RESOURCE ISSUED IN MORE THAN ONE PART

This instruction applies to many kinds of music resources, including multi-disc audio recordings, scores issued with parts, sets of parts, etc. The following are guidelines for determining the basis for identifying the resource as a whole, and thereby choosing a preferred source of information, in several common cases.

Multi-part audio recordings:

a) Generally apply b) if parts are numbered and title information is repeated on each part. If title information is not repeated, treat the individual parts as a collective source.

b) Generally apply a) if parts are not numbered and title information is repeated on each part. If title information is not repeated, treat the individual parts as a collective source.

Scores issued with parts: Generally apply a) and treat the score (along with a cover or wrapper if present) as a source of information identifying the resource as a whole.

Sets of parts with no score: Generally apply a) if there is a cover or wrapper, and treat it as a source of information identifying the resource as a whole. If there is no cover or wrapper, select one of the parts as the source of information identifying the resource as a whole. Use judgment in making this selection, giving preference to parts that would generally appear first in score order (e.g., violin I in a string quartet, flute in a wind quintet). In both cases, apply 2.17.2.3 RDA and make a note on the source of the title.

Books or scores issued with audio/video carriers: Generally apply a) or d) as follows:

a) If the audio/video carrier is affixed to the cover or endpapers of the book/score, apply a) and treat the book/score as the source of information identifying the resource as a whole. Apply 2.2.2.2 RDA.

b) If the book/score and audio/video carrier is housed together in a single container (e.g., a box containing a CD jewel case and a book) or the book/score is inserted into the container (e.g., a booklet in a jewel case), or the book/score is the same size as the audio/video carrier, apply d) and treat the audio/video carrier as the main part. Note that a booklet cover which is visible through the
front of a container forms part of that container. Apply 2.2.2.3 RDA or 2.2.2.4 RDA as appropriate.

c) In cases of doubt, base the decision on the perceived intent of the publisher and/or the relative importance of each component to the cataloging agency.

**MLA BP FOR 2.1.3.2 RDA**

**BASIS FOR IDENTIFICATION OF THE RESOURCE--ANALYTICAL DESCRIPTION--SINGLE PART**

See Best Practices 2.2.2.2 for the treatment of pages that consist of a list of titles, one of which is a title of the resource being described.

**MLA BP FOR 2.2.2.2 RDA**

**PREFERRED SOURCE OF INFORMATION--RESOURCES CONSISTING OF ONE OR MORE PAGES, LEAVES, SHEETS, OR CARDS (OR IMAGES OF ONE OR MORE PAGES, LEAVES, SHEETS, OR CARDS)**

Note: for printed music, cover is preferred over caption. (Under AACR2, caption was preferred over cover.)

Use cataloger’s judgment in determining whether or not the resource has a cover. Generally consider a cover to be made of substantially different material (e.g., heavier or different colored paper) than the paper on which the music is printed.

If a resource is being described analytically, and has a page that consists of a list of titles, one of which is the title of the resource being described, use judgment to decide whether that page or another source (e.g., a caption) provides the best source for the
description of the resource. Generally apply 2.17.2.3 RDA and make a note on title source. Apply 2.3.2.6.2 RDA to choose the title proper for the resource, if applicable.

MLA BP FOR 2.2.2.4 RDA

PREFERRED SOURCE OF INFORMATION--OTHER RESOURCES

This instruction applies to all audio carriers.

MLA BP FOR 2.3.1.7 RDA

TITLE PROPER--TITLES OF PARTS, SECTIONS, AND SUPPLEMENTS

MLA recommendation: Follow LC-PCC PS.

| 245 10 | Choraleworks. $n Set II, $p Ten chorale preludes for organ |
| 245 10 | Ouvertures per il teatro di Shakespeare. $n N. 5, $p Il racconto d'inverno : $b per orchestra |
| 245 10 | Bolivian Baroque. $n Vol. 2, $p Music from the missions and La Plata |
| 245 00 | Billboard #1s. $p The '70s |
| 245 04 | The Dick Cavett show. $p Ray Charles collection |
| 245 00 | Musical theatre for classical singers. $p Soprano |

*The compilations with this title for other voice ranges contain different songs.*
245 10 Songs of separation / $c William Grant Still.

250 Tenor.

*This piece is published in tenor and baritone versions.*

When a score of a song or compilation of songs specifies a voice range, assume that another version for a different voice range but with the same contents exists, unless there is strong evidence to the contrary.

**MLA BP FOR 2.3.2.8.1 RDA**

**OTHER ELEMENTS RECORDED AS PART OF THE TITLE PROPER--TYPE OF COMPOSITION, MEDIUM OF PERFORMANCE, KEY, ETC.**

*MLA recommendation:* Consult the alphabetical list at *Types of Composition for Use in Authorized Access Points for Music* to determine whether the title in question meets the condition of the instruction. Do not consider such titles as "Double concerto," "Tripelkonzert", etc. to be names of types of compositions.

When a composer uses a word which is normally the name of a type of composition as the title of a work which is definitely not a work of the type designated by the word, do not consider the title to be the name of a type of composition.

A title consisting of two words, each of which alone would be the name of a type of composition, may in combination produce a distinctive title. Generally treat such a compound title as a distinctive title.

Consider phrases such as "with an accompaniment for" to be part of a statement of medium of performance.

245 12 A sonata for the guitar with an accompaniment for a violin
MLA BP FOR 2.3.2.9 RDA

TITLE PROPER--RESOURCES LACKING A COLLECTIVE TITLE

*MLA recommendation*: Follow [LC-PCC PS](#), that is, generally do not apply the alternative. Apply the alternative in cases of archival or other large collections. Note that since resources of this type do not normally carry title information, the exception at 2.2.4 RDA applies and no square brackets are necessary.

