in a note, according to LCRI 6.7B19 make this note the first one. Transcribe spaces and hyphens as they appear, and separate the first and last numbers in a sequence by a dash. For example:

500 Teldec: 8.43931 (on container: 8.43931 ZS).
Artistic Form and Medium of Performance

Make notes on the form of a literary work or the type of musical or other work unless it is apparent from the rest of the description. Name the medium of performance when necessary, as instructed in 5.7B1, which states:

"Name the medium of performance for which a musical work is intended unless it is named in the rest of the description in English or in foreign language terms that can be readily understood. Name voices before instruments. Name the voices and then the instruments in the order in which they are listed in the item being described. Name a voice or instrument in English unless there is no satisfactory English equivalent.

If the work is for solo instruments, name them all if no more than eleven would be named. If the work is for an orchestra, band, etc., do not list the instruments involved. In describing ensemble vocal music, add to the appropriate term a parenthetical statement of the component voice parts, using S (soprano), Mz (mezzo-soprano), A (alto), T (tenor), Bar (baritone), and B (bass). Repeat an abbreviation, if necessary, to indicate the number of parts."

Follow the LCRI, which instructs to consider the form and medium of performance of a musical work (or collection of musical works) as given in the uniform title in the main entry as well as from the description in determining whether to make a note.

However, also follow the instructions in LCRI 5.7B1, which states:

"Do not name the medium of performance in a note if it is implied by the title or other title information (e.g., "Chorale prelude"); "Manfred : symphonie en 4 tableaux") or by the musical form stated in a note made under this rule (e.g., "Opera in two acts"); "Ballet").

If a work is published for a medium of performance other than the original, give the original medium of performance in a note if it is not clear from the rest of the description or the uniform title and the information is readily available."

Examples

500 The 7th work is a song cycle.
500 For solo voices (SATB), chorus (SATB), and orchestra; acc. arr. for piano.
500 First work originally for flute and orchestra; 2nd work originally for violin and piano; 4th work originally for orchestra.
500 Opera excerpts.

Language

Give the language of sung or spoken text unless apparent. For example:

546 Sung in German.
546 Vocal selections with English, French, and Latin words; English translations printed as texts on p. 35.

However, according to Weitz, "limit the use of field 546 to notes that explicitly state the names of the languages and/or scripts of the main content of the item, including summaries." Use a 500
field "for notes that state only the language(s) from which a text is translated ... [or] when the note ranges beyond language to include such information as statements of responsibility.” For example:

500 Translated from the German.

500 **Source of Title Proper**

### Make a note of the source if other than the chief source of information or if it is a container or accompanying textual material.

500 Title from container.

500 **Variations in Title**

### Make notes on titles borne by the item other than the title proper. Do not follow the option to give a romanization of the title proper. For example:

500 Title on container: The four seasons.

500 **Parallel Titles and Other Title Information**

### Give the title in another language and other title information not recorded in the title and statement of responsibility area if they are considered to be important. For example:

500 Subtitle: Songs of redemption.

511 **Statements of Responsibility**

0 No print constant

1 Cast

### Make notes on variant names of persons or bodies named in statements of responsibility if these are considered to be important for identification. Give the names of performers and the medium in which they perform if they have not been named in the statements of responsibility and if they are judged necessary. Make notes relating to any other persons or bodies connected with a work that are not named in the statements of responsibility. Transcribe them from the item and separate statements of responsibility for different functions by space-semicolon-space. However, do not give a performer note for multi-performer collections with a collective title, but rather give the performers’ names in the contents note.

511 0 Kathleen Battle, soprano ; Christopher Parkening, guitar
511 0 Allan Bergius, Stefan Rampf (1st-2nd work), Sebastian Hennig, Ansgar Pfeiffer (3rd-5th works), sopranos ; Paul Esswood, alto ; Kurt Equiluz, tenor ; Thomas Hampson (1st-2nd works), Max van Egmond (3rd-5th works), basses ; Tèolzer Knabenchor, Concentus musicus Wien, Nikolaus Harnoncourt, conductor (1st-2nd works) ; Knabenchor Hannover, Collegium Vocale, Leonhardt-Consort, Gustav Leonhardt, conductor (3rd-5th works).
511 0 Written and performed by A Flock of Seagulls (A. Score, drums ; P. Reynolds, lead guitar ; M. Score, lead vocals, guitar, keyboards ; F. Maudsley, bass, vocals)
511 0 Various performers. (Use when too numerous to list, or are given in contents note.)
See "Main and Added Entries for Sound Recordings" for further instructions. General notes about statement of responsibility should be entered in a 500 note. For example:

500 Performance attributed on labels to the Vienna Philharmonic Orchestra.
500 Performed on period instruments.
500 The 1st work based on Goethe's poem.
500 Libretto by Giuseppe Giacosa and Luigi Illica.

