

BCC2008/MSWG/2

Music Library Association
Bibliographic Control Committee
Metadata Working Group

Musical Attributes, Refinements, and Recommendations for their Use

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This document describes the following fourteen attributes for musical materials. These are not elements of a proposed new schema for music materials, but are musical attributes upon which the capture of appropriate metadata can be based.

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The discussion of each attribute includes the following sections:

- **Definition**
- **Usage**
- **Refinements and qualifiers**
- **Mappings to common metadata formats**
 - **Dublin Core**
 - **MODS**

- EAD
- MARC

Creator

Definition

Name of persons or organization responsible for the creation of the entity. The act of creation normally results in musical notation or a musical performance in the first instance. The creator could be an individual (e.g. a composer), a group of individuals (e.g. composer and lyricist), a performing group (e.g. a jazz or popular musical group improvising), or a social group (e.g. traditional music from a specific geographic region).

Usage

All those with a hand in the creation of the work may be listed, but those with specific musical roles (e.g. composer, performer) should be preferred over those with non-musical input (e.g. authors of text). Best practice is to use forms of names drawn from standard vocabularies (e.g. LC Name Authority File). For names not established construct forms of name conforming to a relevant content standard.

Musical work. Credit for creation of the musical work should be assigned to the “composer”, where an individual or group with this role can be identified. In Western classical music this is usually an individual. In popular music and jazz this may be a performing group. In traditional music this may often be a group defined socially, ethnically, geographically, or in some other way. For music with words, lyricist or the writer of a libretto may be recorded.

Notated music. Creators of notated music as distinct from the musical works represented are those responsible for the rendering of the music in notated form. Examples include arranger, editor, scribe (e.g. of a manuscript, if not an autograph), and transcriber (responsible for transcribing improvised or traditional music).

Recorded performance. The principal creators of a performance are the performers, who are either realizing musical notation or improvising without notation, or with limited notation. Others involved in a recorded performance may also be “creators” if their role was sufficiently creative. Examples might include the recording engineer, sound editors, director (for a performance with a visual component).

Refinements and qualifiers

Type. In some cases it may be useful to distinguish between creators that acting as individuals from those acting in groups.

Suggested values include, but are not limited to:

- Personal
- Corporate

Role. As musical materials are frequently the result of the creative activity of many people, it is often useful to note the specific contribution of each of these individuals to the musical work or its manifestation in a recording or score.

Suggested values include, but are not limited to:

- Composer

- Lyricist
- Arranger
- Performer
- Dedicatee

Vocabulary. When names are chosen from a controlled vocabulary such as a name authority file, it is best practice, if possible in the metadata format used, to provide an indication of the vocabulary from which names are chosen.

Mappings to common metadata formats

Dublin Core

creator <<http://www.dublincore.org/documents/dcmi-terms/#terms-creator>>
 contributor <<http://www.dublincore.org/documents/dcmi-terms/#terms-contributor>>

MODS

name <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#name>>

EAD

persname (Personal name) <<http://www.loc.gov/ead/tglib/elements/persname.html>>
 corpname (Corporate name) <<http://www.loc.gov/ead/tglib/elements/corpname.html>>
 name <<http://www.loc.gov/ead/tglib/elements/name.html>>

MARC

100 (Main entry—Personal Name) <<http://www.loc.gov/marc/bibliographic/ecbdmain.html#mrcb100>>
 110 (Main entry—Corporate Name) <<http://www.loc.gov/marc/bibliographic/ecbdmain.html#mrcb110>>
 700 (Added entry—Personal Name) <<http://www.loc.gov/marc/bibliographic/ecbdadde.html#mrcb700>>
 710 (Added entry—Corporate Name) <<http://www.loc.gov/marc/bibliographic/ecbdadde.html#mrcb710>>

Culture

Definition

A statement referring to a named group of people with whom a musical work is associated, by whom it is influenced, or by whom it was created.

Usage

Culture is especially important for the retrieval and study of non-Western musics. Best practice is to select terms from an appropriate controlled vocabulary.

Musical work. Culture terms bring out essential aspects of the music for discovery and study, and allow a musical work to be connected to others that arise from the same Culture. Terms can be applied that refer to both the musical work in the abstract and to the specific realization of it represented on a given carrier.

Notated music. Culture is not generally applicable to the carrier for notated music independent of its musical content.

Recorded performance. Culture is not generally applicable to the carrier for performances independent of their musical content.

