

CATALOGING SOUND RECORDINGS

Sound recordings are covered by Chapter 6 of AACR2R, with additional guidance from Chapter 1 (General rules for description), Chapter 21 (Choice of access points) and possibly Chapter 2 (Books, pamphlets, and printed sheets)

Chapter 6 covers sound recordings in all media

- Discs - compact discs, vinyl, etc.
- Tapes - cassettes, reel-to-reel, cartridge
- Rolls – piano, organ, etc.
- Sound recordings on film
- Wires, cylinders

Chief source of information – 6.0B1

Type	Chief Source
Disc	Disc and label
Tape (open reel-to-reel)	Reel and label
Tape cassette	Cassette and label
Tape cartridge	Cartridge and label
Roll	Label
Sound recording on film	Container and label

- Two or more chief sources of information (e.g. two labels on a disc)
 - Treat as a single chief source
- Collective title on accompanying textual material or container
 - Treat as chief source
 - Make note indicating source of title
 - 500; ;a Title from container.
 - 500; ;a Title from insert.
- If information is not available from the chief source, take it from the following sources (in this order of preference)
 - accompanying textual material
 - container (sleeve, box, jewel case, etc.)
 - other sources (publisher catalogs, etc.)

Prefer textual data to sound data.

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Prescribed sources of information – 6.0B2

Area	Prescribed sources of information
Title and statement of responsibility	Chief source of information
Edition	Chief source of information, accompanying textual material, container
Publication, distribution, etc.	Chief source of information, accompanying textual material, container
Physical description	Any source
Series	Chief source of information, accompanying textual material, container
Note	Any source
Standard number and terms of availability	Any source

Bracket information taken from outside the prescribed sources.

Differences that justify a new record (see also Quick match criteria: sound recordings)

- Different format, size, speed (e.g. disc vs. cassette)
- Significant difference in playing time
- Stereo. vs. mono.
- Different edition
- If in a completely different series
- Specific differences in music publisher number, except for minor variations in completeness (028)

Differences that do not justify a new record

- Absence or presence of 028 alone does not justify a new record. Compare differences in 245, 260, 300, 5XX, to justify a new record.
- Absence or presence of multiple publishers, distributors, etc. as long as one on the item matches one on the record or vice versa.

Per OCLC bibliographic formats: when in doubt edit existing record.

Original records in OCLC

To open a blank workform, under Cataloging on the menu bar, click Create>Single Record>Sound Recording. You can also type CTRL+SHIFT+R on the keyboard.

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Fixed fields

Code all fixed fields as applicable. Below are some of the unique fixed fields for sound recordings.

Type (Type of Record): i for audiobooks or j for musical sound recordings

Comp (Form of Composition): nn for audiobooks. For musical sound recordings, code as appropriate for the type of music

AccM (Accompanying Matter): code as applicable for accompanying material

Part (Music parts): n

TrAr (Transposition and Arrangement): n

FMus (Format of Music): n

LTxt (Literary Text for Sound Recordings): Leave blank for musical recordings. For spoken sound recordings, enter up to two codes in order of importance.

006 – Additional Material Characteristics (R)

Use to code for characteristics that cannot be coded in the fixed fields (e.g. to show the seriality of a sound recording, or if an audiobook includes an accompanying e-book)

The 006 may also be used to code the fixed fields characteristics of accompanying material (e.g. a booklet accompanying a sound recording)

The 006 uses the same codes as the fixed fields.

007 – Physical Description for Fixed Field (Sound Recording) (R)

Use to code the physical characteristics of a sound recording.

When 300 \$b lists multiple configurations of playback channels (mono, stereo.), use multiple 007 fields.

Subfield \$e for configuration of playback channels should be coded based on a clear indication on the item itself

- m – monaural
- q - quadraphonic, multi-channel, or surround
- s - stereophonic
- u - unknown
- z - other

Use u for unknown when the configuration is not stated explicitly on the item.

Subfield \$m for special playback characteristics is used only when special equipment or settings are needed for proper playback. Not used for albums.

- e - Digital recording – used for all audio compact discs

Subfield \$n refers to the *original* capture and storage technique

- First character of SPARS code when present

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- b – direct to disc recordings – captured using electrical equipment
- d – digital
- e – analog

020 – International Standard Book Number (R) – enter 10- or 13-digit ISBN if present on the item.