518 Edition and History (Date/Time/Place of Recording)

Use field 518 to record the date, time, and/or place of the recording if given somewhere on the item. For example:

518 Recorded Nov. 19, 1999 at the Walton Arts Center, Fayetteville, Ark.

500 Edition and History (General)

Make other notes about the history of the sound recording or the edition. For example:

500 Reissue of: Caedmon TC 1125 (1952).
500 All selections previously released.
500 "Digitally remastered with bonus tracks"--Container.

500 Publication, Distribution, Etc.

Make notes about information not included in field 260, if considered to be important. For example:

500 Distributed in the U.K. by: Hobbit & Son.
500 "Licensed for promotional use only"--Labels on discs.

500 Physical Description

Make notes on important physical details that are not included in the physical description area, especially if these affect the use of the item. Do not give any physical details that are standard to the item being described. According to LCRI 6.7B10, do not make the note "Analog recording" or "Digital recording."

500 Compact disc.

** Durations **

According to LCRI 6.7B10:

"If the individual works in a collection are identified in the title and statement of responsibility area [i.e., the sound recording has no collective title], list the durations of the works in a note. If the individual works are listed in a contents note (6.7B18) [i.e., there is a collective title], give
their durations there.

When recording individual durations in the note area, give them as they appear on the item (e.g., in minutes and seconds if so stated). If only the durations of the parts of a work are stated (e.g., the movements of a sonata), add the stated durations together, if desired, and record the total for the work in minutes, rounding off to the next minute.

Precede a statement of duration by "ca." only if the statement is given on the item in terms of approximation. Do not add "ca." to a duration arrived at by adding partial durations or by rounding off seconds.

If the duration of a work is not stated on the item or if the durations of some but not all are stated, do not give a statement of duration for that work. Do not approximate durations from the number of sides of a disc, type of cassette, etc.

However, follow LCRI 6.7B10, which states:

"Generally do not give more than six statements of duration in the note area. If durations of more than six works in a collection are available from the item, generally do not give any durations in the note area. More than six durations may be given, however, if in the cataloger's judgment they are especially important.

In a statement of duration in the note area, separate the digits representing hours, minutes, and seconds by colons. If a duration is expressed in seconds only, precede it by a colon."

Examples

500 Durations: 1:25:00; :48; 15:10.
500 Durations: ca. 27:00; ca. 17:00.

Containers

According to LCRI 6.7B10, give a note on the presence of container(s) only when the number of containers is not clear from the rest of the description.

500 In 2 containers.

500 Accompanying Material

Enter information about accompanying material in a note, not in Æ of the 300 field. If the item itself has any kind of title, use that. Otherwise, supply a generic term such as "program notes," "booklet," "leaflet," or "guide." Follow LCRI 6.7B11, which states: "Make notes on accompanying program notes and/or inserts, only if they are important."

500 Program notes by Cathy Reineka in English and French (15 p. : ill.) inserted in container.

Smiraglia instructs that program notes are to be considered important only when they are substantial or when they provide information that is unique, such as discography and historical or biographical information that cannot be found in standard reference sources.
500  Series

Make notes on series data that cannot be given in the series area. For example:

500  Originally issued in the series: Sound effects.

502  Dissertation Note

If the item is a thesis or dissertation, give the standard note with degree, institution, and date, preceded by the word "thesis." For example:


If the item contains an informal thesis statement, give instead as a 500 note, and include only the elements that are present. For example:

500  Originally presented as the author's thesis (doctoral).

521  Audience

No information provided (display constant "Audience:"

0  Reading grade level
1  Interest age level
2  Interest grade level
3  Special audience characteristics
4  Motivation interest level
8  No print constant provided

Make a note about the intended audience or intellectual level, if it is stated in the item, its container, or accompanying textual material. For example:

521 8  Intended audience: First year undergraduates.