Refinements and qualifiers

Vocabulary. When culture names are chosen from a controlled vocabulary, it is best practice, if possible in the metadata format used, to provide an indication of the vocabulary from which terms are chosen.

Mappings to common metadata formats

Culture is not a prominent access point in traditional bibliographic description; therefore mappings to metadata formats that arise from that tradition are imprecise at best.

Dublin Core

subject <<http://www.dublincore.org/documents/dcmi-terms/#terms-subject>>

description <<http://www.dublincore.org/documents/dcmi-terms/#elements-description>>

MODS

subject <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#subject>>

note <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#note>>

EAD

subject <<http://www.loc.gov/ead/tglib/elements/subject.html>>

MARC

500 (General Note) <<http://www.loc.gov/marc/bibliographic/ecbdnot1.html#mrcb500>>

650 (Subject Added Entry – Topical Term) <<http://www.loc.gov/marc/bibliographic/ecbdsbj.html#mrcb650>>

651 (Subject Added Entry – Geographic Name) <<http://www.loc.gov/marc/bibliographic/ecbdsbj.html#mrcb651>>

Date

Definition

Dates associated with the work at any stage of its lifecycle, including dates of creation/composition, date of notation/transcription, and date of performance.

Usage

Best practice is to encode dates in a machine-readable format conforming to a generally accepted standard that is not language or culturally dependent, e.g. the W3CDTF profile of ISO 8601 (where January 3, 2007 is encoded as 2007-01-03). For readability common date formats can be included in repeated fields, or created through programmatic reformatting. Reserve dates of conversion of a score or recording from analog to digital form for technical metadata; do not include these in descriptive metadata records.

Musical work. Dates associated with the creation of the musical work. For works composed over a period of time this may be a date range. The creation date may or may not coincide with the dates of first notation or first performance.

Notated music. Dates associated with the creation of the musical notation as manifested in the item being described. Examples are the date on which a manuscript was written, the date a score was published, and dates of copyright, republication, printing, etc.

Recorded performance. Dates associated with a recorded performance. Examples are the date on which the performance took place, and the date on which a recording of that performance was published or distributed.

Refinements and qualifiers

Encoding. Whenever possible, best practice is to provide a machine-readable indication of the encoding format for the date. These can be syntax encoding schemes, such as W3CDTF or ISO8601, or content standards, such as AACR2.

Type. In cases where multiple dates are recorded, it is useful to distinguish between them.

Suggested values include, but are not limited to:

- Creation
- Revision
- Copyright
- Publication
- Performance

Mappings to common metadata formats

Dublin Core

date <<http://www.dublincore.org/documents/dcmi-terms/#terms-date>>

date, refined by created <<http://www.dublincore.org/documents/dcmi-terms/#terms-created>>

date, refined by issued <<http://www.dublincore.org/documents/dcmi-terms/#terms-issued>>

date, refined by dateCopyrighted <<http://www.dublincore.org/documents/dcmi-terms/#terms-dateCopyrighted>>

MODS

originInfo/dateIssued <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#dateissued>>

originInfo/dateCreated <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#datecreated>>

originInfo/copyrightDate <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#dateother>>

originInfo/dateOther <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#dateother>>

EAD

unitdate (Date of the Unit) <<http://www.loc.gov/ead/tglib/elements/unitdate.html>>

MARC

008, positions 6 (Type of date), 7-10 (Date1), 11-14 (Date2)

<<http://www.loc.gov/marc/bibliographic/ecbd008s.html#mrcb008a>>

260 \$c (Publication, Distribution, Etc. (Imprint)) <<http://www.loc.gov/marc/bibliographic/ecbdimpr.html#mrcb260>>

518 (Date, Time, and Place of an Event Note) <<http://www.loc.gov/marc/bibliographic/ecbdnot1.html#mrcb518>>

Description

Definition

The description element can be used for free text notes of any kind that do not fall into any of the other elements. A “description” of a musical work, its notation and its performances can take many different forms. When text is involved this could include an abstract or summary of the textual content. For works in a number of sections (e.g. “movements”) a list of those sections would be appropriate.

Usage

Descriptive information for which other elements are provided should be entered under those elements wherever possible. As a general rule, assume that data included here will be accessible through keyword searching rather than browsing.