024 – Other Standard Identifier (R)

Universal Product Code (UPC)

- First indicator 1
- Consists of 12 digits (includes digits outside the barcode). Older records sometimes include only the 10 digits under the bars. When editing, add the remaining two digits.
- Enter the UPC without spaces or hyphens
- 024 1 731451415623

028 – Publisher Number (R)

- Can be any format and any length—varies by publisher
- Are searchable access points
- MCD 6.7B19 says to transcribe number on recording itself if there are variants
- When two or more distinct numbers appear, transcribe each separately
- When item has set numbers and numbers for individual items, give only set number unless it doesn't appear on individual items. If that is the case enter set number followed by item numbers in parentheses
- Put a range of numbers or a series of individual numbers in a single note
- Publisher name goes in 028 \$b
- Usually publisher name should be listed as it appears in the 260 \$b

Choice of entry

Principal performers are those given prominence by wording or layout in the chief source of information of the item being cataloged. (21.23A1 footnote). Audiobooks will usually be entered under author, with added entries for narrators.

One work – 21.23A1

- Enter a sound recording of one work (music, text, etc.) under the heading appropriate to that work.
- Added entries for the principal performers unless there are more than three.
- If there are more than three principal performers, make an added entry under the one named first.

Two or more works by the same person or body – 21.23B1

- Enter a sound recording of two or more works all by the same person or body under the heading appropriate to those works.
- Added entries for the principal performers unless there are more than three.
- If there are more than three principal performers, make an added entry under the one named first.

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Works by different persons or bodies, with collective title – 21.23C1

- If a sound recording contains works by different persons or bodies and has a collective title, and there is one principal performer, enter it under that person.
- If there are two or three principal performers, enter it under the heading for the principal performer named first and make an added entry for the others.
- If there are four or more principal performers, enter under title.
- If there is no principal performer, enter under title.

Works by different persons or bodies, with no collective title – 21.23D

- Works where the participation of the performer goes beyond that of performance, execution, or interpretation – usually the case with popular, rock and jazz
 - One principal performer – enter under that person
 - Two or more principal performers – enter under the first named and make added entries for the others
 - Four or more principal performers – enter under the heading for the first named work
 - No principal performer - enter under the heading for the first named work
- Works where the participation of the performer **does not** go beyond that of performance, execution, or interpretation – usually the case with classical and other serious music
 - Enter under heading for first work, with added entries for remaining works.
 - Make added entries for principal performers

Title proper – 245 \$a

- Transcribe the title proper as instructed in 1.1B.
- LCRI 6.1B1 – 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 classical 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.

General Material Designator – GMD (\$h)

- GMD is only used in 245
- GMD is always enclosed in brackets
- GMD follows:
 - The title proper (\$a, \$n, \$p)
 - First title if there is not a collective title
- GMD precedes:
 - Remainder of title (\$b)
 - Parallel titles (\$b)
 - Subsequent titles when a collective title is lacking (\$b)
 - Statement of responsibility (\$c)

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245 10 Title proper. \$n Number of part, \$p Title of part \$h [GMD] / \$c Statement of responsibility.

245 10 Title proper \$h [GMD] : \$b remainder of title / \$c Statement of responsibility.

245 10 Title proper \$h [GMD] = \$b Parallel title / \$c Statement of responsibility.

245 10 First title \$h [GMD] ; \$b Second title ; Third title / \$c Statement of responsibility.

245 10 First title \$h [GMD] / \$c First statement of responsibility. Second title / Second statement of responsibility.

245 10 Title proper, or Alternative title \$h [GMD] / \$c Statement of responsibility.

245 10 First title \$h [GMD] ; \$b and, Second title / \$c Statement of responsibility.

Statements of Responsibility, Performers, Contents

- If the participation of the person or body named in a statement in the chief source of responsibility goes beyond performance, execution, interpretation, as is often the case with popular, rock and jazz music, performers can go in 245 \$c – 6.1F1
- If the participation is confined to performance, execution, or interpretation, as is usually the case with serious or classical music and recorded speech, give the statement in the note area – 6.1F1.

Publication, distribution, etc. area

Place of publication

Sound recordings often lack a place of publication. If the place of publication is not indicated the cataloger may supply it with square brackets, adding a question mark to indicate uncertainty. If the actual place is unknown the county of publication can be supplied in square brackets. As a last resort, the abbreviation [S.I.] (for sine loco) should be used.