530  Other Formats Available

‡a  Additional physical form note
‡d  Order number

List other formats in which the work is available. Library of Congress policy is to list all formats available commercially. For local practice, give those that are listed in the item in hand or that you happen to discover, but make no systematic search. Give the publisher's number in the note when this information is available. For example:

530  Issued also as a compact disc.
530  Issued also as cassettes: ‡d UMK 99022-UMK 99083.
Summary

This field is not used for musical sound recordings.

Contents

0 Contents
1 Incomplete contents
2 Partial contents
8 No print constant provided

Basic. We do not use enhanced contents notes

When the sound recording has a collective title, list the titles of individual (musical) works contained on it. Add statements of responsibility not included in the title and statement of responsibility area and the duration of the pieces. Follow these conventions, most of which are spelled out in LCRI 6.7B18:

1. Transcribe titles in a contents note from the source in the item being cataloged that provides the best identification. Use judgment in deciding what additional information to transcribe, taking into account the type of music and the length, complexity, and readability of the resulting note.

2. If the musical compositions in an item are all in the same musical form, and that form is named in the title proper of the item, do not repeat the form in the contents note (cf. 5.7B18).

3. Opus numbers or thematic index numbers may be added to the titles of individual musical compositions contained in an item if they are necessary to identify the compositions named. If the title of a musical work is "generic," include opus numbers, key, instrumentation, etc. in the title itself. Otherwise, treat such information as other title and separate with a space-colon-space.

4. In a bibliographic record for an item containing a single musical work or excerpts from a single musical work, use judgment in deciding whether to list the movements or other component parts of the work, as instructed in LCRI 5.7B18.

5. Separate highest level divisions by a space-dash-space. This division might be volume number, group of works with the same statement of responsibility, or individual work.

6. If the work is part of a larger work, give the title of the main work first, followed by a period-space. Use this convention even if stated in the item as "title from title."

7. Give the statement of responsibility after title information and separated by space-slash-space. If there are two or more works by one person, separate each title by a spacesemicolon-space and follow the last with a statement of responsibility.

8. For multi-volume works, give the volume number first, using the designation in the item itself. If there is no designation, simply give the number. Use lowercase for the designation and follow the number with a period-space.

9. Within a multipart item, titles by different persons, bodies, etc., are separated by a period-space. If no statements of responsibility are being transcribed, separate the titles with a space-semicolon-space in all cases.

10. For multipart items, when the number of discographic units (often called "volumes" by
publishers) differs from the number of physical units (e.g., discs) or containers, include when necessary the number of physical units or containers in the contents note.

11. Give duration for each work if appropriate. It should follow the statement of responsibility if there is only one work, and it should follow the title if there are two or more works by the same person. Follow the guidelines for the durations note as given above.

12. When each performer on a collective sound recording performs a different selection, give each name in parentheses following the work performed.

13. When entering an incomplete contents note (first indicator 1), place three blank spaces anywhere missing parts could later be added between existing data, and if parts could be added at the end, leave the note open without final punctuation.

**Examples**


505 0 Shiny stockings ; Down for the count / Frank Foster -- Corner pocket / Freddie Green -- Blues backstage / Frank Foster -- April in Paris / E.Y. Harburg, Vernon Duke -- One o'clock jump / Basie.

505 0 v. 1. Concerto in A minor, op. 54 / Schumann (30:37) -- v. 2. Concerto no.2 in D minor, op. 23 (26:59) ; Woodland sketches : op. 51. No. 1. To a wild rose (2:12) / MacDowell

We do not use enhanced contents notes in our system, which means the entire note should be entered in ‡a. If you find ‡t and ‡r in OCLC or InfoLinks copy, delete them.

Informal contents notes may be given in a 500 field. For example:

500 Contains op. 83, no. 1, 3, and 5.
500 Contains 34 works for unacc. chorus (3-6 voices), 20 songs with piano, 3 piano works, 2 works for chorus and orchestra, and 2 works for orchestra.

**500 Numbers**

1 Use for numbers other than those given in 020, 024, and 028 fields. For example:

500 "RGA 42-95."

**6xx Subject Headings**

The following are the MARC tags, indicators, and subfields most commonly used.