Musical work. Descriptive information about the work, including descriptive summaries, abstract, list of sections or movements. Notes that clarify relationships should be entered here. E.g. information about source and derivative works, variant versions, etc. Notes of a historical nature may also be included under the “work”: e.g. information about the first (or other performances), variant editions, etc.

Notated music. Enter general information about the musical notation that is not more appropriately entered in other fields. Again, these notes may be of a clarifying nature, distinguishing clearly one notated version from another. This may be particularly appropriate for music of cultures foreign to those reading the description.

Recorded performance. . Enter general information about the specific performance being described. This will often include information of a contextual nature, including information that expands on or clarifies information contained under other elements; e.g. dates, places, names of performers and others responsible for the performance or recording. Additional technical information about the recording can be entered under description to expand on or clarify information contained elsewhere in the record.

Refinements and qualifiers

None are recommended. If notes are to be qualified the list of MODS note types is recommended:
<<http://www.loc.gov/standards/mods/mods-notes.html>>

Mappings to common metadata formats

Dublin Core

description, <<http://www.dublincore.org/documents/dcmi-terms/#terms-description>>

MODS

abstract, <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#abstract>>

note, <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#note>>

tableOfContents, <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#tableOfContents>>

EAD

note, <<http://www.loc.gov/ead/tglib/elements/note.html>>

scopecontent, <<http://www.loc.gov/ead/tglib/elements/scopecontent.html>>

MARC

5xx (Notes) <<http://www.loc.gov/marc/bibliographic/ecbdnot1.html#mrcb500>> and
<<http://www.loc.gov/marc/bibliographic/ecbdnot2.html>>

650 (Subject Added Entry – Topical Term) <<http://www.loc.gov/marc/bibliographic/ecbdsbj.html#mrcb650>>

Extent

Definition

Information about the quantity of the materials being described or an expression of the physical space they occupy. Extent information aids a user in assessing the substance of the material being described.

Usage

Best practice is to follow guidance from a relevant content standard when constructing a value for Extent. It is generally not useful to record file size for digital materials in the Extent element in a descriptive metadata record; it is typical to reserve this information for a technical metadata record.

Musical work. Extent is generally not applicable to the content of musical works as separate from their carriers.

Notated music. Extent in a bibliographic environment for notated music generally refers to number of pages or parts, and/or physical dimensions of a volume. In an archival setting, it includes such traditional archival measurements as cubic and linear feet and meters. Extent may also include counts of carriers when a group of them is being described together.

Recorded performance. Extent for recorded performances generally refers to playing time of the carrier and/or dimensions of physical recording media. Extent may also include counts of carriers when a group of them is being described together.

Refinements and qualifiers

Type. It may be useful to further refine the metric by which extent is measured.

Suggested values include, but are not limited to:

- Number of units
- Dimensions

Mappings to common metadata formats

Dublin Core

format, refined by extent <<http://www.dublincore.org/documents/dcmi-terms/#terms-extent>>

MODS

physicalDescription/extent <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#extent>>

EAD

physdesc/extent <<http://www.loc.gov/ead/tglib/elements/extent.html>>

physdesc/dimensions <<http://www.loc.gov/ead/tglib/elements/dimensions.html>>

MARC

300 (Physical Description) <<http://www.loc.gov/marc/bibliographic/ecbdphys.html#mrbc300>>

Format

Definition

Essential properties of the physical or digital carrier for the materials being described, including their form and/or function. Format information aids a user in determining if he can adequately access materials. In simpler metadata formats, Genre of the musical work itself is in many metadata standards recorded together with Format, as the distinction between the two can be hard to make; additional information can be found in this document listed under Genre/Form/Style.

Usage

Best practice is to follow guidance from a relevant content standard or controlled vocabulary (for example, Internet Media Types <<http://www.iana.org/assignments/media-types/>>) when constructing a value for Format.

Musical work. Format is generally not applicable to the content of musical works as separate from their carriers. See Form/Genre/Style in these guidelines for recommendations on application of these topics to the musical work.

Notated music. Format for the carrier of musical notation can refer to the type of score (full score, vocal score, miniature score, etc.) or parts, or the type of notation used. For digital representations, Format can refer to the file type of the score, whether as a still image (GIF, JPEG, PDF, etc.) or in encoded form (MusicXML, MIDI, etc.). Indications of additional physical details that could affect use of the material might also be included.

