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Patricia K. Falk

Bowling Green State University, pkfalk@bgsu.edu

David Lewis

Bowling Green State University, drlewis@bgsu.edu

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A new take on cataloging popular music recordings

Patricia Falk and David R. Lewis

Music Library and Bill Schurk Sound Archives, Bowling Green State University,

Bowling Green, Ohio, U.S.A.

Patricia Falk, corresponding author (pkfalk@bgsu.edu)

Abstract: Cataloging popular music audio formats such as compact discs (CDs) and LPs has always required different procedures from cataloging Western art music recordings. Bibliographic records and standards have changed during the past twenty years and catalogers have switched from using *Anglo-American Cataloguing Rules* (AACR2) to *Resource Description and Access* (RDA) for cataloging materials. This article will illustrate the changes made in popular music cataloging since the 2001 publication of Terry Simpkins' article "Cataloging Popular Music Recordings."¹ Additional issues such as name authority and subject authority creation have been included, as well as new codes and Machine-readable record (MARC) tags being used in bibliographic records

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With the implementation of *Resource Description and Access* (RDA), cataloging popular music sound recordings has changed dramatically since Terry Simpkins's article entitled "Cataloging Popular Music Recordings" was published in 2001.¹ Simpkins's article focused on the specific problems regarding popular styles of music and the lag time between the creation of Library of Congress (LC) subject headings, the rapid rate of popular music album releases, and the basic MARC (Machine Readable Cataloging) bibliographic fields. Simpkins's article followed the cataloging rules found in the *Anglo-American Cataloguing Rules, 2nd edition, 1998 Revision* (AACR2).² He included the major features of a bibliographic record including title, general material designation, statement of responsibility, publication information, physical description, notes, access points, subjects, uniform titles, and added entries. There have been changes made in all these areas with the introduction of RDA. Although cataloging guidance has been focused primarily on Western art music as cataloger Christopher Holden mentions in his 2015 article "The Definition of the Work Entity for Pieces of Recorded Sound,"³ RDA documentation attempts to address some of the issues involved with cataloging popular music. However some issues remain unresolved and are still in discussion amongst the various cataloging communities involved. In addition, authority records have also been impacted by RDA and have had new MARC tags added for various data and access points, particularly for music materials. RDA has transformed how many MARC fields are either determined or transcribed.

Technology has also been a factor in how fields appear or are accessible via the various Integrated Library Systems (ILS) or discovery layers used by libraries. Other advances include the Authority Toolkit, created by Gary Strawn of Northwestern University, which is used to more easily and quickly create and edit authority records and the Music Toolkit, a macro also created by Strawn used to create genre headings

and medium of performance headings based on subject terms, among other fields.⁴ Libraries are still using MARC at this time, but professional library associations and other communities are looking towards the future and a linked-data environment, possibly using BIBFRAME. While this may still be a long term goal, LC and other libraries and catalogers are starting to examine ways to transition to the linked-data environment via BIBFRAME or other means. This article will provide an update to Terry Simpkins's 2001 article entitled "Cataloging Popular Music Recordings"⁵ including new RDA instructions, genre/form headings, guidance on creating and submitting popular music entries to the Name Authority Cooperative Project (NACO) and Subject Authority Cooperative Project (SACO), and information about the RDA Toolkit and its status. As in Simpkins's article, the focus will be on LP and compact disc (CD) formats, rather than digital files and will not discuss assigning call numbers for sound recordings.

In his article, Simpkins noted necessary tools for cataloging popular music sound recordings. An important difference in cataloging practice now is that many of these tools are available online. These include RDA, Classification Web – which includes Library of Congress Medium of Performance Thesaurus and Library of Congress Genre/Form Terms – *MARC 21 for Bibliographic Data*, OCLC's *Bibliographic Formats and Standards*, OCLC's Connexion, and Music Library Association (MLA) best practices. For those catalogers new to music cataloging procedures or catalogers who only occasionally work with music materials and need a refresher, we recommend reading Jean Harden's book *Music Description and Access: Solving the Puzzle of Cataloging*.⁶ This volume provides catalogers with a history of cataloging practices, but also includes numerous examples of current RDA cataloging practices for music materials.

Starting the Cataloging Process

Cataloging individual items such as sound recordings begins with reviewing the item in hand. For recordings, this means examining the packaging, container, disc label, insert or booklet, or any other relevant pieces (RDA 2.2.2.1). These areas are still considered the chief source of information for gathering catalog data. Smiraglia and Beak describe this process as technical reading of a sound recording and include noting both what information is present and what information, if any, the cataloger will have to search for elsewhere.⁷ Once one has the item and all of its components in hand, the cataloging process can begin.

Fixed Field Area (Leader/018)

The main difference in the fixed field area of a MARC bibliographic record that has changed is the Descriptive Cataloging form field. This was previously coded “a” for records cataloged using the AACR2, 1998 Revision to input International Standard Bibliographic Description (ISBD). This code has now been changed to “i” for records cataloged using RDA. However, there is also a new code being used primarily by Program for Cooperative Cataloging (PCC) libraries to use code “c” for records eliminating ISBD punctuation standards. This is a new development and is still under discussion by many libraries about the effects this will have on users and the catalog.

Cataloging Source Field (040)

The Cataloging Source field (040) in an OCLC original cataloging record also changed with the implementation of RDA. It is necessary to add a |b subfield with the three-letter language code according to the language of the cataloging agency and also to add a |e RDA if the record being created or edited is using RDA instructions. Thus an 040 field would look something like: BGU |b eng |e rda |c BGU. If a different cataloging standard

is used, then |e would reflect that cataloging standard, such as |e dcrb (Descriptive Cataloging of Rare Books). For those catalogers using Skyriver as their bibliographic utility, the 040 field would show as: BGU |c BGU |d SKYRV |e rda.