**600 Subject (Personal Name)**

0 Forename
1 Single surname
2 Multiple surname. *No longer valid; now use value "1"
3 Family name
0 LC subject heading
610  **Subject** (Corporate Name)

1  Jurisdiction name
2  Name in direct order
0  LC subject heading

+a  Corporate name or jurisdiction name
+b  Subordinate unit
+t  Title of a work
+v  Form subdivision
+x  General subdivision
+y  Chronological subdivision
+z  Geographic subdivision

611  **Subject** (Conference Name)

1  Jurisdiction name
2  Name in direct order
0  LC subject heading

+a  Meeting name or jurisdiction name
+n  Number of meeting
+c  Location of meeting
+d  Date of meeting
+t  Title of a work
+v  Form subdivision
+x  General subdivision
+y  Chronological subdivision
+z  Geographic subdivision

630  **Subject** (Uniform Title)

0  Non-filing characters (should always be "0," because initial articles are not used)
0  LC subject heading

+a  Uniform title
+n  Number of part/section of a work
+p  Name of part/section of a work
+t  Language of work
+t  Title of a work
+v  Form subdivision
+x  General subdivision
650  **Subject** (Topical Term)

No information available

0 LC subject heading

- **a** Topical term
- **v** Form subdivision
- **x** General subdivision
- **y** Chronological subdivision
- **z** Geographic subdivision

651  **Subject** (Geographic Name)

No information available

0 LC subject heading

- **a** Topical term
- **v** Form subdivision
- **x** General subdivision
- **y** Chronological subdivision
- **z** Geographic subdivision

**Special Guidelines**

Consult the local procedure “Assigning Music Subject Headings.” A comprehensive guide for music subject cataloging can be found at Yale’s web site. Also important are the following guidelines from LC’s *Subject Cataloging Manual*, available through Cataloger’s Desktop:

- H 250  Music Heading Authority Records
- H 1160  Musical Compositions
- H 1161  Musical Instruments
- H 1438  Composers and Works about Music of Individual Composers
- H 1916.3  Music: General
- H 1916.5  Music: Jazz and Popular Music
- H 1917  Music of Ethnic, National, and Religious Groups
- H 1917.5  Music Form/Genre Headings: Medium of Performance
- H 1918  Musical Instruments
- H 2075  Songs and Music [Subdivision]
- H 2190  Texts [Subdivision]

**Examples of Subject Headings for Musical Sound Recordings**

- 650  0  Piano music (Pianos (2)).
- 650  0  Flute and piano music.
- 650  0  Suites (Violin and piano) ‡v Excerpts, Arranged.
- 650  0  Chamber music.
- 650  0  Songs (High voice) with piano.
- 650  0  Choruses, Secular (Women’s voices, 2 parts) with violoncello
### 7xx Added Entries

The following are the MARC tags, indicators, and subfields most commonly used.

#### 700 Personal Name

- **0** Forename
- **1** Single surname
- **2** Multiple surname. *No longer valid; now use value "1"
- **3** Family name
  - **1** No information provided. The added entry is not for an analytic.
  - **2** Analytical entry. The item contains the work that is represented by the added entry.

  + **a** Personal name
  + **q** Fuller form of name
  + **c** Titles and other words associated with a name
  + **d** Dates associated with a name
  + **t** Title of a work
  + **m** Medium of performance for music
  + **n** Number of part/section/meeting
  + **r** Key for music
  + **o** Arranged statement for music

Remove +f if found in the heading.

#### 710 Corporate Name

- **1** Jurisdiction name
- **2** Name in direct order
  - **1** No information provided. The added entry is not for an analytic.
  - **2** Analytical entry. The item contains the work that is represented by the added entry.

  + **a** Corporate name or jurisdiction name
  + **b** Subordinate unit
  + **t** Title of a work

#### 711 Conference Name

- **2** Name in direct order
  - **1** No information provided. The added entry is not for an analytic.
  - **2** Analytical entry. The item contains the work that is represented by the added entry.

  + **a** Meeting name or jurisdiction name
  + **n** Number of meeting
  + **c** Location of meeting
  + **d** Date of meeting
  + **t** Title of a work

#### 730 Uniform Title

- **0** Non-filing characters (should always be "0," because initial articles are not used)
  - **1** No information provided. The added entry is not for an analytic.
  - **2** Analytical entry. The item contains the work that is represented by the added entry.