Recorded performance. Format for the carrier of a recorded performance generally refers to the audio or video recording mechanism in use, for example, CD, open reel tape, or DVD. For digital representations, Format can refer to the file type and/or compression codec for the recording, for example, MP3 or MPEG-4.

Refinements and qualifiers

Vocabulary. When formats are chosen from a controlled vocabulary, it is best practice, if possible in the metadata format used, to provide an indication of the vocabulary from which terms are chosen.

Mappings to common metadata formats**Dublin Core**

format <<http://www.dublincore.org/documents/dcmi-terms/#terms-format>>

MODS

physicalDescription/form <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#form>>

physicalDescription/internetMediaType <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#internetmediatype>>

EAD

physdesc <<http://www.loc.gov/ead/tglib/elements/physdesc.html>>

physdesc/genreform (Genre/Physical Characteristic) <<http://www.loc.gov/ead/tglib/elements/genreform.html>>

physdesc/physfacet (Physical Facet) <<http://www.loc.gov/ead/tglib/elements/physfacet.html>>
materialspeg (Material Specific Details) <<http://www.loc.gov/ead/tglib/elements/materialspec.html>>

MARC

008, Music, position 20 (Format of music) <<http://www.loc.gov/marc/bibliographic/ecbd008s.html#mrcb008m>>
008, Music, position 21 (Music parts) <<http://www.loc.gov/marc/bibliographic/ecbd008s.html#mrcb008m>>
245 \$h (General Material Designation) <<http://www.loc.gov/marc/bibliographic/ecbdtls.html#mrcb245>>
254 (Musical Presentation Statement) <<http://www.loc.gov/marc/bibliographic/ecbdimpr.html#mrcb254>>
300 (Physical Description) <<http://www.loc.gov/marc/bibliographic/ecbdphys.html#mrcb300>>

Genre/Form/Style

Definition

Genre, form, and style are related concepts, presented here together as it is often not easy to draw a clear line between them. Genre, form, and style designate general categories of music that share common artistic properties, often delineated by geographic region or time period. Included here are both specific structural forms of music and more general designations of style and period.

Usage

Best practice is to select terms from an appropriate controlled vocabulary.

Musical work. Genre/Form/Style terms bring out essential aspects of the music for discovery and study, and allow a musical work to be connected to others that are in the same Genre/Form/Style. Terms can be applied that refer to both the musical work in the abstract and to the specific interpretation of it represented on a given carrier. Examples of Genre/Form/Style terms include Symphony, Gavotte, Ragtime, Lieder, Flamenco, Europop, and Nangma.

Notated music. Genre/Form/Style is not generally applicable to the carrier for notated music independent of its musical content. See Format in these guidelines for recommendations on application of this topic to a carrier for notated music.

Recorded performance. Genre/Form/Style is not generally applicable to the carrier for performances independent of their musical content. See Format in these guidelines for recommendations on application of this topic to a carrier for a recorded performance.

Refinements and qualifiers

Vocabulary. When genre/form/style terms are chosen from a controlled vocabulary, it is best practice, if possible in the metadata format used, to provide an indication of the vocabulary from which terms are chosen.

Type. In some cases it may be possible or desirable to delineate the related concepts of genre, form, and style into separate attributes. Other subordinate or related concepts, such as period, might also be used to further clarify the definition of the genre/form/style attribute.

Mappings to common metadata formats

Dublin Core

subject <<http://www.dublincore.org/documents/dcmi-terms/#terms-subject>>
 format <<http://www.dublincore.org/documents/dcmi-terms/#terms-format>>
 description <<http://www.dublincore.org/documents/dcmi-terms/#terms-description>>

MODS

genre <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#genre>>
 subject <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#subject>>
 note <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#note>>

EAD

genreform (Genre/Physical Characteristic) [when *not* used as a child of physdesc]
 <<http://www.loc.gov/ead/tglib/elements/genreform.html>>

MARC

008, Music, positions 18-19 (Form of Composition)
 <<http://www.loc.gov/marc/bibliographic/ecbd008s.html#mrcb008m>>
 047 (Form of Musical Composition) <<http://www.loc.gov/marc/bibliographic/ecbdnumb.html#mrcb047>>
 500 (General Note) <<http://www.loc.gov/marc/bibliographic/ecbdnot1.html#mrcb500>>
 520 (Summary Note) <<http://www.loc.gov/marc/bibliographic/ecbdnot1.html#mrcb520>>
 650 (Subject Added Entry – Topical Term) <<http://www.loc.gov/marc/bibliographic/ecbdsbj.html#mrcb650>>
 655 (Index Term – Genre Term) <<http://www.loc.gov/marc/bibliographic/ecbdsbj.html#mrcb655>>

Identifier

Definition

An unambiguous reference, in the form of a number or a code, to the resource within a given context. The reference may be an internal identifier without external significance, but may also be drawn from external sources and used to identify the object either within a limited context or universally.