Identifier of Manifestation (028)

Most commercially published recordings include a publisher number or another type of catalog number or information to distinguish them from other recordings. This is the Recording Identifier for Manifestation (RDA 2.15.1.1) and is added in the 028 MARC field in a bibliographic record. For self-published or limited-run recordings that do not contain this information, it can be eliminated from the record. Below is an example of this field.

028 0 2 VIC-2013 |b RCA Victor

If the item being cataloged is a reissue of a previously released recording, Music Library Association Best Practices⁸ (MLA BP for RDA 2.15) encourage catalogers to include the publisher number from the original release in addition to the reissue, along with a description of the related manifestation:

028 0 2 COL-CD-6344 |b Collectables

028 0 0 1674 |b Atlantic

500 __ Originally released as Atlantic 1674 in 1975.

Creator of Work Field (100/110)-Authorized Access Point (AAP)

One of the main differences in implementing RDA cataloging rules has been the change in the main entry (personal or corporate name) field. Previously when cataloging a popular sound recording that was performed by a single artist or group, that name was

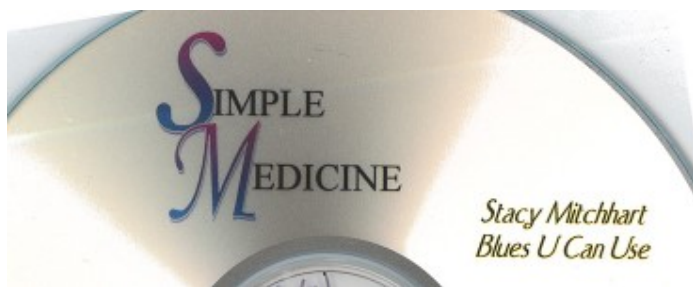
provided in the 100/110 MARC field as the main entry. For instance, Josh Groban's 2003 album *Closer*, contains works that were not composed by Groban, but he is listed as the main performer on the album.⁹ Thus, before RDA the 100 MARC field would be listed as Groban, Josh. RDA requires the main entry field to be the creator of the work, typically the composer for musical works (RDA 19.2). There are many popular musicians such as Josh Groban who are not the composers of any of the works on an album, as well as other pop and country songs that are written by teams of songwriters which may or may not contain the main performer. When considering groups as the main entry, how does one determine if all members of the group were involved in the composing process? What if group members change over time? While many recordings do mention the composers, such as, "All songs written by..." in the booklet or elsewhere on the container or disc label, it is not present on all recordings. For instance, the group One Direction's 2012 album *Take Me Home*, was written by various members of the group and others.¹⁰ In this case, would the group still be able to be listed in the 110 field as the creator? There is still uncertainty about how this situation might be handled, but it is possible to use the group as a composer. In the case of a popular music resource with multiple creators, whether they are corporate or personal names, Music Library Association guidance encourages catalogers to list the first creator in the 100/110 field and, if feasible, to give separate access points (700/710 fields) for all other creators listed (MLA BP for RDA 19.2)

Kishimoto and Snyder (2018) propose a new interpretation of FRBR (Functional Requirements for Bibliographic Records) rules for popular music cataloging that suggest popular music performances of previously composed songs are new works based on the existing song.¹¹ This suggestion, which reinstates the previous practice for the 100 field and would result in intuitive authorized access points (AAP) for songs and

albums, has not gained much traction among catalogers at this time, but we hope it will in coming years.

Title and Statement of Responsibility Fields (245)

The title proper (RDA 2.3.2) and statement of responsibility (RDA 2.4) field, known as the 245 MARC tag, is generally constructed as it was under AACR2 rules, with the exception that catalogers can transcribe titles exactly as they appear on the item. This includes capitalization, punctuation, diacritics, symbols, abbreviations, inaccuracies, and spaces between initials and acronyms. For instance, if a title is written in all capital letters, the instructions would suggest that you transcribe it with all capital letters as in the example below.



Disc label from Simple Medicine by Stacy Mitchhart

RDA does allow for catalogers to continue previous AACR2 practice for these features in Appendix A. Typically, this would follow that one capitalizes only the first word of the title and any other proper nouns (RDA A.1). Appendix A also includes exceptions for the other topics, such as punctuation and diacritics, mentioned above.

The other main difference from Simpkins's previous instructions of the 245 field is the lack of the General Material Designation (GMD). This was usually placed between the |a title information and |c statement of responsibility information in a |h subfield with brackets surrounding it. (i.e. The sound of music |h[sound recording] / |c

Richard Rodgers). RDA eliminates this subfield and adds new 33x MARC tags to replace this information. These fields represent the content type (336-RDA 6.9), media type (337-RDA 3.2), and carrier type (338-RDA 3.3.1) for the item being cataloged. These fields can be added for each format that might be included in an item. This includes items such as a CD with a DVD or a score with accompanying CD, or any other combination of formats produced together as an item. There will be more information regarding these fields and others as they relate to the MARC 300 field, which will appear later in this article.