Publisher's name

Sound recordings often list several names. These names could be a publisher, a trade name or a series.

- If a name appears in conjunction with the serial number it is a trade name.
- 6.4D2 says to give this name as the publisher
- If hard to distinguish which is the trade name consult publisher website, artist website, All Music Guide etc. to see how the publisher is listed there.
- Should be very careful with series for sound recordings. Often they are used for sales gimmicks and only appear on the container and usually in smaller typeface from that used for other information. Should consult a series authority file for decisions on these. If it is not an established series the information can be given in a quoted note.

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Dates of publication, distribution etc.

- Many dates appear on sound recordings, including:
 - Date of performance
 - Date of composition
 - Release as a recording
 - Re-release in a new recording medium
 - Copyright of design of packaging or accompanying material
- The dates can come from several sources
 - Sound recording label
 - Container
 - Accompanying material

Dates from the chief source (recording and label) are usually the most important

Dates to keep in mind

- LPs first available in 1948
- Pre-recorded reel-to-reel first available in 1954
- Pre-recorded audio cassettes first available in 1965
- Audio compact discs first available in 1982
- MP3-CD first available in 1994

A date on a compact disc earlier than 1982 should not be considered a publication date. A later date from a container or accompanying material may be more important.

Since 1971 the symbol p has been used to indicate the copyright date of recorded sound. Various © dates might also be present indicating copyright protection for the work performed or for accompanying material, etc.

- When a single p date is present it should be transcribed as the date of copyright of the recorded sound.
- When various p dates appear on a single recording, the cataloger must determine if they represent a reissue. If that is the case, the latest p date should be transcribed.
- If various p dates represent different parts of the recording, no p date should be transcribed, because none applies to the recording as a whole.
- For items lacking a p date, a © before 1971 should be transcribed as the copyright date.
- For items lacking a p date, a © after 1970 should be transcribed as an inferred date of publication.
- For digitally remastered analog recordings that have been released on compact disc, the © date for textual material on the container may be used to infer the date of publication, but the p date should also be transcribed (see 1.4F5.)
- For items lacking a p date and a © date the cataloger should estimate a date of publication. Usually a recent recording is released within one year of the date it is recorded, but this is not always accurate.

Physical description area

Includes:

- Extent of item
- Statement of physical details
- Size of the item

Extent of item

- Record the number of physical units of a sound recording by giving the number of parts in Arabic numbers and one of the following terms as appropriate
 - sound cartridge
 - sound cassette
 - sound disc
 - sound tape reel
 - sound track film
 - sound disc cartridge (added per CSB no. 92, spring 2001)
- Give the duration in parentheses after the specific material designation only when the recording contains a single work (composition that is a single unit intended for performance as a whole)
 - In 300 use form xx min., xx sec.
 - Precede duration by ca. only when the item itself gives an approximation
 - If the duration is not stated do not approximate
 - Can also enter durations in tag 306
- For individual works without a collective title, durations are given in a 500 note.
 - 500; ;a Durations: 22 min. ; 25 min. ; 11 min.
- For individual works with a collective title, durations are given in the contents note (505)

Statement of physical details of the recording

- Give the following, as appropriate, in this order
 - Type of recording
 - Playing speed
 - Groove characteristic (analog discs)
- Do not give the playing speed if it is standard for the type of item (e.g. 1 7/8 in. per second for an analog tape cassette)

Dimensions

- Give the diameter of a disc in inches
 - 300; ;a 1 sound disc : \$b analog, 33 1/3 rpm, stereo. ; \$c 12 in.
 - 300; ;a 1 sound disc (33 min.) : \$b digital, stereo. ; \$c 4 3/4 in.
 - 300; ;a 1 sound cassette (85 min.) : \$b analog

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Series

Series statements are coded in tag 490/8XX.

If the book and the audiobook have the same series, the series for the audiobook must be qualified in some way to distinguish it from the print series. Series statements should be searched in the authority file. Often the sound recording series has not been established separately. If you don't find an established series for the sound recording, please contact GateNet cataloging staff to create a local series authority record.

If a series is qualified with the general statement (Sound recording), this authority record can be used regardless of publisher. *Example:* Star trek, the next generation (Sound recording)

If a series is qualified with the name of a particular publisher, this authority record applies only to records with that publisher. *Example:* Griffin, W. E. B. \$t Men at war (Books on Tape, Inc.)