Usage

Best practice is to restrict usage to established and widely accepted numbering systems.

Musical work. The primary identifiers for musical works in the Western art music tradition are Opus and Catalog numbers. The emerging International Standard Musical Work Code (ISWC) <<http://www.collectionscanada.gc.ca/iso/tc46sc9/15707.htm>> might also be useful in certain circumstances.

Notated music. Common identifiers for notated music include publisher and plate numbers. Registered identifiers for print publications may also include ISBNs and International Standard Music Numbers (ISMN) <<http://www.ismn-international.org/index.html>>. Local identifiers such as call numbers or accession numbers may also be recorded.

Recorded performance. Common identifiers for recorded performances include matrix numbers. UPC codes may also be used. The emerging International Standard Recording Code (ISRC) <<http://www.collectionscanada.gc.ca/iso/tc46sc9/standard/3901e.htm>> might also be useful in certain circumstances. Local identifiers such as call numbers or accession numbers may also be recorded.

Refinements and qualifiers

Type. In some cases it may be useful to supply information about the scheme to which an identifier conforms.

Suggested values include, but are not limited to:

- ISMN (International Standard Music Number)
- ISRC (International Standard Recording Code)
- LCCN (Library of Congress Control Number)
- local
- matrix number
- music plate
- music publisher
- UPC (Universal Product Code)

Mappings to common metadata formats

Dublin Core

identifier <<http://www.dublincore.org/documents/dcmi-terms/#terms-identifier>>

MODS

identifier <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#identifier>>

EAD

unitid (Identification of the Unit) <<http://www.loc.gov/ead/tglib/elements/unitid.html>>

MARC

020 (ISBN) <<http://www.loc.gov/marc/bibliographic/ecbdnumb.html#mrcb020>>

024 (Other Standard Identifier) <<http://www.loc.gov/marc/bibliographic/ecbdnumb.html#mrcb024>>

028 (Publisher Number) <<http://www.loc.gov/marc/bibliographic/ecbdnumb.html#mrcb028>>

Instrumentation

Definition

The performing forces necessary to realize the musical work, also known as the medium of performance. Includes voices in addition to instruments. Also includes named ensembles with a well-known and reasonably standard makeup, such as string quartet and brass band.

Usage

Best practice is to use values from a relevant controlled vocabulary, such as LCSH. Rely on guidance from an appropriate content standard and the capabilities of the metadata storage format to determine if each instrument should be listed separately, combined into one string, or possibly both. Best practice is to store multiple instruments in multiple fields in a structured form if supported by the metadata storage format and content standard.

Musical work. Instrumentation recorded for the abstract musical work should refer to the forces for which the work was originally intended.

Notated music. Instrumentation provided for notated music should refer to the forces for which this particular edition is intended to be used, even if different from those originally intended for the musical work.

Recorded performance. Instrumentation provided for recorded performances should refer to the forces actually used in the given performance, even if different from those originally intended for the musical work.

Refinements and qualifiers

Vocabulary. When instrument names are chosen from a controlled vocabulary, it is best practice, if possible in the metadata format used, to provide an indication of the vocabulary from which terms are chosen.

Mappings to common metadata formats

Most general-use metadata formats do not provide an element in which instrumentation fits unambiguously. The mappings suggested here are therefore for more general elements that might contain other information as well.