The statement of responsibility section (*lc* of 245 field-RDA 2.4.1.1) still relates “to the identification and/or function of any agents responsible for the creation of, or contributing to the realization of, the intellectual or artistic content of a resource” (RDA 2.4.1.1). Additionally, while the statement of responsibility often appears on the disc label, Music Library Association Best Practices allow catalogers to include agents from any part of the resource in the most logical order, applying RDA 2.4.1.6 if the statements come from multiple sources (MLA BP for RDA 2.4.2). Wherever the information is located on the item, the statement of responsibility generally lists the creator (typically the author or composer for musical works) from the 100/110 field of a bibliographic record. For popular music recordings, it is still common practice to include the main performing artist here, rather than the composer or author from the 100/110 field, though including either the main performing artist or composers is allowable. Popular music catalogers often include the main performing artist because they are typically listed on the disc label, whereas the composer may only be listed in the insert, booklet, or container. For example, if Prince was the sole creator in the 100 field for an album, he would be included in the 245 *lc* section. If a single member of a group was responsible for composing the works on the album, that person would be

listed in the 100 field, but may not be listed in the |c of 245. For many popular music recordings, it makes the most sense to list the main group or artist in |c and the main composer in a 500 note as “All songs written by...”. There would be an added entry 710 field added for the group name.

Publication Information (264-previously 260)

As Simpkins states in his 2001 article, “the most problematic aspects of the publication area for popular music recordings are determining the name of the publisher and the date of publication.”¹² This has not changed with the adoption of RDA. Many record companies have been bought out by other companies over the years and it can be confusing when one, two, or even three or more names are listed prominently on the disc and/or container. One might see 550 Music and Epic as label names on the spine as in the example below, which also includes 550 Music and Sony on the disc label, both in prominent fonts.



CD spine label showing multiple record company names

When the cataloger encounters multiple publisher names, Smiraglia and Beak suggest examining the item to see if one name occurs in conjunction with the serial number.¹³ If that is the case, that name should generally be transcribed as the publisher. The 264_1 field still includes the |a place of publication (RDA 2.8.2), |b publisher name (RDA 2.8.4), and |c publication date (RDA 2.8.6). The main difference in RDA is that the |c publication date is usually placed in brackets since the cataloger is inferring the publication date is the same as a copyright or phonogram date. An additional 264_4

field is added to the record with |c only for items that contain a copyright date and/or phonogram date on the disc label, insert, or container (RDA 2.11).

For items that lack a place of publication for the 264_1 |a section, it is now recommended in RDA 2.8.2.6 to enclose the following statement in brackets: [Place of publication not identified]. Catalogers should attempt to find this information elsewhere on the resource or from other sources, like the record label's website or sites like Discogs or AllMusic if possible. For popular music recordings with multiple places of publication listed when it is unclear which is the correct place of publication, sound recording catalogers should list all locations, following Music Library Association Best Practices (MLA BP for RDA 2.8.2). For items that lack a publisher name for the 264_1 |b section, it is recommended in RDA 2.8.4.7 to add the following statement in brackets: [Publisher not identified]. Self-published CD albums have become more prominent in the late 1990s and beyond. It is appropriate to use the location of an artist in the 264_1 |a place of publication area and the artist/group as the publisher in the 264)1 |b area in this case. If there is no date of publication provided, it is expected that the cataloger will attempt to estimate a date of publication if possible. If not possible, it is recommended in RDA 2.8.6.6 to enclose the following statement in brackets: [date of publication not identified]. Currently, dates of publication may be easier to ascertain, particularly for CDs, with the prevalence of websites such as Discogs.com or AllMusic, and list of past releases on many artists' websites. Some recordings will use both a copyright symbol and phonogram symbol that can be found in various places on the item, whether it be the disc label, back of container, booklet, or other accompanying material. Catalogers should record the copyright date or phonogram date as stated on the item (RDA 2.11.1.3) in MARC tag 264_4 |c using the appropriate symbol if provided. An additional problem with sound recordings is the fact that many of them are

reissues of previously recorded and/or released songs. Some might be simple reissues by a single artist or group such as the Beatles 1963-1968 with a new release date of 2003. Other compilation albums might be more complicated and contain a range of songs and artists with no information provided about the original release of individual works and only a current release date. Below is an example of the compilation “20 Hard-to-Find Motown Classics, vol. 1”, published in 1986.¹⁴



Track list for 20 Hard-To-Find Motown Classics

Many sound recordings include the distributor as well as the publisher on the disc label or elsewhere. RDA 2.9.2.3 allows the cataloger to create a separate 264_2 MARC tag for place of distributor in |a and RDA 2.9.4.3 for name of distributor in |b. The same principles apply as above for lack of place or name with information placed in brackets (i.e. [Place of distribution not identified]). The date of distribution is not often included unless “it differs from the date of publication and is considered important for identification” (RDA 2.9.6.3). Some recordings may also include separate information

about the manufacturer, which would be included in MARC tag 264_3. RDA 2.10.2.3 provides description on adding the place of manufacturer and rule 2.10.4.3 provides information for the name of manufacturer. These follow the same structure as the publisher place and name and distributor place and name as described above. As in the distribution field, the date of manufacture is generally not added since it is usually the same information as the publication date and/or copyright/phonogram date, as in the example below.

264_2 New York : |b MCA

Physical Description (300)

AACR2 cataloging contained the MARC tag 300 for the physical description of the item being cataloged. This tag is still used for physical description but can be structured somewhat differently depending upon the material being cataloged using RDA instructions. For many sound recordings, the structure of this field will include the carrier information (RDA 3.1.4.1), the duration of the whole album if available (RDA 7.22.1.3) and the extent of the item (RDA 3.4.1.3). Standardized terms have also been created in RDA to provide consistency of terminology. Previously in AACR2 cataloging, the 300 |b section would include the type of recording (digital, analog, etc.), the speed (33 1/3 RPM, 45 RPM, etc.), and the sound channels (stereo, mono, etc.). Below is a typical example from an AACR2 record for an LP.

1 sound disc (45 min.) : |b analog, 33 1/3 rpm, stereo. ; |c 12 in.

