

PROVIDING ACCESS TO NON-BOOK RESOURCES THE ISSUES OF CATALOGING MUSIC

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Sound Recording - A Definition



“A recording on which sound vibrations have been registered by mechanical or electrical means so that the sounds may be reproduced.”

Anglo-American Cataloging Rules, Second Edition, 1998 Revision, p. 623



Issues of Popular Music

- This presentation's main focus is on the issues involved with the description and access of popular music
- For the purpose of this presentation, popular music is loosely defined as music with popular appeal and intended for commercial use
- Many of the issues of cataloging popular music also translate to those issues of “traditional” music (folk, classical)
- Visual examples from CD sources because of their accessibility, although similar problems and solutions are also found on cassettes, vinyl records and other storage formats

How will the resource be used?

- Before cataloging music, it is important to determine how the resource will be used by the patron
- Understand the patrons needs and how they would go about searching for the item (in both the catalog and in the physical space of the collection)
 - Will the item be in archives with no accessibility, or rather a part of the main collection, able to be browsed by patrons?
 - How is a patron likely to search for the resource? What access points are most important to the typical user?

How will the resource be used?

- If popular music is made freely available for patrons to browse, how should it be organized?
 - ▣ Alphabetical by artist
 - ▣ Separated by genre
 - ▣ DDC or LCC order
 - ▣ Combination of 2 or more (or all!)
- ▣ Are all CD's grouped together in one section, all vinyl in another?
- ▣ How is genre even determined?

Each library must determine what will best fit the needs of their patrons - no “one fit” solution

Print vs. Non-Print Resources

PRINT (BOOK)

- Not as much of a question as far as what the chief source of information is (title page)
- Simpler to determine what entails the “unit” (the pages are grouped between front and back cover)

NON-PRINT (MUSIC)

- Harder to determine what the chief source of information is
 - there is no universal title page, rather many sources of information
- CD has front and back cover, booklet, printing on actual CD, and possibly other labels
- Many possibilities of what comprises a unit
 - Box set contains 6 CD's - individual entry or 6 different ones?

Chief Source of Information

- AACRII tells us to use any permanent label for discs, tape reels, cassettes and cartridges, etc.

Main Issues:

- Often, not all of the information needed to create complete cataloging record can be found on this label
- Many CD's use label to display artwork (often difficult to find even the title here)
- Item can be labeled on both sides
- Digital files may have no “physical entity” (a downloadable audio file)

Determining the Title



- If we are using the affixed label as the chief source for this CD, what is the title?
- Need to look at other sources of information (title can be found on the spine and the back cover in this example)

MARC Record:

- Main Entry: Corporate Name, 110, Danger Doom (Musical group)
- Note: General, 500, Title from container spine

Creative Responsibility

- Who is responsible for the creative process of the work?
- In general, performers are responsible creatively for popular music, and composers in classical
- Determining Performers / Who do we credit?
 - Multiple performers, all who seem to be part of creating work
 - One principal performer, but many others listed
 - No performers listed
 - Producer who has input in creative process
 - Artist who is performing work by another artist



- Who gets credited for creative responsibility?
- Baz Luhrmann or Puccini?

MARC Record:

- Main Entry: Personal Name, 100, Puccini, Giacomo, 1858-1924
- Note: Credits, 508, Directed by Baz Luhrmann



- How about the artists featured in this example? Where are they listed?

MARC Record:

- Main Entry: Corporate Name, 110, Toots and the Maytals (Musical group)
- Note: Content, 505, Still is still moving to me / with Willie Nelson – True love is hard to find / with Bonnie Raitt – *(continue with entire track listing and featured artists)*

ben harper
and the blind boys of
alabama



there will be a light

MARC Record:

- Main Entry: Personal Name, 100, Harper, Ben, 1969-
- Analytical Entry: Corporate Name, 710, Five Blind Boys of Alabama

Ben Harper and the Blind Boys of Alabama, *There Will Be a Light*

- Do the “Blind Boys of Alabama” get a nod for creative responsibility?