Dublin Core

description <<http://www.dublincore.org/documents/dcmi-terms/#elements-description>>

MODS

note <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#note>>

EAD

note/p <<http://www.loc.gov/ead/tglib/elements/note.html>>

MARC

048 (Number of Musical Instruments or Voices Code)

<<http://www.loc.gov/marc/bibliographic/ecbdnumb.html#mrcb048>>

240 \$m (Medium of Performance for Music, inside Uniform Title)

<<http://www.loc.gov/marc/bibliographic/ecbdtils.html#mrcb240>>

500 (General Note) <<http://www.loc.gov/marc/bibliographic/ecbdnot1.html#mrcb500>>

511 (Participant or Performer Note) [can include instruments played by performers on a sound recording or in a video]

<<http://www.loc.gov/marc/bibliographic/ecbdnot1.html#mrcb511>>

650 (Subject Added Entry – Topical) [Subjects for medium of performance may include the instrumentation]

<<http://www.loc.gov/marc/bibliographic/ecbdsbj.html#mrcb650>>

655 (Index Term – Genre/Form) [Subjects for medium of performance may include the instrumentation]

<<http://www.loc.gov/marc/bibliographic/ecbdsbj.html#mrcb656>>

Language

Definition

The language of textual content that is an integral part of the musical work. Do not use to indicate the native language of

the composer, or to provide information about material that is not part of the musical work (e.g. program notes). Texts may be independent works set to music, or be part of the musical composition itself.

Usage

Best practice is to use a standard code or language designation.

Musical work. Only include language designations that apply to the work in the abstract. Language of translation, etc. should be included under notated music or recorded performance.

Notated music. Unless there has been a translation the language designation of the musical work will still apply. If the work has been translation include that language, along with the language of commentaries, notes, etc.

Recorded performance. Unless there has been a translation the language designation of the musical work will still apply. If the work his being performed in translation include that language, along with the language of commentaries, notes, etc. that accompany the recording.

Refinements and qualifiers

Vocabulary. When place names are chosen from a controlled vocabulary or a standard code list, it is best practice, if possible in the metadata format used, to provide an indication of the vocabulary or code list from which terms are chosen.

Mappings to common metadata formats

Dublin Core

language <<http://www.dublincore.org/documents/dcmi-terms/#terms-language>>

MODS

language <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#language>>

EAD

langmaterial (Language of the Material) <<http://www.loc.gov/ead/tglib/elements/langmaterial.html>>

MARC

008, positions 35-37 (Language) <<http://www.loc.gov/marc/bibliographic/ecbd008s.html#mrcb008a>>

041 (Language Code) <<http://www.loc.gov/marc/bibliographic/ecbdnumb.html#mrcb041>>

546 (Language Note) <<http://www.loc.gov/marc/bibliographic/ecbdnot2.html#mrcb546>>

Location

Definition

Places associated with: the work; the edition of notated (printed, manuscript) music; the performance and its recording. Locations may be specific (e.g. a specific performance hall) or more general (e.g. a country), depending on the

specificity of the data collected and the musical genre (e.g. a specific traditional music may derive from a broad area).

Usage

Best practice is to use terms from a specific vocabulary, such as terms from LC Subject Headings, the Getty Thesaurus of Geographic Names, or other thesauri of place names.

Musical work. Location should be included in metadata pertaining to a musical work where the work is strongly associated with a location.

Notated music. Enter locations associated specifically with the notated music, including place the score was copied, or the place of publication.

Recorded performance. Enter location associated specifically with the musical performance and its recording.

Refinements and qualifiers

Type. When multiple locations are recorded, it may be useful to provide an indication of how the location is connected to the work or item being described.

Suggested values include, but are not limited to:

- Creation: use for work; record location(s) associated with the creation or revision of the work
- Publication: use for notated music; record location(s) associated with the publication, issue or distribution of notated music (either printed or manuscript)
- Performance: use for a recorded performance; record location(s) associated with a recorded performance
- Recording: use for a recording of a recorded performance; record location(s) associated with the recording

Vocabulary. When place names are chosen from a controlled vocabulary, it is best practice, if possible in the metadata format used, to provide an indication of the vocabulary from which terms are chosen.

Mappings to common metadata formats

Dublin Core

coverage <<http://www.dublincore.org/documents/dcmi-terms/#terms-coverage>>

MODS

originInfo/place <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#place>>
 subject/geographic <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#geographic>>
 subject/hierarchicalGeographic <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#hierarchicalgeographic>>

EAD

geoname (Geographic Name) <<http://www.loc.gov/ead/tglib/elements/geogname.html>>

MARC

260 \$a (Place of Publication, Distribution, Etc. (Imprint))

<<http://www.loc.gov/marc/bibliographic/ecbdimpr.html#mrcb260>>

500 (General Note) <<http://www.loc.gov/marc/bibliographic/ecbdnot1.html#mrcb500>>

518 (Date/Time and Place of an Event Note) <<http://www.loc.gov/marc/bibliographic/ecbdnot1.html#mrcb518>>

Publisher

Definition

The name of the entity that published, printed, distributed, released, issued, or produced the resource. Best practice is to follow the guidelines from an appropriate content standard for guidance on whether material is published or unpublished, and for the choice and structure of the name of the publishing entity.