RDA bibliographic records now incorporate 34x field tags to correspond with describing the item as well. These include characteristics such as digital, stereo, mono, 33 1/3 rpm, 45 rpm, vinyl, etc. These tags replace information previously found in the 300 |b portion of AACR2 bibliographic records. Thus, this data is generally omitted

from the 300 field of RDA catalog records following RDA and Music Library Association guidance, though some institutions may have local practices in which they repeat some of that information in the 300 field for display purposes. Below are examples of a CD and LP recording using RDA 33x and 34x fields to replace the GMD from the |h 245 field and the |b from the 300 physical description field.

RDA CD Example:

100 1 _ Diablo, Michael,|d1965- |e composer,|e performer.
245 1 0 Ukulele surf king / |c Rev Hank.
300 __ 1 audio disc (50 min.) ; |c 4 ¾ in.
336 __ performed music |b prm |2 rdacontent
337 __ audio |b s |2 rdamedia
338 __ audio disc |b sd |2 rdacarrier
344 __ digital |2 rdatr
344 __ optical |2 rdarm
344 __ stereo |2 rdacpc
347 __ audio file |2 rdadaft
347 __ |b CD audio

RDA LP Example:

245 0 0 Guitar boy / |c Bloodshot Bill
300 __ 1 audio disc ; |c 12 in.
336 __ performed music |b prm |2 rdacontent
337 __ audio|b s |2 rdamedia
338 __ audio disc |b sd |2 rdacarrier
340 __ vinyl |2 rdamat
344 __ analog |2 rdaft
344 __ |g stereo |2 rdacpc
344 __ |c 33 1/3 rpm

One other RDA-related change to Simpkins's suggested practice regards accompanying materials being listed in the 300 |e field. For most popular music recordings, these materials are typically a booklet or insert in a CD or LP album. Following Music

Library Best Practices (MLA BP for 3.1.4), unless the accompanying material “is substantial in content and/or extent,” catalogers should generally use a 500 note instead of the 300 |e field. So instead of having this:

300 __ 1 sound disc ; |c 12 in. |e Program notes

It is now this:

300 __ 1 sound disc ; |c 12 in.
500 __ Program notes on insert.

Series (490)

Although Simpkins does not discuss series statements in his original article, there have been changes made in this field. The main difference is the first indicator of the 490 field has updated instructions and the 400/410/411 and 440 series statements have been eliminated. According to OCLC bibliographic instructions, the “490 field does not serve as a series access point.”¹⁵ When a 490 is used and a series access point is appropriate, then an 800/810/811 or 830 field is added as the corresponding series access point.

Below is an example from a new Archeophone reissue of “Songs of the Night-Dance” recordings by Joseph C. Smith’s Orchestra 1916-1925.¹⁶

490 1 _ Jazz, dance & blues series
830 0 _ Jazz, dance & blues series.

General Note Fields (500)

Note fields generally allow the cataloger of popular music flexibility in clarifying or restating information from previous fields, including additional information to help users understand and identify the resource being cataloged, or adding language to help users doing keyword searches locate the item record.

Note on Title

One of the small differences in RDA cataloging practice for sound recordings is the standard inclusion of a General Note (500) including a note on the title or titles used elsewhere in the bibliographic record. The note should include “information on the source from which a title was taken, the date the title was viewed, variations in titles, inaccuracies, deletions, etc., or on other information relating to a title” (RDA 2.17.2). RDA 2.17.2.3 adds that the note on title may be omitted “if the manifestation has only a single title and the title appears on the manifestation itself.” However, guidance from the Music Library Association encourages catalogers to “[r]outinely supply this element, regardless of where the title is taken from,” likely because titles on sound recordings may occur in several places (disc, disc label, container spine, insert, container, etc.) (MLA BP for RDA 2.17.2.3). Additionally, it is not uncommon for popular music sound recordings to omit titles on the disc or disc label in favor of decoration or performer names, or to contain longer or shorter titles on packaging or inserts.

For most records, catalogers should simply note the location of the Title statement, or any variants included in the record:

500 __ Title from disc label.

500 __ Title from container spine.

500 __ Additional title from container.

While a General Note (500) may also be used for inaccuracies in Title statements, the popular music cataloger should sparingly correct spellings or other “inaccuracies,” since nonstandard spelling and syntax in popular music may be part of a local or regional dialect, index communication styles of a marginalized group, or be parody or satire. Catalogers are better served to make these kinds of title corrections to aid in searching

and discovery in a 246 3_ field.

Nature of Content

Generally, Simpkins's discussion of the nature of content note¹⁷ transfers well to RDA cataloging, though he laments the lack of precise popular music subjects at the time of his writing, and recommends using the Nature of Content field to allow catalogers to include genre information that might be meaningful to end users but does not appear in Library of Congress Subject Headings (LCSH) or Library of Congress Genre and Form Terms for Library and Archival Materials (LCGFT).¹⁸ Simpkins notes that "[t]erms such as "ambient music" or "cool jazz" may carry a great deal of meaning for connoisseurs of those styles, but neither of these are established LC subject headings."¹⁹ Happily, both of these genres – and many others – have been added to LCSH and LCGFT since Simpkins's article was published. The Nature of Content note, though, can continue to be useful for similar reasons to popular music catalogers.

Many contemporary artists actively defy genre labels or create extremely narrow descriptions for their music by creating new genre terms or combining several subgenres. For instance, the Dresden Dolls, a duo popular in the 2000s, called their music "Brechtian punk cabaret" so that, according to co-founder Amanda Palmer, the press would not come up with their own name for the band that included the term "gothic."²⁰ Categories such as "Brechtian punk cabaret" can be described in a Nature of Content note if the term does not warrant a new genre or subject heading; this solution is particularly useful if the description includes several otherwise unrelated genre headings or uses a new term that is specific to one group or performer. In cases of emerging genres that cannot be adequately described using existing headings, however, a SACO proposal is warranted; this process is discussed later in the article.