<table>
<thead>
<tr>
<th>245 00</th>
<th>Collection of 18th century English songs and ballads.</th>
</tr>
</thead>
<tbody>
<tr>
<td>245 04</td>
<td>The Vivian Perlis Collection of Schmitz, Ornstein, Copland, and Kirkpatrick.</td>
</tr>
</tbody>
</table>

MLA BP FOR 2.3.2.11 RDA

TITLE PROPER--RECORDING DEVISED TITLES

*MLA recommendation*: Follow [LC-PCC PS](#) for the alternative.

MLA BP FOR 2.3.3 RDA

PARALLEL TITLE PROPER

*MLA recommendation*: If feasible, record all parallel titles proper appearing on the preferred source. Optionally, record parallel titles appearing elsewhere in the resource. Parallel titles from any source in the resource may be transcribed in 245 $b$ or $c$, without square brackets. Parallel titles should also be encoded in 246 31, to ensure proper indexing.
| 100 1_ | De Pastel, Karen, $d 1949- |
| 245 10 | Unter den Gärten von Bolhás : $b 9 Stücke über ungarische Volksmelodien für 2 Flöten = In the gardens of Bolhás : 9 pieces based on Hungarian folksongs for 2 flutes / $c Karen De Pastel. |
| 246 31 | In the gardens of Bolhás |

When a parallel title is taken from outside the preferred source and recorded in 246 (in addition to 245 $b or $c), apply 2.17.2.3 RDA (Note on Title Source) by encoding either a 500 note or an introductory phrase in 246 $i.

| 245 04 | Das dunkle Reich = $b Dark kingdom |
| 246 31 | Dark kingdom |
| 500 | English title from caption. |

Alternatively, parallel titles from outside the preferred source may be given only in 246 1_ with an introductory phrase in $i. This approach may be preferable when multiple parallel titles appear in different sources, and therefore the second paragraph at 2.3.3.3 RDA is difficult to apply.

| 245 10 | Píseň bohatýrská = $b Heroisches Lied = A hero's song = Le chant héroïque : op. 111 / $c Antonín Dvořák |
| 246 1_ | $i Parallel title on cover: $a Heldenlied |
| 246 31 | Heroisches Lied |
| 246 31 | Hero's song |
| 246 31 | Chant héroïque |
MLA BP FOR 2.3.4 RDA

OTHER TITLE INFORMATION

*MLA recommendation:* Follow [LC-PCC PS](#), that is, routinely transcribe other title information appearing in the same source as the title proper.

Give subtitles, alternative titles, etc. appearing on other sources (e.g., cover, caption, container spine of an audio carrier) if deemed useful for identification or access. Since other title information as defined in RDA can only be transcribed from the same source as the title proper, encode such subtitles as variant titles (per [2.3.6 RDA](#)) in 246. Use indicators 13, 1_ with $i$, or other indicator values according to local practice, as appropriate.

<table>
<thead>
<tr>
<th>Field</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>245 00</td>
<td>Barry Manilow.</td>
</tr>
<tr>
<td>246 1_</td>
<td>$i$ Subtitle on cover: $a$ Sing 8 of his best with sound-alike CD tracks</td>
</tr>
<tr>
<td>245 03</td>
<td>El lenguaje del tambor</td>
</tr>
<tr>
<td>246 1_</td>
<td>$i$ Subtitle on container: $a$ Bata rhythms &amp; techniques from Matanzas, Cuba</td>
</tr>
<tr>
<td>246 1_</td>
<td>$i$ Subtitle on container spine: $a$ Collection of tracks from performers who made their name at Harlem's legendary Apollo Theatre</td>
</tr>
<tr>
<td>246 1_</td>
<td>$i$ Subtitle on insert: $a$ Tribute to Peter Tosh</td>
</tr>
</tbody>
</table>

MLA BP FOR 2.3.5 RDA

PARALLEL OTHER TITLE INFORMATION

*MLA recommendation:* If feasible, transcribe all parallel other title information. See [D.1 MLA](#) for guidance on encoding parallel data in 245, using ISBD presentation.
MLA BP FOR 2.3.6.3 RDA

RECORDING VARIANT TITLES

*MLA recommendation:* Follow [LC-PCC PS](http://www.loc.gov/standards/marc21/rda/). Encode titles in 246 or 740 as appropriate. When encoding variant titles in 246, use indicators 13, 1_ with $i, or other values according to local practice, as appropriate.

- **245 00** 64 spirituals a cappella : $b traditional Afro-American songs
- **246 3_** Sixty-four spirituals a cappella
- **245 10** Oscar Wilde’s The happy prince
- **246 30** Happy prince
- **245 10** Variations on "Awariguli"
- **246 30** Awariguli
- **245 10** Jazz concerto : $b Hot-Sonate (Jazz-Sonate) (1930) : für Altsaxophon und Klavier
- **246 30** Hot-Sonate
- **246 30** Jazz-Sonate
- **245 14** The art of tremolo : $b a comprehensive analysis of the tremolo technique
- **246 1_** $i Title appears on item as: $a Mel Bay presents The art of tremolo
| 740 02 | Popcorn superhet receiver. |
| 740 02 | Polymorphia. |
| 740 02 | 48 responses to Polymorphia. |
| 740 02 | Forty-eight responses to Polymorphia. |
| 240 10 | Männerlist grösser als Frauenlist |
| 245 10 | Männerlist grosser als Frauenlist, oder, Die glückliche Bärenfamilie = $b Men are more cunning than women, or, The happy bear family |
| 246 15 | Men are more cunning than women, or, The happy bear family |
| 246 30 | Männerlist grosser als Frauenlist |
| 246 30 | Glückliche Bärenfamilie |
| 246 30 | Happy bear family |