Usage

An institution that makes previously released material available online, without any other substantive contributions to its content, is not generally recorded as a Publisher. Publishing place, while often recorded together with Publisher in a single metadata element, is described in these guidelines under Location.

Musical work. Publisher is generally not applicable to the content of musical works as separate from their carriers.

Notated music. Publisher for notated music generally includes the name of the publisher, and possibly the distributor, of the edition.

Recorded performance. Publisher for recorded performances generally includes the name of the publisher, possibly the distributor, and in some cases production companies and broadcasting companies.

Refinements and qualifiers

Type. It may be useful to provide an indication of the role the body listed in publisher played in the item's creation or distribution.

Suggested values include, but are not limited to:

- Publisher
- Distributor
- Printer
- Producer

Mappings to common metadata formats

Dublin Core

publisher <<http://www.dublincore.org/documents/dcmi-terms/#terms-publisher>>

MODS

originInfo/publisher <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#publisher>>

EAD

EAD is generally used to describe archival collections, which are generally unpublished. A <publisher> element appears in the <eadheader>, but this refers to the publisher of the finding aid itself, not any of the items in the archival collection.

When published materials are described using EAD, within <unittitle>, the place of publication, name of the publisher, and date of publication can be encoded as either plain text or wrapped in the <imprint> subelements <geogname>, <publisher>, and <date>. Usage of <imprint> is described at <<http://www.loc.gov/ead/tglib/elements/imprint.html>>.

MARC

260 \$b (Name of Publisher, Distributor, Etc.) <<http://www.loc.gov/marc/bibliographic/ecbdimpr.html#mrcb260>>

Rights

Definition

Provides intellectual property (IP) rights and copyright information. Rights information may be complex and not well documented, but every effort should be made to provide the user with information to guide their use and re-use of the materials. Where there are multiple copyright and IP rights holders involved (e.g. composer, lyricist, publisher, etc.) these should be delineated where possible. Specific restrictions on use should be noted. Information about appropriate licenses for use and copying should be included. Include information about Creative Commons licensing if appropriate.

Usage

Rights metadata for digital collections is an area still under development. Wherever possible provide links to separately maintained rights information (e.g. generic rights and access information for a given collection or repository). Where uncertainty exists, which it frequently does, it is important to provide information and advice that is helpful to the user without being misleading. Even statements such as “under copyright” or “in the public domain” may be inaccurate, even in well known cases, and should only be used when the information is certain. An alternative is to use a schema such as CopyrightMD which aims to provide data on which rights determinations can be made (e.g. date of publication, country of origin, death date of creator, etc.), rather than making those determinations. Such data can also be used to drive access mechanisms in a specific application.

Musical work. Rights information for a musical work should be general in nature and not be specific to a given manifestation (publication or recording). Only include rights information at this level where appropriate, for example, to indicate the copyright status of the musical work itself. In some cases rights information may only be pertinent in the context of a printed or recorded manifestation.

Notated music. Rights holders may include the composer, authors of text, the publisher, etc. Rights statements for notated music might indicate any terms of use that apply to the item beyond those that apply based on the copyright status of the musical work.

Recorded performance. Rights holders may include the composer, performers, publisher, etc. Rights statements for recorded performances might indicate any terms of use that apply to the item beyond those that apply based on the copyright status of the musical work.

Refinements and qualifiers

Type. In some cases it may be useful to distinguish between rights statements that govern access from those that govern use or reproduction.

Mappings to common metadata formats

Dublin Core

rights <<http://www.dublincore.org/documents/dcmi-terms/#terms-rights>>

MODS

accessCondition <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#accesscondition>>

EAD

accessrestrict (Conditions Governing Access) <<http://www.loc.gov/ead/tglib/elements/accessrestrict.html>>

userrestrict (Conditions Governing Use) <<http://www.loc.gov/ead/tglib/elements/userrestrict.html>>

MARC

506 (Restrictions on Access Note) <<http://www.loc.gov/marc/bibliographic/ecbdnot1.html#mrcb506>>

540 (Terms Governing Use and Reproduction Note) <<http://www.loc.gov/marc/bibliographic/ecbdnot2.html#mrcb540>>

Title

Definition

The formal identification of a musical entity, or the name by which the musical object is known. Titles include those formally assigned by a composer or other creator, titles by which the work has become known, as well as titles constructed where no formal title exists. Constructed titles can include those conforming to a strict set of rules (e.g. Uniform titles), and titles of a descriptive nature constructed according to more general principles or a relevant content standard.