  + **a** Uniform title
This field is used to provide an added entry for a title that has an established uniform title. Whenever an added entry is needed for a film title and that film title is the same as the title of another work or an LC subject heading, add the qualifier "(Motion picture)" to the film title, thus creating a uniform title. Also go back and add a 130 to all catalog entries for that particular work. (See LCRI 25.5B and Olson, pp. 43-44.)

740 **Title Added Entry** (Uncontrolled Related/Analytical)

0 Non-filing characters (should always be "0," because initial articles are not used)
1 No information provided. The added entry is not for an analytic.
2 Analytical entry. The item contains the work that is represented by the added entry.

+ a Uncontrolled related/analytical title
+ n Number of part/section of a work
+ p Name of part/section of a work

"Use for uncontrolled analytical titles of independent works contained within the item and for titles of related items. For other uncontrolled variants of the title for the entire item use field 246." Remove initial articles. For specific instructions, see "Main and Added Entries for Sound Recordings."

**Order of Added Entries**

See local procedure "Main and Added Entries for Sound Recordings" for information about which added entries to make. According to LCRI 21.29, give added entries in the following order:

1. Personal name
2. Personal name/title
3. Corporate name
4. Corporate name/title
5. Uniform title (all instance of works entered under title)

"For arrangement within any one of these groupings, generally follow the order in which the justifying data appear in the bibliographic description. If such a criterion is not applicable, use judgment."

8xx **Series Added Entries**

The following are the MARC tags, indicators, and subfields most commonly used. Do not use +x, ISSN, in InfoLinks.

800 **Series Added Entry** (Personal Name)

0 Forename
1 Single surname
2 Multiple surname. *No longer valid; now use value "1"

I Undefined
+ a Personal name
+ q Fuller form of name
+ c Titles and other words associated with a name
+ d Dates associated with a name
810  **Series Added Entry (Corporate Name)**

1  Jurisdiction name
2  Name in direct order
   l  Undefined

   †a  Corporate name or jurisdiction name
   †b  Subordinate unit
   †t  Title of a work
   †k  Form subheading
   †v  Volume number/sequential designation
   †3  Materials specified.  Part of the described materials to which the field applies.

811  **Series Added Entry (Conference Name)**

2  Name in direct order
   l  Undefined

   †a  Meeting name or jurisdiction name
   †n  Number of meeting
   †c  Location of meeting
   †d  Date of meeting
   †t  Title of a work
   †k  Form subheading
   †v  Volume number/sequential designation
   †3  Materials specified.  Part of the described materials to which the field applies.

830  **Series Added Entry (Uniform Title)**

l  Undefined
0  Non-filing characters (should always be "0," because initial articles are not used)

   †a  Uniform title
   †v  Volume number/sequential designation
   †3  Materials specified.  Part of the described materials to which the field applies.
New Sound Recording Formats

The Library of Congress has documented its practices for cataloging recent and emerging sound recording formats. These guidelines should be followed when cataloging such materials locally. Reproduced here are instructions for the following types of materials:

- Mini CDs
- SACDs
- Mini Discs
- DVD Audio
- Dual Discs
- CD/DVD Combos
- Shaped Discs
- Enhanced CDs

For more on 006 codes, see corresponding fixed field elements in Bibliographic Formats and Standards. For streaming media, consult the OLAC Cataloging Policies Committee’s document “Best Practices for Cataloging Streaming Media.”

### Mini CDs

Do not confuse with MiniDiscs (see below). These are standard format CDs that measure 3 1/8 inches. Some come with an adapter enabling them to play in all standard CD players.

| 007 | Will be the same as that for standard CD, except that ‡g (dimensions) should be coded “z” for “other.” |
| 245 ‡h (GMD) | [sound recording] |
| 300 | 1 sound disc : ‡b digital ; ‡c 3 1/8 in. |
| 500 | Compact disc |

### Mini Discs

MiniDiscs were announced in 1991 by Sony as a disc based digital medium for recording and distributing consumer audio that is near CD in quality. In 1993 Sony announced MD Data, a version of the MiniDisc for storing computer data. There are two physically distinct types of discs: Premastered MDs, similar to CDs in operation and manufacture, and Recordable MDs, which can be recorded on repeatedly and employ magneto-optical technology. The disc itself is enclosed in a small (7cm x 7cm) cartridge.