*In this example, “Männerlist grösser als Frauenlist” is being given both as the preferred title (in 240) and as a variant title based on the first part of an alternative title (in 246), per LC-PCC PS 2.3.6.3(D)(1).*

| 245 00 | Nigeria 70. $p Sweet times : $b Afro-funk, highlife & juju from 1970s Lagos |
| 246 30 | Sweet times |
| 246 30 | Afro-funk, highlife & juju from 1970s Lagos |
| 246 3_ | Nigeria seventy |
| 246 3_ | Afro-funk, highlife and juju from 1970s Lagos |
MLA BP FOR 2.4.1.1 RDA

STATEMENTS OF RESPONSIBILITY--SCOPE

*MLA recommendation:* When performers are named alone or are named more prominently on a resource than composers, songwriters, etc., record statements identifying these performers as statements of responsibility.

<table>
<thead>
<tr>
<th>245 10</th>
<th>Greatest hits / $c James Galway.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Resource is an audio recording.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>245 10</th>
<th>Arias I love / $c Maria Callas.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Resource is an audio recording.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>245 10</th>
<th>My favorite things / $c John Coltrane.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Resource is an audio recording.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>245 10</th>
<th>Bangerz / $c Miley Cyrus.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Resource is an audio recording.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>245 10</th>
<th>Mendelssohn / $c Abbado.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Resource is an audio recording. &quot;Abbado&quot; is in large print on the disc label. &quot;Mendelssohn&quot; is in smaller print below the conductor's name. &quot;Mendelssohn&quot; has been chosen as the title proper.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>245 10</th>
<th>Britten, Haydn / $c Rostropovich ; Britten.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Resource is an audio recording. &quot;Rostropovich&quot; and &quot;Britten&quot; are in large print on the disc label. &quot;Britten&quot; and &quot;Haydn&quot; are in smaller print below the performers' names. &quot;Britten, Haydn&quot; has been chosen as the title proper.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>245 00</th>
<th>Crossing waves : $b British works for solo harp / $c Keziah ; featuring Malcolm Arnold, Sally Beamish, Andy Scott, Huw Watkins, Benjamin Britten.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Resource is an audio recording. &quot;Keziah&quot; is in large print below the title proper on the disc label. Composers are in smaller print below the other title information.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>245 10</th>
<th>Oops! ... I did it again / $c Britney Spears.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Resource is a score.</td>
</tr>
</tbody>
</table>
MLA BP FOR 2.4.1.4 \textsuperscript{RDA}

RECORDING STATEMENTS OF RESPONSIBILITY

\textit{MLA recommendation:} Follow \textsuperscript{LC-PCC PS}, that is, generally do not apply the optional omission.

MLA BP FOR 2.4.1.5 \textsuperscript{RDA}

STATEMENT OF RESPONSIBILITY--STATEMENT NAMING MORE THAN ONE PERSON, ETC.

\textit{MLA recommendation:} Follow \textsuperscript{LC-PCC PS}, that is, generally do not apply the optional omission.

MLA BP FOR 2.4.2 \textsuperscript{RDA}

STATEMENT OF RESPONSIBILITY RELATING TO TITLE PROPER

\textit{MLA recommendation:} If feasible, record all statements of responsibility relating to title proper appearing on the preferred source. Optionally, record statements of responsibility relating to title proper appearing elsewhere in the resource.

Statements of responsibility relating to title proper from any source in the resource may be transcribed in 245 $c$, without square brackets. If transcribing statements from multiple sources, apply \textsuperscript{2.4.1.6 RDA} and give them in the order that makes the most sense, according to judgment. Generally, give statements from prominent sources (e.g., cover, caption, title page verso) before statements from other sources, and give all statements appearing in the resource before statements from outside the resource (which are given in square brackets). For the purposes of this instruction, do not consider attributions, etc. embedded in text to be statements of responsibility. If desired, apply \textsuperscript{2.17.3 RDA} and give such attributions as notes on statement of responsibility.
245 12  A piece for Yvonne : $b for solo piano / $c Gustav Holst ; edited by Raymond Head.

On caption: edited by Raymond Head.

245 10  Nänie : $b for chorus of mixed voices with orchestra (and harp ad libitum) op. 82 / $c [poem by] Friedrich Schiller ; [music by] Johannes Brahms ; English version by Alma Strettell.

On title page: Friedrich Schiller, Johannes Brahms. On caption: English version by Alma Strettell. On cover: music by Johannes Brahms, poem by Friedrich Schiller. (Statements from title page transcribed first, and 2.4.1.7 applied)

245 10  On the beach at Fontana : $b soprano and piano / $c Roger Sessions ; text by James Joyce.

On cover: text by James Joyce.

245 10  Beggars banquet / $c the Rolling Stones.

Resource is an audio recording. On disc label: Beggars banquet. On container: the Rolling Stones.

MLA BP FOR 2.4.3 RDA
PARALLEL STATEMENT OF RESPONSIBILITY RELATING TO TITLE PROPER

MLA recommendation: If feasible, transcribe all parallel statements of responsibility relating to the title proper. See D.1 MLA for guidance on encoding parallel data in 245, using ISBD presentation.