ben harper juan nelson leon mobley
oliver charles jason yates
session 2
marc ford rock deadrick michael ward
session 1 session 1

blind boys of alabama
clarence fountain jimmy carter
george scott
ricky mckinnie joey williams
bobby butler tracy pierce



Copyright Dates

- Several dates can be present on chief source and accompanying material
- Dates can signify: original recording, release of recording, release of the work in a new format, the copyright of the album artwork, and more
- In a compilation album (ex. greatest hits), each song may have it's own copyright date, and the album as a whole its own date

- 1 **GIANT STEPS** ^A
(John Coltrane)
- 2 **COUSIN MARY** ^A
(John Coltrane) • JOHN COLTRANE: tenor sax • TOMMY FLANAGAN: piano • PAUL CHAMBERS: bass •
ART TAYLOR: drums (Recorded May 5, 1959)
- 3 **NAIMA** ^A
(John Coltrane)
- 4 **LIKE SONNY** ^B
(John Coltrane)
- 5 **MY SHINING HOUR** ^B
(Johnny Mercer/Harold Arlen) • JOHN COLTRANE: tenor sax • WYNTON KELLY: piano • PAUL CHAMBERS: bass •
JIMMY COBB: drums (Recorded December 2, 1959)
- 6 **MY FAVORITE THINGS** ^C
(Richard Rodgers/Oscar Hammerstein II) • JOHN COLTRANE: soprano sax • McCOY TYNER: piano •
STEVE DAVIS: bass • ELVIN JONES: drums (Recorded October 21, 1960)
- 7 **CENTRAL PARK WEST** ^G
(John Coltrane)
- 8 **SUMMERTIME** ^C
(DuBose Heyward/George Gershwin)
- 9 **MR. SYMS** ^F
(John Coltrane)

JOHN COLTRANE: soprano sax (7,9) & tenor sax (8) • McCOY TYNER: piano • STEVE DAVIS: bass •
ELVIN JONES: drums (Recorded October 24, 1960)
- 10 **EQUINOX** ^C
(John Coltrane) • JOHN COLTRANE: tenor sax • McCOY TYNER: piano • STEVE DAVIS: bass • ELVIN JONES: drums
(Recorded October 26, 1960)
- 11 **BODY AND SOUL** ^G
(Johnny Green/Robert Sour/Edward Heyman/Frank Eyton) • JOHN COLTRANE: tenor sax • McCOY TYNER: piano •
STEVE DAVIS: bass • ELVIN JONES: drums (Recorded October 24, 1960)

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- Copyright for album as a whole is 2000, BUT different recording dates for different tracks.

MARC Record:

- Event Date: 033, 1959----1960----
- Imprint: 260, Los Angeles, CA., Rhino, p2000.
- Note: Place, 518, Recorded 1959-1960

The Importance of Notes

- Notes can be quite extensive in cataloging music
- Information can be present that is important to distinguish a work from something similar, but there may not be field in cataloging record devoted to it
- Provides space to add multiple access points users would find helpful for keyword searching
- Allows cataloger to describe genre without Library of Congress Subject Headings: many new genres introduced and lag time between this introduction and Subject Heading creation

Bigger & Better - Enhanced

New Formats

- CD's include extra content
- Features to play on computer, links to web content, hidden tracks, music videos, DVD content

New Problems

- Record needs to contain what content is included
- System requirements to play enhanced content
- Who is responsible for creation of this content?
- Potential new entry for DVD component

□ Where does information on enhanced CD's or CD/DVD combos get listed?



MARC Record:

Note: General, 500, Compact disc. Disc 3 is an enhanced CD.

Note: Details, 538, System requirements for Macintosh: 68040 minimum processor (*continues with all information listed above*)

Tibetan Freedom Concert, 1997 Capitol Records



Two separate records in World Cat, one for CD and one for DVD, despite being packaged together.

Where the Light Is, John Mayer Live in Los Angeles

In Conclusion...

- Practical solutions addressed in AACR2, Library of Congress Rule Interpretations, and Library of Congress Music Cataloging Decisions
- Formats and needs of users ever changing - each new change brings about new challenges

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