| 007 | s ‡b z ‡d f ‡e s ‡f n ‡g n ‡h n ‡i n ‡m e ‡n d |
| 245 ‡h (GMD) | [sound recording] |
| 300 | 1 sound disc cartridge : ‡b digital ; ‡c 3 in. |
| 500 | MiniDisc |
| 538 | Quote system requirements if present; if not present, provide no note. |
# Dual Discs

A single 4 ¾ inch disc with one side that functions as a standard audio compact disc and one side that functions as a standard DVD. The DVD side may contain enhanced audio, images, video, games, etc. Apply this guideline when the sound recording is determined to be the dominant material.

<table>
<thead>
<tr>
<th>006 (for DVD video)</th>
<th>If applicable, enter an 006 field for the DVD video portion of the disc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type g</td>
<td>Running time in minutes, represented by a 3-digit number. If the running time is less than 3 digits, enter leading zeros, and if it exceeds 3 digits, enter all zeros. If unknown, enter 3 hyphens.</td>
</tr>
<tr>
<td>Time</td>
<td>If there is an intended audience, enter the appropriate code.</td>
</tr>
<tr>
<td>Audn</td>
<td>If the item is a government publication, enter the code for the appropriate jurisdiction.</td>
</tr>
<tr>
<td>Gpub</td>
<td>Form s (if requires use of a computer) or blank</td>
</tr>
<tr>
<td>Form v</td>
<td>Tech a animation</td>
</tr>
<tr>
<td></td>
<td>Tech c animation and live action</td>
</tr>
<tr>
<td></td>
<td>Tech l live action</td>
</tr>
<tr>
<td></td>
<td>Tech z other</td>
</tr>
</tbody>
</table>

| 007 (for standard CD) | See 007 section for codes. |

| 007 (for DVD audio) | If applicable, enter a second 007 for the DVD audio portion of the disc. It will be the same as that for standard CD, except that ‡d (speed) should be coded “z” for “other.” |

<table>
<thead>
<tr>
<th>245 ‡h (GMD)</th>
<th>[sound recording]</th>
</tr>
</thead>
<tbody>
<tr>
<td>300</td>
<td>1 DualDisc : ‡b digital ; ‡c 4 ¾ in.</td>
</tr>
<tr>
<td>500</td>
<td>Hybrid CD/DVD-video disc OR Hybrid CD/DVD-audio disc.</td>
</tr>
<tr>
<td>538</td>
<td>Quote system requirements if present; if not present, provide no note.</td>
</tr>
</tbody>
</table>

# Shaped Discs

CDs that have been cut into decorative shapes. Generally, they have some edges that still measure 4 ¾ inches. The shape does not affect the playability in standard CD players.

<table>
<thead>
<tr>
<th>007</th>
<th>Will be the same as that for standard CD.</th>
</tr>
</thead>
<tbody>
<tr>
<td>245 ‡h (GMD)</td>
<td>[sound recording]</td>
</tr>
<tr>
<td>300</td>
<td>1 sound disc : ‡b digital ; ‡c 4 ¾ in.</td>
</tr>
<tr>
<td>500</td>
<td>Compact disc in the shape of [ ].</td>
</tr>
</tbody>
</table>
### SACDs

Super Audio CDs (SACDs) offer some of the highest-fidelity listening available today. Most SACDs represent remastered sound files featuring at least five channels of surround sound. While some SACDs are hybrids (playable on any standard CD player), the full impact of these hybrid discs requires a proper SACD playback system. Note the SACD symbol at right.

| 007 | Will be the same as that for standard CD, except that ‡e (configuration of playback channels) should be coded “z” if “surround sound” is explicitly stated on item. |
| 245 ‡h (GMD) | [sound recording] |
| 300 | 1 sound disc : ‡b digital, SACD ; ‡c 4 3/4 in. |
| 500 | Super audio compact disc. |
| 538 | Quote system requirements if present; if not present, provide no note. |

### DVD Audio

DVD-Audio (DVD-A) is a Digital Versatile Disc format developed by Panasonic that is specifically designed to hold audio data, and particularly, high-quality sound. The DVD Forum, consisting of 230 leading companies worldwide, released the final DVD-A specification in March 1999. This DVD format is said to provide at least twice the sound quality of standard audio CDs and may contain up to seven times as much information. Various types of DVD-A-compatible DVD players are being manufactured in addition to the DVD-A players specifically developed for the format.

| 007 | Will be the same as that for standard CD, except that ‡d (speed) should be coded “z” for “other.” |
| 245 ‡h (GMD) | [sound recording] |
| 300 | 1 sound disc : ‡b digital, DVD ; ‡c 4 3/4 in. |
| 538 | Quote system requirements if present; if not present, provide no note. |
**CD/DVD Combos**

A single container holding two discs, one a CD and the other a DVD. Apply this guideline when the audio disc is considered to be the dominant material.