MLA BP FOR 2.5.1.4 RDA
RECORDING EDITION STATEMENTS

Encode multiple designations of edition, designations of named revision of edition, etc. in 250. However, when a designation of a named revision is linked to an edition statement, encode both in a single 250.
EDITION STATEMENTS RELATING TO ISSUES OR PARTS

A common case in music is when a score, cataloged together with parts, bears the statement “Score” (or its equivalent). Per this instruction, do not treat such a statement as a designation of edition, as it does not apply to the entire resource.

DESIGNATION OF EDITION

The most common designations of edition in music resources fall into categories (b)(vii), “a statement indicating … a particular voice range” and (b) (viii) "a statement indicating... a particular format of notated music." ¹

Treat a statement indicating a particular voice range that is not grammatically linked to the title, other title information, etc. as a designation of edition, whether or not it includes the word "edition" or its equivalent.

250 __ Low voice
For the latter type ("a particular format for notated music"), refer to the list of formats given at 7.20.1.3 [RDA] for guidance in determining whether the statement in question fits the scope or not.

Some formats of notated music (e.g., vocal scores, chorus scores, piano scores, etc.) are special cases inasmuch as they have dual identities: as a format of notated music, subject to this instruction, and as a type of arrangement. Do not treat other statements of arrangement, transposition, etc. as designations of edition; transcribe those statements as statements of responsibility, per 2.4 [RDA]. When in doubt, treat the statement as a statement of responsibility.
245 10  ... / $c ... ; flute and piano reduction.

245 10  Konzert für Violine und Orchester D-Dur / $c Ludwig van Beethoven ;
Ausgabe für Violine und Klavier von Christian Rudolf Riedel.


For statements containing "Urtext" and its variants: consult the National Authority File to see if the usage by a particular publisher has been established as a series or series-like phrase. If appropriate, transcribe as a series statement (see 2.12 RDA). In other cases, use judgment in determining whether the statement fits the "difference in content" criterion and thus may be transcribed as an edition statement. When in doubt, do not transcribe as an edition statement.

1 Under AACR2, statements of the latter type were treated as Musical Presentation Statements, and encoded in MARC field 254.
2 Under AACR2, vocal score statements were treated as Statements of Responsibility.

MLA BP FOR 2.5.3 RDA

PARALLEL DESIGNATION OF EDITION


Note that any subsequent designations of edition, their associated designations of named revision of edition, etc. should be encoded in separate 250 fields.

250  Study score = $b Studienpartitur.
250  Partytura = $b Score = Partitur.
250  Erstdruck = $b First printing.
250  Partitur und Stimmen = $b Score and parts.
250  Limited edition = $b Edición limitada.
MLA BP FOR 2.5.4 RDA

STATEMENT OF RESPONSIBILITY RELATING TO THE EDITION

*MLA recommendation*: If feasible, transcribe all statements of responsibility relating to a particular edition statement in 250 $b.

Note that any subsequent designations of edition, their associated designations of named revision of edition, etc. should be encoded in separate 250 fields.

250 Klavierauszug = $b Vocal score / Paul Horn.

250 Revised edition / $b by Leslie Howard.

250 Vocal score / $b revised by Michael Pilkington.

MLA BP FOR 2.5.5 RDA

PARALLEL STATEMENT OF RESPONSIBILITY RELATING TO THE EDITION

*MLA recommendation*: If feasible, transcribe all parallel statements of responsibility relating to a particular edition statement in 250 $b.

Note that any subsequent designations of edition, their associated designations of named revision of edition, etc. should be encoded in separate 250 fields.
| 250 | Vocal score / $b arranged by Sam Jones = Klavierauszug / bearbeitet von Sam Jones. |
| 250 | Neuausgabe nach den Quellen= $b New edition based on original sources. |
| 250 | Partitur = $b Full score. |

### MLA BP FOR 2.5.6 RDA

**DESIGNATION OF A NAMED REVISION OF AN EDITION**

*MLA recommendation:* If feasible, transcribe all designations of named revision of an edition, in 250 $a or $b as applicable. Separate multiple designations of named revision of edition by a comma. Note that any subsequent designations of edition, their associated designations of named revision of edition, etc. should be encoded in separate 250 fields.

| 250 | 5th edition, with corrections. |
| 250 | Study score. |
**MLA BP FOR 2.5.7**

**PARALLEL DESIGNATION OF A NAMED REVISION OF AN EDITION**

*MLA recommendation:* If feasible, transcribe all parallel designations of a particular named revision of edition in 250 $b$.  
Note that any subsequent designations of edition, their associated designations of named revision of edition, etc. should be encoded in separate 250 fields.

**MLA BP FOR 2.5.8**

**STATEMENT OF RESPONSIBILITY RELATING TO A NAMED REVISION OF AN EDITION**

*MLA recommendation:* If feasible, transcribe all statements of responsibility relating to a particular named revision of edition in 250 $b$.  
Note that any subsequent designations of edition, their associated designations of named revision of edition, etc. should be encoded in separate 250 fields.

**MLA BP FOR 2.5.9**

**PARALLEL STATEMENT OF RESPONSIBILITY RELATING TO A NAMED REVISION OF AN EDITION**

*MLA recommendation:* If feasible, transcribe all parallel statements of responsibility relating to a particular named revision of edition in 250 $b$.  
Note that any subsequent designations of edition, their associated designations of named revision of edition, etc. should be encoded in separate 250 fields.
MLA BP FOR 2.7.2

PLACE OF PRODUCTION

*MLA recommendation:* If deemed useful for identification or access, transcribe place of production in 264 (2nd indicator 0) $a.