Notes

Include any applicable notes. See handout *Examples and order of notes for sound recordings*. Think about keyword searching when composing notes. Using consistent wording makes searching easier.

Subject headings

For musical sound recordings, include a subject heading for the type of music. If the sound recording predominantly contains music about a particular subject, add the applicable subject heading with the subdivision \$v Songs and music.

- 650; 0;a Coal mines and mining \$v Songs and music.
- 650 0;a Folk music. (Currently, genre headings for music are coded as 650 rather than 655)

GateNet policy is to add a form heading indicating the type of physical carrier.

- 655; 0;a Audiocassettes.
- 655; 7;a Compact discs. \$2 local
- 655; 0;a MP3 (Audio coding standard)

Audiobooks

Key points to remember

- Type fixed field is coded as "i"
- If the audiobook was originally published as a book, the cataloging should closely mirror the book cataloging.
 - Should have the same classification number
 - Should have the same main entry – will usually be the author of the book
 - For adult audiobooks use the same subject headings as the book. There is not a form subdivision to add for sound recordings.
 - For juvenile audiobooks use the same subject headings as the book, but with the form subdivision \$v Juvenile sound recordings.
- All adult audiobooks should have this subject heading in addition to all other appropriate ones: 655; 7;a Audiobooks. \$2 lcgft

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- All juvenile audiobooks should have this subject heading in addition to all other appropriate ones:
655; 7;a Children's audiobooks. \$2 lcgft

Abridged and unabridged

Should always indicate if an audiobook is abridged or unabridged. How this is coded depends on the wording on the item.

If an audiobook has an explicit abridged or unabridged edition statement it should be coded as a 250.

250; ;a Abridged ed.

250; ;a Unabridged ed.

GateNet policy for abridged or unabridged audiobooks:

If an audiobook does not have an explicit abridged statement on the item, a note should be made. This should be the first note:

For items without the abridger noted on the piece:

500; ;a Abridged.

For items with the abridger noted on the piece:

500; ;a Abridged by Jane Column.

If an audiobook is unabridged, and does not have an explicit unabridged edition statement, a note should be made. This should be the first note:

500; ;a Unabridged.

- Audiobooks should always have a 511 note for narrator if known. If the audiobook is a reading of a previously published book, include the date of the book in the note. Narrator should be traced if different than main entry.

511; ;a Narration by Matthew Broderick of the 2005 book.

MP3 CDs

Include a 538 note indicating system requirements

538; ;a CD/MP3 player or PC with MP3 capable software.

Include additional information about MP3 characteristics in quoted notes.

500; ;a "Formatted in audiobook format and Daisy"—Disc label.

500; ;a "This audiobook is coded in MP3 format and is iPod ready"—Container.

GateNet policy is to include the following 655 on all MP3 records:

655; 0;a MP3 (Audio coding standard)

Playaway

Excerpted from *Guide to cataloging Playaway devices based on AACR2 chapters 6 and 9*, by the Playaway Cataloging Joint Task Force. The full guide is available on the Online Audiovisual Catalogers (OLAC) website (<http://www.olacinc.org/drupal/?q=search/node/playaway>)

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A Playaway is an electronic device that contains a pre-loaded audio file. Most Playaways are loaded with spoken word recordings, but some musical content is available as well. Since Playaways are a combination of an electronic device and a sound recording, bibliographic records must consider both formats.

Record Type will be either "i" (non-musical sound recording) or "j" (musical sound recording) as appropriate. Fixed fields will be coded as applicable for sound recordings. The "Form" fixed field will be coded "q" (direct electronic).

Records should include two 007s, one for the electronic resource aspects, and one for the sound recording aspects. The record should also include an 006 for electronic resources.

The GMD in subfield h of the 245 will be [electronic resource].

Use the following description in the 300. Include the playing time of the audio recording if it is stated or readily ascertainable:

300 ^ 1 sound media player (21 hr., 30 min.) : \$b digital ; \$c 3 3/8 x 2 1/8 in. (dimensions may also be given in centimeters)

Playaway devices are usually packaged with and require a set of earphones and one AAA battery for playback. These may be given as accompanying material in subfield e of the 300, or included in a note.