Place and Date of Capture (518)

The methods of expressing place and date of capture in an RDA record have changed slightly since Simpkins's article. Place and date of capture can provide important information to researchers, particularly when the items being cataloged are compilations from several recording sessions, live recordings, or contain alternate takes, demo recordings, or unreleased material. Additional contextual information about capture may also be recorded. Place, date, and additional contextual information are identified using subfields |p |d and |o, respectively. Date information should be entered using year, month, day order. Recording location should include the name of the studio, performance venue, or other recording location as well as city and state, when known. Music Library Association Best Practices encourage catalogers to also enter capture information in the 033 field, if feasible (MLA BP for RDA 7.11)

```
033 0 0 20050725 |b 4314 |c M76
```

```
518 __ |o Recorded live, |d 2005 July 25, |p Red Rocks Amphitheatre, Morrison,  
CO.
```

Both fields may be repeated for sound recordings that have been recorded in several locations and at different times.

Frequently, inserts or packaging of popular music recordings will only list a recording studio name, without city or state location information, and occasionally the recording year will be omitted. In many cases, catalogers may be able to infer a likely recording year from the release date or program notes, and some additional research may help a cataloger identify the likely location of a recording studio or performance venue. This additional work, though, should only be undertaken when the information is likely to be helpful to an end user.

Subject and Form of Work (650 and 655)

Simpkins notes that determining genre for popular music recordings can be tricky, particularly for catalogers with limited experience with popular music terms.²¹

Frequently, there are no printed clues indicating a recording's genre on packaging or on the sound recording label. Simpkins suggests using playback equipment to listen to the recording being cataloged, if possible, and provides a list of authoritative print sources for catalogers to consult.²² Simpkins's strategies are useful, though other helpful strategies are available to popular music catalogers nearly twenty years later.

The easy availability of popular music content from reputable streaming sources²³ makes sampling audio content far easier now than it was in 2001. As Simpkins notes, if the cataloger is familiar with relevant genres "there's no substitute for listening to portions of the recording" to select appropriate genre headings.²⁴ If a cataloger is stumped by niche or unfamiliar performers or genre families, band or record label websites sometimes contain descriptions that reference musical genres or album themes, as do reviews from reputable popular music periodicals such as *Rolling Stone*, *Spin*, *Wax Poetics*, and *Vibe*.

For newer releases, local or regional pressings, or underground music, though, there is usually a paucity of authoritative sources for genre information. Many niche communities or bands have dedicated websites and fan pages that may be of use to catalogers. Additionally, sites built from user input like Discogs, AllMusic or even Wikipedia can be good starting points for genre identification. These less authoritative sources, though, should be cross-checked against each other, as well as against reliable descriptions of the genres from authoritative sources to ensure the genre selection is correct.

In current practice, many catalogers include both subject and genre headings for the same concepts in 650 and 655 fields, though we look forward to soon being able to use only genre headings to denote musical genres while using subject headings sparingly to indicate subjects or themes (e.g. Coal mining—Songs and music).

Access Points (100/700)

Access points for popular sound recordings have also changed with the adoption of RDA. AACR2 cataloging allowed for performer(s) to be considered the main entry (100/110 field) of an album by a single person or group. RDA instructions maintain that the main entry (100/110 field) is the creator (or composer) of the works on the album (RDA 19.2). If a performer is not the main composer or creator, they are to be added in the alternate author added entry (700/710) field. As Simpkins mentions, if there is a performer that is also associated with a group (i.e. Paul Revere and the Raiders), these names would be separated as main entry and/or added entries. If Paul Revere was considered the main composer, his name would be placed in the 100 main entry field and the Raiders would be placed in the 710 added entry field. Here is what that data would look like:

```
100 1 _ Revere, Paul,|e composer,|e performer.  
245 1 0 [Title] / |c Paul Revere and the Raiders.  
710 2 _ Raiders (Musical group),|e performer.
```

Uniform Titles (now Preferred Titles-240)

Although it is not typical practice to have uniform titles in bibliographic records for popular recordings, there has been a name change for the term. Uniform titles are now Preferred Titles in RDA (6.14.2.3). Simpkins used an example in his 2001 article with an album by PJ Harvey entitled *Is this desire?*²⁵ Harvey composed all the songs on the

album, but the uniform title was not added. This is still the general practice for popular sound recordings using RDA.

Added Entries (700/710/730/740)

One difference in added entries in bibliographic records revolves around the need for additional performer names found on popular music recordings. As a general rule, most libraries add personal or corporate name added entries for popular music albums, particularly compilation albums. If performers are not added in the MARC 700/710 fields, then they are generally added in the 511 or 505 fields. Each library determines the level of inclusiveness when doing copy or original cataloging of popular music albums. Information about creating new personal and corporate authority records will be discussed later in the Creating Name Authority Records section.

Another access point that is an issue for popular music recordings is the access to titles in the 505 contents section of a bibliographic record. Typically, there are no name-title analytics for popular albums, but many libraries prefer to have access to individual titles on an album as a searchable/findable field. Thus, technology has provided many ILS with indexing |t in the 505 contents field to provide access to these titles in the title index of the catalog. Previously, this might have been achieved by using alternate title fields (740) for each title on the album.

Once the basic descriptive fields of the bibliographic record have been completed, the next step is to verify authorities in authorized access points and either create or establish name authorities or subject headings. These areas will be discussed below.