<table>
<thead>
<tr>
<th>264 _0</th>
<th>[Boston, Massachusetts]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title frames: An evening of opera scenes, recorded in Studio 401, March 4, 2011, by the Boston Conservatory.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>264 _0</th>
<th>New York</th>
</tr>
</thead>
</table>

MLA BP FOR 2.7.4

PRODUCER’S NAME

*MLA recommendation:* If deemed useful for identification or access, transcribe producer’s name in 264 (2nd indicator 0) $b.

<table>
<thead>
<tr>
<th>264 _0</th>
<th>[Boston, Massachusetts] : $b Boston Conservatory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title frames: An evening of opera scenes, recorded in Studio 401, March 4, 2011, by the Boston Conservatory.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>264 _0</th>
<th>New York : $b B. Martinů</th>
</tr>
</thead>
</table>

MLA BP FOR 2.7.6

DATE OF PRODUCTION

*MLA recommendation:* Record date of production in 264 (2nd indicator 0) $c.
264 _0  [Boston, Massachusetts] : $b Boston Conservatory, $c March 4, 2011.

Title frames: An evening of opera scenes, recorded in Studio 401, March 4, 2011, by the Boston Conservatory. Resource is for a first-generation videocassette.


MLA BP FOR 2.8.2 RDA

PLACE OF PUBLICATION

MLA recommendation: Follow LC-PCC PS. If more than one place is given in the resource and it is unclear which is the “true” place of publication and which is a place of distribution, foreign office, etc., give all places.

MLA BP FOR 2.8.2.6 RDA

PLACE OF PUBLICATION NOT IDENTIFIED IN THE RESOURCE

MLA recommendation: Follow LC-PCC PS. Interpret “if possible” to mean “if feasible.”

MLA BP FOR 2.8.4 RDA

PUBLISHER'S NAME

MLA recommendation: Transcribe the names of all publishers appearing on the preferred source. If feasible, transcribe the names of all publishers appearing anywhere in the resource. Encode in 264 (2nd indicator 1) $b. Treat a trade name or brand name used by a publishing company (i.e., a “label” in the case of audio recordings) as a publisher’s name.
Note that there is no option to transcribe a publisher name in the “shortest form in which it can be understood and identified internationally”. Thus, when in doubt as to whether a presentation of two names in the same source represents a publishing company and the name of a subdivision of that company or a trade name or brand name used by that company, or whether it represents two unrelated publishers, transcribe both names as separate publishers.

If a trade name appears to be the name of a series rather than of a publishing subdivision, give it as a series title. Consult the Library of Congress Name Authority File (LCNAF) to see if a particular name has been established as a series or label name. In case of doubt, treat the name as a series title.

MLA recommendation: Generally do not apply the optional addition.
DATE OF PUBLICATION NOT IDENTIFIED IN A SINGLE-PART RESOURCE

**MLA recommendation:** Follow [LC-PCC PS](https://www.loc.gov/pcc/ps2008/). Note that copyright date (whether © or ℗) is a separate element in RDA. It, or a copyright renewal or transfer notice (see 2.11 [MLA](https://www.musiclibraryassociation.org)) may be used to infer a publication date, but may not “stand in” as one. Give such inferred dates in square brackets. Routinely give copyright date separately, even if it is the same as the stated or inferred publication date. Give the date of publication in 264 (2nd indicator 1) $c and the copyright date in 264 (2nd indicator 4) $c. See 2.11 [MLA](https://www.musiclibraryassociation.org) for guidelines on selecting and recording copyright dates.

264 _1  $c [2011]
264 _4  $c ©2011
008/6  t
008/7-14  2011, 2011

264 _1  $c [2011?]
264 _4  $c ©1991

Publication date inferred from date given in preface.

DISTRIBUTION STATEMENT

**MLA recommendation:** If transcribing a distribution statement separately from a publication statement, encode it in 264 (2nd indicator 2). It is not always necessary to record a separate date of distribution if date of publication and copyright are already recorded.
When in doubt as to whether a person, family or corporate body is functioning as publisher or distributor, transcribe the name as a publisher’s name.

**MLA BP FOR 2.10 RDA**

**MANUFACTURE STATEMENT**

*MLA recommendation:* Follow [LC-PCC PS](#).

**MLA BP FOR 2.10.2 RDA**

**PLACE OF MANUFACTURE**

Encode place of manufacture in 264 (2nd indicator 3) $a.

264 _3 Austria

**MLA BP FOR 2.10.4 RDA**

**MANUFACTURER'S NAME**

Encode manufacturer’s name in 264 (2nd indicator 3) $b.
MLA BP FOR 2.10.6 RDA

DATE OF MANUFACTURE

*MLA recommendation:* Follow [LC-PCC PS](https://www.loc.gov/standards/pcc/pcc043.html), that is, routinely infer a publication date from a date of manufacture and/or copyright date if it seems reasonable to assume that date is a likely publication date. Do this even if also giving date of manufacture separately in 264 (2nd indicator 3) $c.$

264 _3  Austria : $b$ fabriqué par Sony DADC

264 _3  Austria : $b$ fabriqué par Sony DADC, $c$ 2012.

MLA BP FOR 2.11 RDA

COPYRIGHT DATE

*MLA recommendation:* For notated music, routinely record the latest copyright date in 264 (2nd indicator 4) $c.$

264 _1  $c$ [2011]

264 _4  $c$ ©2011

For audio recordings, routinely record the latest phonogram copyright date in a separate 264 (2nd indicator 4) $c.$ If multiple phonogram copyright dates are present, record the latest date that can be determined to apply to the resource as a whole. Otherwise, do not record a phonogram copyright date. Optionally, record multiple phonogram copyright dates in a note. If it has been deemed useful for identification or access to also record the latest regular copyright date, record both dates in a single 264 (2nd indicator 4) field, in separate occurrences of $c.$
Neither phonogram copyright date can be determined to apply to the resource as a whole.