Usage

Best practice is to provide titles assigned by the creators wherever possible, and to assign titles according to a widely accepted practice. Where appropriate include Uniform titles or other constructed titles that are widely known and expected by specific user communities (e.g. Ethnomusicology, popular music, etc.)

Musical work. For formal compositions use the most generalized title possible. For much Western classical music this will often be a Uniform title based on the title assigned to the notated music. For “songs” with lyrics, first lines, and first lines of memorable sections such as choruses, are often considered titles by users. For music in other genres (e.g. traditional music) it may not be appropriate to create metadata for the musical “work” at all. Where it is appropriate the title should be general enough to include all notated and performed manifestations. In these cases titles could be based on those found on notated manifestations, or attached to recordings of performances or other performance sources (e.g. program notes).

Notated music. Use established and common cataloging procedures for assigning titles for notated music, including the transcribing of a title from published scores. Alternate forms of title should be established to assist retrieval of variant manifestations. Also include Uniform titles wherever appropriate. Where there are multiple versions of notated music (e.g. manuscript, printed editions, etc.) a Uniform title or another accepted common title is desirable to assist collocation. For notated music, it may also be useful to record series titles.

Recorded performance. Use established and common cataloging procedures for assigning titles for musical performances, including the transcribing of a title from formally-issued recordings. Typically titles will include a collective title for the recording, and titles of the works performed. Include uniform titles, titles of constituent parts, and constructed titles as appropriate.

Refinements and qualifiers

Type. In some cases, it may be necessary or desirable to distinguish between multiple titles for a resource. Refining a title by its *type* can perform this function.

Suggested values include, but are not limited to:

- Translated: A form of the title in a language other than the one used in the main title element.
- Alternative: Any form of the title used as a substitute or alternative to the title element.
- Text: A form of the title drawn from the text.
- Opening text: A form of the title derived from or identical to the opening text.
- Refrain: A form of the title derived from or identical to a refrain, or other repeated text.
- Normalized: A constructed form of the title to facilitate collocate musical entities known by various titles. AACR2 "uniform" titles are one such form, but other normalizing systems may be used.

Mappings to common metadata formats

Dublin Core

title <<http://www.dublincore.org/documents/dcmi-terms/#terms-title>>

title, refined by alternative <<http://www.dublincore.org/documents/dcmi-terms/#terms-alternative>>

MODS

titleInfo <<http://www.loc.gov/standards/mods/v3/mods-userguide-elements.html#titleinfo>>

EAD

unittitle (Title of the Unit) <<http://www.loc.gov/ead/tglib/elements/unittitle.html>>

MARC

130 (Main entry—Uniform title) <<http://www.loc.gov/marc/bibliographic/ecbdmain.html#mrcb130>>

240 (Uniform title) <<http://www.loc.gov/marc/bibliographic/ecbdtils.html#mrcb240>>

242 (Translation of title by cataloging agency) <<http://www.loc.gov/marc/bibliographic/ecbdtils.html#mrcb242>>

245 (Title statement) <<http://www.loc.gov/marc/bibliographic/ecbdtils.html#mrcb245>>

246 (Varying form of title) (Includes Alternative title; Portion of title; First line of text and/or refrain; Parallel title; Cover title; Caption title)

<<http://www.loc.gov/marc/bibliographic/ecbdtils.html#mrcb246>>

440 (Series statement/Added entry—Title) <<http://www.loc.gov/marc/bibliographic/ecbdsers.html#mrcb440>>

490 (Series statement) <<http://www.loc.gov/marc/bibliographic/ecbdsers.html#mrcb490>>

730 Added entry—Uniform title <<http://www.loc.gov/marc/bibliographic/ecbdadde.html#mrcb730>>

740 Added entry—Uncontrolled Related/Analytical title

<<http://www.loc.gov/marc/bibliographic/ecbdadde.html#mrcb740>>

830 (Series added entry—Uniform title <<http://www.loc.gov/marc/bibliographic/ecbdsrae.html#mrcb830>>

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