Creating Name Authority Records (NMP=NACO-Music-Project)

The Name Authority Cooperative Project (NACO) was created in 1977 to allow non-LC

catalogers to create authority records, uniform title records and series records to the LC/NACO authority file.²⁶ Eventually there were many funnels created for specific cataloging communities such as the NACO-Music-Project (NMP), the NACO AV funnel, and the NACO Art funnel to name a few. Catalogers at various institutions underwent training to create authority records and a review process before becoming independent contributors to the authority file. Once independent, contributors were allowed to add and/or edit records in the authority file. The NACO-Music-Project (NMP) was started in the late 1980s and allowed participants regularly cataloging music materials to add name and name/title authority records to the LC/NACO authority file. This applies to both classical and popular music genres. With the adoption of RDA, catalogers who were previously authorized to add headings in AACR2 were given training in RDA by LC catalogers. Any new participants were expected to be trained using RDA instructions when adding new authority records. BGSU has been an NMP participant since the mid-1990s and adds name only authority records on a regular basis to the LC/NACO authority file.

There are a number of new MARC tag fields for RDA authority records. Western art music name/title authority records tend to have many more fields to add such as 380 (form of work), 382 (medium of performance), 383 (numeric designation of musical work), and 384 (key) to name a few. For popular music performers and groups, the typically added new tags are 368 (other attributes of person or corporate body), 370 (associated place), 372 (field of activity), 374 (occupation), and 375 (gender). One field that is used for both popular and classical headings is the 046 (special coded dates), or the birth and/or death dates of a person or established and/or disbanded date of a group. Most authority records for single popular musicians include an 046 date field if information is readily available and a 372 field of activity. Some records also include a

375 gender field, but catalogers should be careful not to make unwarranted assumptions regarding an individual's identity. The 670 citation field also includes the instrumentation or roles of the performer on the album. Below is an example of a single person authority record in RDA format.

```
046 __ |f1980-08-26 |2 edtf
100 1 _ Fox, Danny,|d1980-
372 __ Jazz |2 lcsb
374 __ Composers |a Pianists |2 lcsb
375 __ Males |2lcdgt
510 2 _ |w r |i Group member of: |a Danny Fox Trio
670 __ Danny Fox Trio. The one constant, 2011: |b (Danny Fox Trio) container
(Danny Fox, piano)
670 __ Electronic communication with performer, Mar. 25, 2013 |b (Danny Fox;
b. Aug. 26, 1980)
```

Authority records for corporate entities – usually musical ensembles in popular music cataloging – also now include different fields. These would include the 368 attributes- usually the type of musical group, 370 place-usually the location where the group is based, and 372 field of activity-in this case, which subjects/genres group performs. Another additional item added to musical groups in particular occurs in the 670 statement, which provides the citation of the album being cataloged. In the |b section, information is included for listing the members of the ensemble and where the information is found on the item being cataloged. A final description of the type of group is added after listing the members' names. Below is an example of an RDA corporate authority record.

```
110 2 _ Campbell Apartment (Musical group)
368 __ Rock groups |2 lcsb
372 __ Rock music |2 lcsb
```

670 __ Campbell Apartment (Musical group). Insomniac's almanac, 2008: |b label (Campbell Apartment) insert (members: Ari Vais, composer, vocals, guitars, keyboards; Dan Haag, bass, vocals; Dave Harman, drums, vocals; rock music group)

The additions of these tags in authority records has made these records much more robust and provides catalogers with more information to identify specific works, while also providing more information about the composers and/or musicians. Other qualifiers are also necessary for persons without surnames, persons with the same name, and groups with the same name. Previously in AACR2 authority records, it was not necessary to add a qualifier to names like Sudan Archives, the stage name of violinist and vocalist Brittney Denise Parks, but in RDA records, it is now common practice to add a qualifier, such as |c(Musician) to any personal name that does not follow the last name, first name arrangement:

100 0 _ Sudan Archives |c (Musician)

372 __ Popular music |a Rhythm and blues music |2 lesh

374 __ Composers |a Singers |a Violinists |2 lesh

375 __ Females |2lcdgt

400 1 _ Parks, Brittney Denise

670 __ Sudan Archives. Sudan Archives, 2017: |b label (Sudan Archives) container (performer, producer)

675 __ Discogs.com WWW site, viewed June 15, 2020: |b Sudan Archives (given name Brittney Denise Parks, violinist and vocalist)

For musical groups, it is still the same procedure of adding a different qualifier to a group with the same name as another. For instance, Crescendos (Musical group) and Crescendos (Musical group : San Francisco, CA) or Vikings (Musical group) and Vikings (Rock group) are used to distinguish the groups and the type of music performed. The main difference now is that the type of music performed by the group and the groups' country of origin can be added in the 670 citation.

110 2 _ Banditos (Musical group : Germany)
368 __ Rock groups |2 lsh
370 __ |e Germany |2 naf
372 __ Rock music |a Surf music |2 lsh
667 __ Do not confuse with other musical groups: Banditos
670 __ Banditos (Musical group : Germany). Modul 47, 1999: |b label (los
Banditos) insert (members: Com Rodriguez; Django BB Silbermann; Superjoe
Paco Louis; Mr. Volt; surf rock group from Germany)

Authority records can be found in the LC authority file via OCLC or LC catalogs, but there are also other sites to check when attempting to establish or verify name/group headings. The Virtual International Authority File (VIAF) contains authority files from various countries and other international sites through OCLC as well. Catalogers are also able to use resources such as Facebook, websites or email to contact performers directly to gather or verify information. Technology has made this type of work easier and more efficient than attempting to find print resources that may be outdated or not available for popular music performers. Additionally, more and more catalogers are becoming independent contributors to the authority files and are able to create and add names in a much more efficient manner. There has also been the addition of the Authority Toolkit, to assist catalogers in creating and editing authority records.²⁷ It can be used independently, or with OCLC Connexion or LC-mode.