Code Date type and Dates 1 and 2 in 008/06-14 as appropriate. (See Bibliographic Formats and Standards for determining precedence of date type when coding multiple dates.)

Do not transcribe a copyright renewal date as the copyright date. Do not transcribe a date of copyright transfer as the copyright date.

**SERIES STATEMENT**

*MLA recommendation:* Follow LC-PCC PS. For statements containing "Urtext" and its variants: consult the Library of Congress National Authority File (LCNAF) to see if the usage by a particular publisher has been established as a series or series-like phrase. If appropriate, transcribe as a series statement. In other cases, use judgment in determining whether the statement fits the "difference in content" criterion and thus may be transcribed as an edition statement (see 2.5.2 RDA 2.5.2). When in doubt, do not transcribe as an edition statement.
PARALLEL TITLE PROPER OF SERIES

MLA recommendation: If feasible, transcribe all parallel titles proper of series.

STATEMENT OF RESPONSIBILITY RELATING TO SERIES

MLA recommendation: Routinely transcribe the first statement of responsibility for series representing the complete works or selected works of one composer.

490 1_ Ausgewählte Werke / Homilius

800 1_ Homilius, Gottfried August, $d 1714-1785. $t Works. $k Selections. $f 2006.

PARALLEL STATEMENT OF RESPONSIBILITY RELATING TO SERIES

MLA recommendation: If transcribing a statement of responsibility relating to a series (such as for the complete works or selected works of one composer), and if transcribing one or more parallel series statements for the same series, routinely transcribe a parallel statement of responsibility corresponding to each parallel series statement transcribed. See D.1 MLA for guidance on encoding parallel data in 490, using ISBD presentation.
490 1_ Sämtliche Werke für Laute / Silvius Leopold Weiss ; $v Band 2 = $a Complete works for lute / Silvius Leopold Weiss ; $v volume 2

800 1_ Weiss, Silvius Leopold, $d 1687-1750. $t Lute music. $f 2002 ; $v Bd. 2.

490 1_ Opera omnia latina / Matthei Rosmarini ; $v I/1 = $a Collected works / Mateo Romero ; $v volume I/1

800 1_ Romero, Mateo, $d 1575 or 1576-1647. $t Choral music. $k Selections ; $v 1/1.

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**MLA BP FOR 2.12.8 RDA**

**ISSN OF SERIES**

*MLA recommendation:* Follow [LC-PCC PS](#).

**MLA BP FOR 2.12.9 RDA**

**NUMBERING WITHIN SERIES**

*MLA recommendation:* Follow [LC-PCC PS](#).

**MLA BP FOR 2.12.11 RDA**

**PARALLEL TITLE PROPER OF SUBSERIES**

*MLA recommendation:* If feasible, transcribe all parallel titles proper of subseries. See [D.1 MLA](#) for guidance on encoding parallel data in 490, using ISBD presentation.
ISSN OF SUBSERIES

MLA recommendation: Follow [LC-PCC PS].

MODE OF ISSUANCE

Though [LC-PCC PS] 2.13 indicates that this is a core element for LC/PCC, current implementations of the MARC21 Bibliographic Format in North America do not provide an unambiguous means for coding mode of issuance for a multipart monograph. Rather, this particular mode of issuance is inferred based on a number of clues elsewhere in the record. For the following types of multipart monographs, mode of issuance is indicated by one or more of the following.

Multi-volume scores and audio recordings:

- 008/06 ("Type of Date/Publication Status") m
- 300 $a begins with a numeral higher than 1 followed by a term for type of carrier (e.g., “2 audio discs”)
- 300 $a contains “(x volumes)”, where x is a numeral higher than 1

Scores issued with part(s):

- 008/21 or 006/04 ("Music parts") d, e, f
- 300 contains a “+ x part(s)"
- Multiple instances of 300

Sets of parts with no score:

- 008/21 or 006/04 ("Music parts") d, e, f
- 300 $a begins with a numeral higher than 1 followed by “parts”

Books or scores issued with audio/video carriers:

- 300 contains $e
- Multiple instances of 300
- 006 present

Audio/video carriers with accompanying volume (insert, booklet, etc.):

- 300 contains $e (uncommon)
Multiple instances of 300 (uncommon)  
500 note describing accompanying material

3 The RDA to MARC mapping for Mode of Issuance for a multipart monograph designates Leader/19 (“Multipart resource record level”), a character position which is currently not available for direct encoding in OCLC or most other cataloging interfaces. Per LC-PCC PS 2.13.1.3, Leader/07 m is to be encoded for both single and multipart monographs.

4 Defined in RDA as “A resource issued in two or more parts (either simultaneously or successively) that is complete or intended to be completed within a finite number of parts (e.g., a dictionary in two volumes, three audiocassettes issued as a set)”. Note that this definition applies to a resource regardless of how its component carriers are described. See 3.1.4 for guidance on describing accompanying material.

MLA BP FOR 2.13.1.3 (RDA)

RECORDING MODES OF ISSUANCE

*MLA recommendation:* Follow [LC-PCC PS](#).

MLA BP FOR 2.15 (RDA)

IDENTIFIER FOR THE MANIFESTATION

*MLA recommendation:* If feasible, record all standard identifiers present on the resource, including but not limited to the following. MARC coding is indicated in parentheses.