<table>
<thead>
<tr>
<th>006 (for DVD video)</th>
<th>Enter an 006 field for the DVD.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type</strong></td>
<td>g</td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td>Running time in minutes, represented by a 3-digit number. If the running time is less than 3 digits, enter leading zeros, and if it exceeds 3 digits, enter all zeros. If unknown, enter 3 hyphens.</td>
</tr>
<tr>
<td><strong>Audn</strong></td>
<td>If there is an intended audience, enter the appropriate code.</td>
</tr>
<tr>
<td><strong>Gpub</strong></td>
<td>If the item is a government publication, enter the code for the appropriate jurisdiction.</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>s (if requires use of a computer) or blank</td>
</tr>
<tr>
<td><strong>Tmat</strong></td>
<td>v</td>
</tr>
<tr>
<td><strong>Tech</strong></td>
<td>a animation</td>
</tr>
<tr>
<td></td>
<td>c animation and live action</td>
</tr>
<tr>
<td></td>
<td>l live action</td>
</tr>
<tr>
<td></td>
<td>z other</td>
</tr>
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</table>

| 007 (for standard CD) | See 007 section for codes. |

<table>
<thead>
<tr>
<th>007 (for DVD video)</th>
<th>Enter a second 007 for the DVD.</th>
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</thead>
<tbody>
<tr>
<td>‡a v</td>
<td>‡b d ‡d b &amp; w ‡e v ‡f a ‡g i ‡h z ‡i k mixed</td>
</tr>
<tr>
<td>c color</td>
<td>m monaural</td>
</tr>
<tr>
<td>m mixed</td>
<td>q surround, quad</td>
</tr>
<tr>
<td>s stereo</td>
<td>u unknown</td>
</tr>
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</table>

| 245 ‡h (GMD)       | [sound recording] |

| 300                 | 1 sound disc : ‡b digital ; ‡c 4 3/4 in. + ‡e 1 videodisc (DVD) |

| 500                 | Compact disc accompanied by separate DVD. |

| 505                 | Provide a separate contents note for each disc. |

| 538                 | Quote system requirements if present; if not present, provide no note. |
**Enhanced CDs**

A disc containing standard audio tracks that can be played in an ordinary CD player, but which has additional CD-ROM content requiring a computer. These discs are also known as “CD Plus” or “CD Extra,” and various identification symbols can be found below.

<table>
<thead>
<tr>
<th>006 (for CD-ROM)</th>
<th>Enter an 006 field for the CD-ROM.</th>
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<tbody>
<tr>
<td>Type m</td>
<td>If there is an intended audience, enter the appropriate code.</td>
</tr>
<tr>
<td>Audn i</td>
<td>If the item is a government publication, enter the code for the appropriate jurisdiction.</td>
</tr>
</tbody>
</table>

<table>
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<th>007 (for standard CD)</th>
<th>See 007 section for codes.</th>
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<table>
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<th>245 ‡h (GMD)</th>
<th>[sound recording]</th>
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</thead>
</table>

<table>
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<th>300</th>
<th>1 sound disc : ‡b digital ; ‡c 4 3/4 in.</th>
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<th>500</th>
<th>Provide a notes such as:</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>“Enhanced CD.”</td>
</tr>
</tbody>
</table>

Hybrid compact disc containing standard CD audio tracks as well as an interactive CD-Rom section playable on both PC and Macintosh platforms.

The interactive section includes film clips, cast and credits, still photographs, and interviews. (OR list contents in a separate 505 note.)

<table>
<thead>
<tr>
<th>538</th>
<th>Quote system requirements if present; if not present, provide no note.</th>
</tr>
</thead>
</table>
Bibliography