Creating SACO Proposals

Even though, as noted above, many genre headings outside of Western art music have been added to LCGFT in recent years, popular musics, particularly non-Western popular musics, as well as emerging Western popular music genres are often missing. Some of these missing terms deserve inclusion in LCGFT, and catalogers may need to propose SACO submissions through the SACO Music Funnel for those terms. The

SACO Music Funnel was formed in 2010 as part of the Library of Congress's Program for Cooperative Cataloging. At this time, there are no membership requirements, and catalogers who wish to submit new headings should contact the music funnel coordinator, listed on the MLA and Library of Congress websites.²⁸

First, the cataloger must decide if this new term will have broader use, and whether existing headings adequately cover the topic. Guidance on genre headings indicates that "preference is for broader, rather than narrower, terms."²⁹ For popular music, "broader" is a relative term, particularly when compared with genre/form terms commonly used for Western Art music or terms commonly used in monograph and serial cataloging. LCSH and LCGFT already contain many subgenres for Popular Music, Rock Music, and Heavy Metal (Music), for example, and LCGFT headings for these subgenres are useful and meaningful to performers and fans alike. Searching some of the sources mentioned during the earlier discussion of the Nature of Content note, like popular music reference works, websites like AllMusic and Discogs, fan sites, and recording reviews may give the cataloger insight as to whether the genre term occurs widely and deserves consideration for inclusion in LCGFT, or if it is too specific to be widely useful, or if it is closely related to or synonymous with an existing term. Hybrid popular music genres, such as disco-polka, should generally not be established in LCGFT, following Library of Congress guidance that catalogers should generally not establish terms that combine two existing terms.³⁰

If the genre seems to warrant a new term, the cataloger must then decide the appropriate heading to use. Often, there is consensus between authoritative sources and other sources consulted, but for emerging genres, there may be some level of disagreement between sources, particularly crowd-sourced and Internet-based sources. In this case, guidance suggests that catalogers choose terms that "most accurately

describe the genre/form” using standard American English.³¹ For popular music terms, the choice can be difficult, but terms favored by groups or scenes from which the genres originated should be strongly considered, particularly if the music is associated with an underrepresented population, even if those terms may not constitute standard English. Additionally, if the term “music” does not appear naturally in the chosen genre term, it should be added to reduce confusion (e.g. Blues (Music)).

Once the term has been identified and any references to variations or alternative terms have been collected, the cataloger should create a 670 for the work cataloged. For many contemporary popular music recordings, there is no reference to the work’s genre on packaging or the disc label itself. These still need to be listed as the work cataloged, noting that the genre is not given, and using an additional 670 field to link the recording with a genre, using an album review or entry on websites like Discogs or AllMusic, as in the following submission for Stoner rock (Music):

670 __ Highbinder (Musical group). ...All the way to hell, 2004 |b (genre not given)

670 __ Discogs WWW site, June 7, 2018: |b Highbinder - ...All the way to hell (stoner rock)

After citing the work cataloged, additional research to support the term must be included in the submission along with cross references (or used for references (UF)) in 4xx fields, and Broader Term (BT) and Related Term (RT) references in 5xx fields. This research is recorded in the 670 field. For emerging popular music genres, proposals may also include a 675 note on standard authoritative sources consulted where no information was found. 670 and 675 citations should include the main entry, title proper, and dates of the publication in subfield |a; subfield |b is only necessary when support beyond the title of the work itself is needed for the proposal and should include the location of the information in the source along with the information.³²

For Stoner rock (Music), for example, the AllMusic and Wikipedia websites provided evidence for UF terms Stoner metal (Music) and Stoner doom (Music) and for using broader terms Psychedelic rock music and Heavy metal (Music).

455 __ Stoner metal (Music)

455 __ Stoner doom (Music)

555 __ Psychedelic rock music

555 __ Heavy metal (Music)

670 __ AllMusic WWW site, June 7, 2018: |b Stoner metal ("Stoner metal bands updated the long, mind-bending jams and ultra-heavy riffs of bands like Black Sabbath, Blue Cheer, Blue Oyster Cult, and Hawkwind by filtering their psychedelia-tinged metal and acid rock through the buzzing sound of early SubPop-style grunge")

670 __ Wikipedia, Nov. 8, 2018: |b Stoner rock ("also known as stoner metal or stoner doom is a rock music fusion genre that combines elements of heavy metal music and/or doom metal with psychedelic rock and acid rock. The name references cannabis consumption")

If research for a proposal suggests usage for both broader and related terms, the broader terms should be listed first, followed by the related terms.³³

After receiving the heading, the SACO Music Funnel Coordinator may suggest edits or clarifications for the proposal. Additionally, those interested in proposing terms should contact the Coordinator before or during proposal creation for assistance.

Conclusion

Even with the advent of streaming popular music on services like Spotify and YouTube, popular music cataloging remains an important area for catalogers in public and academic libraries, even as many of these catalogers have multiple responsibilities and may not be able to stay abreast of changes in sound recording cataloging practice.

Popular music collections continue to have relevance and utility for our patrons: circulating collections are important resources for patrons without reliable access to

music streaming and download services at home, or who lack the budget to regularly purchase music for pleasure. Additionally, many institutions are adding circulating LP collections for patrons interested in the vinyl resurgence. Finally, many special collections and archives continue to collect popular music with a topical or regional focus.