- ISBN (020)
- ISMN (024 (1st indicator 2))
- EAN (024 (1st indicator 3))
- UPC (024 (1st indicator 1))
- Issue number (audio recordings) (028 (1st indicator 0))
- Matrix number (audio recordings) (028 (1st indicator 1))
- Videorecording number (028 (1st indicator 4))

```
020 __ 0895796929
024 1_ 680160601042
```
Record qualifying information following the identifier as appropriate (e.g., for components of a multipart monograph, or for variant forms of an identifier).

- HBR 00001 $b Hidden Beach Recordings
- EK 62137 $b Epic

_on container: Hidden Beach Recordings, Manufactured and distributed by Epic._

- OA 0969 D $b Opus Arte

_Multi-CD set that has two numbering schemes; disc labels include both numbers._
For audio/video recording reissues, optionally record the issue and/or matrix number(s) pertaining to the original manifestation in 028 (1st indicator 0 or 1). Do this in addition to formulating a structured or unstructured description of the related manifestation (see 27.1 RDA). If this description includes the issue and/or matrix number(s), set 028 2nd indicator to 0.

028 02 COL-CD-6618 $b Collectables Records
028 00 1446 $b Atlantic
028 00 1509 $b Atlantic
500 __ Originally issued as analog discs in 1966 (Atlantic 1446; Soulero) and 1969 (Atlantic 1509; Laws' cause).

028 02 88697 56207 2 $b Masterworks Broadway
028 00 ML 4140 $b Columbia
028 00 OL 4140 $b Columbia
500 __ Originally released February 15, 1949, as Columbia ML/OL 4140.

5 13-digit ISMNs have historically been designated in OCLC using 024 1st indicator 3. The MARC documentation has been revised to clarify that both 10- and 13-digit ISMNs can be designated using 1st indicator 2.

MLA BP FOR 2.15.1 RDA

BASIC INSTRUCTIONS ON RECORDING IDENTIFIER FOR THE MANIFESTION

MLA recommendation: Consider publisher numbers associated with audio recordings (known as "issue numbers" in MARC 21) and publisher numbers for materials other than notated music (e.g., librettos, books, etc.) to be included in the scope of RDA 2.15.1. Record the name of the publisher or distributor (or a trade name or brand name used by a publishing company (i.e., a "label" in the case of audio recordings)) associated with the number in 028 $b, in the same form as that transcribed in the publisher's/distributor's name element. However, do not include levels of corporate hierarchy.
MORE THAN ONE IDENTIFIER FOR THE MANIFESTATION

*MLA recommendation:* When a publisher's number appears in variant forms on an audio recording, its container, accompanying material, etc., record at least the form on the recording itself (e.g., the labels of a disc). If deemed useful for identification or access, record other forms as well. Follow each by a qualifier indicating its location, if appropriate.

| 028 02 | VDE-CD-552 $b VDE-Gallo |
| 028 02 | VDE-552 $b VDE-Gallo $q (container) |

When two or more distinct publisher's numbers appear on an audio recording, its container, accompanying material, etc., record each, followed by a qualifier indicating its location, if appropriate.

| 028 02 | MS-003 $b Mosaic |
| 028 02 | B2-82418 $b Mosaic $q (container) |

Generally record matrix numbers only if they are the only numbers shown on the resource. If deemed useful for identification or access, record matrix numbers even if the resource also bears regular publisher's numbers. Follow each matrix number by the word matrix in parentheses.

| 028 02 | P 406 $b Folkways Recs. & Serv. Corp. |
| 028 02 | EFL 1406 $b Folkways Recs. & Serv. Corp. $q (container) |
| 028 12 | FP 406 $b Folkways Recs. & Serv. Corp. $q (matrix) |

*Matrix number recorded because it might appear with “FP” in catalogs or citations.*
OPTIONAL ADDITION

Generally follow [LC-PCC PS] for the optional addition, that is, record identifiers for all units, including cases where scores and parts bear separate identifiers, if feasible. Follow each identifier by a qualifier indicating the unit(s) to which it refers.

ALTERNATIVE

*MLA recommendation:* Follow [LC-PCC PS] for the alternative.

PUBLISHER'S NUMBER FOR NOTATED MUSIC

*MLA recommendation:* If feasible, record all publisher’s and distributor’s numbers appearing on the resource. Apply the basic instructions on recording identifiers for the manifestation given under 2.15.1 [RDA]. However, do not precede the number with a trade name or the name of the agency, etc., responsible for assigning it. If the resource has more than one number, record a brief qualification only if considered important for identification, e.g., if numbers for parts of the resource are recorded. Record the name of the publisher or distributor associated with the number in 028 $b, in the same form as that transcribed in the publisher’s/distributor’s name element. However, do not include levels of corporate hierarchy.

When a designation such as "no.," "Nr.," "cat. no.," "Ed. Nr." appears with a publisher's number, do not consider it to be part of the number and do not record it with the number in 028 (1st indicator 3). If, however, initials, abbreviations, or words identifying the publisher also appear with the number, transcribe the entire statement as it appears in 028 (with 2nd indicator 2) or a 500 note, even if this means giving again a publisher's name already transcribed as such. Do this in addition to recording the number alone in 028; set 2nd indicator to 0 in this case.
For reprint scores, optionally record the publisher's number(s) pertaining to the original manifestation in 028 (1st indicator 3). Do this in addition to formulating a structured or unstructured description of the related manifestation (see 27.1 RDA). If this description includes the publisher’s number(s), set 028 2nd indicator to 0.

For multipart notated music resources, apply the LC-PCC PS for the optional addition at 2.15.1.5, that is, follow each publisher’s number by a qualifier indicating the unit(s) to which it refers.