As Simpkins noted in 2001, popular music cataloging can be both challenging and rewarding, and has been made more so with the advent of RDA, the NACO-Music-Project, the SACO Music funnel and other changes noted in this article. We hope this article has made popular music cataloging less challenging and more rewarding by highlighting recent changes to cataloging practice as well as online tools that have made some aspects of popular music cataloging easier.

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- ¹ Ibid.
- ² Michael Gorman and Paul W. Winkler, eds., *Anglo-American Cataloging Rules*, 2nd ed., 1998 revision (Chicago : American Library Association, 1998).
- ³ Christopher Holden, “The Definition of the Work Entity for Pieces of Recorded Sound,” *Cataloging & Classification Quarterly* 53, no. 8 (2015): 873–94, doi: <https://doi.org/10.1080/01639374.2015.1057886>.
- ⁴ For more information on these toolkits see: Gary Strawn, “Authority Toolkit: Create and Modify Authority Records,” Northwestern University, accessed September 7, 2020, <https://files.library.northwestern.edu/public/oclc/documentation/> and Gary Strawn, “Music Toolkit: Add Fields to Records for Notated Music and Musical Sound Recordings,” Northwestern University, accessed September 21, 2020, <https://files.library.northwestern.edu/public/Music382/documentation/>.
- ⁵ Simpkins, “Cataloging Popular Music.”
- ⁶ Jean Harden, *Music Description and Access: Solving the Puzzle of Cataloging*, (Madison, WI: Music Library Association, 2018)
- ⁷ Richard P. Smiraglia and Jihee Beak, *Describing Music Materials: A Manual for Resource Description of Printed and Recorded Music and Music Videos*, 4th ed. (Lanham, Maryland: Rowman & Littlefield, 2017), 51.
- ⁸ Music Library Association, “Music Library Association Best Practices for Music Cataloging Using RDA and MARC21,” last modified October 13, 2015, accessed September 26, 2020, <http://access.rdatoolkit.org/mlabpchip0.html>.
- ⁹ *Closer*, CD, recorded by Josh Groban, (Burbank, Calif: 143 Records/Reprise, 2003).
- ¹⁰ *Take me home*, CD, recorded by One Direction (New York: Syco Music/Columbia Records, 2012).
- ¹¹ Kevin Kishimoto and Tracey Snyder, “Popular Music in FRBR and RDA: Toward User-Friendly and Cataloger-Friendly Identification of Works,” *Cataloging & Classification Quarterly* 54, no. 1 (2016): 60–86, doi: <https://doi.org/10.1080/01639374.2015.1105898>.
- ¹² Simpkins, “Cataloging Popular Music,” 5.
- ¹³ Smiraglia and Beak, *Describing Music Materials*, 56.

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- ¹⁴ *20 Hard-to-Find Motown Classics. Volume 1*, CD, (Hollywood, Calif.: Motown Records, 1986).
- ¹⁵ “490 Series Statement,” OCLC Support and Training, last modified August 27, 2020, accessed September 26, 2020, <https://www.oclc.org/bibformats/en/4xx/490.html>.
- ¹⁶ *Songs of the Night: Dance Recordings by Joseph C. Smith’s Orchestra 1916-1925*, Jazz, Dance & Blues Series, CD, (Champaign, Illinois: Archeophone Records, 2015).
- ¹⁷ The BGSU Music Library has a longstanding institutional practice of including Nature of Content notes with the Performer notes in the 511 field. The guidance given here reflects standard cataloging practice rather than institutional practice.
- ¹⁸ Simpkins, “Cataloging Popular Music,” 9.
- ¹⁹ Ibid.
- ²⁰ “Brechtian Punk Cabaret,” Dresden Dolls Wiki, last modified February 9, 2009, accessed July 24, 2020, https://dresdendolls.fandom.com/wiki/Brechtian_Punk_Cabaret.
- ²¹ Simpkins, “Cataloging Popular Music,” 10.
- ²² Ibid., 10-11.
- ²³ Examples available as of this writing include services like Spotify, Deezer, or Tidal, or other reputable sources like the artist’s or label’s YouTube channel, or audio clips from Amazon music, Apple music, CD Baby, or other retailers.
- ²⁴ Simpkins, “Cataloging Popular Music,” 10.
- ²⁵ P.J. Harvey, *Is This Desire?*, LP, (Germany?: Island, 1998).
- ²⁶ “NACO-Music Project,” *Music Library Association Cataloging and Metadata Committee* (blog), accessed September 7, 2020, <http://cmc.blog.musiclibraryassoc.org/naco-music-project/>.
- ²⁷ Strawn, “Authority Toolkit.”
- ²⁸ “SACO Music Funnel,” *Music Library Association Cataloging and Metadata Committee* (blog), accessed July 24, 2020, <http://cmc.blog.musiclibraryassoc.org/saco-music-funnel/>.
- ²⁹ *Library of Congress Genre/Form Terms for Library and Archival Materials*, 2020 edition (draft) (Library of Congress, 2020), 3 <https://www.loc.gov/aba/publications/FreeLCGFT/2020%20LCGFT%20intro.pdf>.
- 30 [df](https://www.loc.gov/aba/publications/FreeLCGFT/2020%20LCGFT%20intro.pdf).

³⁰ “When to Establish a New Genre/Form Term,” in *Library of Congress Genre/Form Terms Manual*, 2020 edition (draft), last modified January 2016, 1
<https://www.loc.gov/aba/publications/FreeLCGFT/J120.pdf>.

³¹ Ibid.

³² Adam Schiff, *SACO Participants’ Manual*, 2nd Edition (Washington, D.C.: Library of Congress Program for Cooperative Cataloging, 2007), 135
<https://www.loc.gov/aba/pcc/saco/documents/SACOManual2007.pdf>.

³³ Ibid., 131