MLA BP FOR 2.15.3 RDA

PLATE NUMBER FOR NOTATED MUSIC

MLA recommendation: If feasible, record all plate numbers appearing on the resource. Apply the basic instructions on recording identifiers for the manifestation given under 2.15.1 RDA. However, do not precede the number with a trade name or the name of the agency, etc., responsible for assigning it. If an additional number, corresponding to the total number of pages or plates, follows the plate number (often after a dash), record it as part of the plate number. Optionally, also record the plate number without the additional number.

If the resource has more than one number, record a brief qualification only if considered important for identification, e.g., if numbers for parts of the resource are recorded. Record the name of the publisher or distributor associated with the number in 028 $b, in the same form as that transcribed in the publisher’s/distributor’s name element. However, do not include levels of corporate hierarchy.
When a designation such as "no.," "Nr.," "cat. no.," "Ed. Nr." appears with a plate number, do not consider it to be part of the number and do not record it with the number in 028 (1st indicator 2). If, however, initials, abbreviations, or words identifying the publisher also appear with the number, transcribe the entire statement as it appears in 028 (with 2nd indicator 2) or a 500 note, even if this means giving again a publisher's name already transcribed as such. Do this in addition to recording the number alone in 028; set 2nd indicator to 0 in this case.

For reprint scores, optionally record the plate number(s) pertaining to the original manifestation in 028 (1st indicator 2). Do this in addition to formulating a structured or unstructured description of the related manifestation (see 27.1 RDA). If this description includes the plate number(s), set 028 2nd indicator to 0.

For multipart notated music resources, apply the LC-PCC PS for the optional addition at 2.15.1.5, that is, follow each plate number by a qualifier indicating the unit(s) to which it refers.

**MLA BP FOR 2.17.2 RDA**

**NOTE ON TITLE**

*MLA recommendation:* Follow LC-PCC PS.

**MLA BP FOR 2.17.2.3 RDA**

**TITLE SOURCE**

Note that this instruction applies to all audio recordings. Routinely supply this element, regardless of where the title is taken from.
245 10  Take care

500 __  Title from disc label.

245 10  Werke für Violine und Orchester

500 __  Title from container spine.

505 0_  Violinkonzert no. 2 -- Concertino de printemps -- Violinkonzert no. 1 -- Le bœuf sur le toit.

Disc label lists titles of each work without collective title. Container spine: Werke für Violine und Orchester.

245 10  Hear me howling! : $b blues, ballads, & beyond

500 __  Title from accompanying book title page.

4 discs enclosed in “accompanying” book, labels have only volume designations, and lack the title.

Encode a note on the source or basis for a variant title in 246 1_ $i.

245 00  Michael Paulo.

246 1_  $i Title on container spine: $a Michael Paulo and the Magenta Symphony Orchestra

245 10  English music for viola

246 1_  $i Title on container spine: $a English viola

245 10  Om Shanti Om

246 1_  $i Title on container: $a Red Chillies Entertainment presents Om Shanti Om
MLA recommendation: For audio and video recordings, routinely give performers, narrators and/or presenters in a 511 field. Optionally, give names of members of a musical group in parentheses after the name of the group, if deemed useful for identification or selection.

Dynamis Ensemble (Birgit Noite, flute; Rocco Parisi, clarinet/bass clarinet; Paolo Casiraghi, clarinet; Sergio Armaroli, percussion; Candida Felici, piano; Dominique Chiarappa-Zyrd, violin; Teresa Felici, violoncello); Javier Torres Maldonado, conductor.

If there are numerous works/expressions embodied in the resource, and there are performers, etc. who perform only in some of the works/expressions, give all performers names, qualified by a designation for the works/expressions involved, if feasible. Optionally, give "Various performers" if:

1. Giving fuller detail is not feasible or not deemed useful for identification or selection, or;
2. Performers are named in the contents note in conjunction with the specific works/expressions in which they perform.
511 0_  Sasha Cooke, soprano ; Inon Barnatan, piano (1st work) ; Wu Han, piano, Ani Kavafian, violin ; Lily Francis, viola ; David Finckel, cello (2nd work) ; Inon Barnatan, piano ; Miró Quartet (Daniel Ching, Sandy Yamamoto, violins ; John Largess, viola ; Joshua Gindele, cello) (3rd work).

511 0_  Various performers.

505 0_  Animals (1961) (Timothy Andres, prepared piano ; Caleb Burhans, Caroline Shaw, violins ; Nadia Sirota, viola ; Clarice Jensen, cello ; Chihiro Shibayama, marimba ; Chris Thompson, vibraphone) (10:00) -- Loops and sequences (1961) (Clarice Jensen, cello ; Timothy Andres, piano) (7:36) -- Three aphorisms (1960) (Timothy Andres, prepared piano) (4:00) -- Densities I (1962) : for viola solo with 4 treble instruments (Nadia Sirota, viola ; C.J. Camerieri, trumpet ; Clarice Jensen, cello ; Chihiro Shibayama, marimba ; Chris Thompson, vibraphone) (9:53) -- Four sound*poems (1962) (Clarice Jensen, Caroline Shaw, Nadia Sirota, Chris Thompson, speakers) (3:22) -- String trio (1962) (Caleb Burhans, violin ; Nadia Sirota, viola ; Clarice Jensen, cello) (12:00) -- Water music (1963) : for percussion solo and electronic tape (Alan Zimmerman, percussion) (12:40) -- Prelude to "The mystery cheese-ball" (1961) : for antiphonal rubber balloons (Timothy Andres, Caleb Burhans, Clarice Jensen, Caroline Shaw, Nadia Sirota, Chihiro Shibayama, Chris Thompson, balloons) (3:41).