

Supplements to
**Best Practices for
Music Cataloging**

Using RDA and MARC21

Supplement 2: Recording Parallel Data Using ISBD in MARC

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¹ This supplemental document is intended to accompany the RDA instructions and MLA Best Practices in the RDA Toolkit.

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Supplement 2. Recording Parallel Data Using ISBD in MARC

The following representative examples are intended to offer guidance for inputting parallel elements using ISBD³ in MARC. As these examples are not exhaustive, a brief discussion section follows most examples, in order that the reader may apply the underlying concepts to each unique situation.

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³ http://www.ifla.org/files/assets/cataloguing/isbd/isbd-cons_20110321.pdf

Example 1a. Parallel other title information

Preferred Source

RICHARD STRAUSS

DON QUIXOTE

Symphonic Poem
Sinfonische Dichtung
Op. 35

RDA Elements

Title Proper (2.3.2): Don Quixote

Other Title Information (2.3.4): symphonic poem

Other Title Information (2.3.4): op. 35

Parallel Other Title Information (2.3.5): sinfonische Dichtung

Statement of Responsibility Relating to Title Proper (2.4.2): Richard Strauss

ISBD in MARC

245 10 Don Quixote : \$b symphonic poem = sinfonische Dichtung : op. 35 / \$c Richard Strauss.

Example 2a. Parallel titles, other title information, and parallel statements of responsibility

Preferred Source

Sergej Prokofjew
Sergei Prokofiev

Aschenbrödel
Zehn Klavierstück aus dem Ballett

Cinderella
Ten Piano Pieces from the Ballet

Opus 97

RDA Elements

Title Proper (2.3.2): Aschenbrödel

Other Title Information (2.3.4): zehn Klavierstück aus dem Ballett

Other Title Information (2.3.4): opus 97

Statement of Responsibility Relating to Title Proper (2.4.2): Sergej Prokofjew

Parallel Title Proper (2.3.3): Cinderella

Parallel Other Title Information (2.3.5): ten piano pieces from the ballet

Parallel Statement of Responsibility Relating to Title Proper (2.4.3): Sergei Prokofiev

ISBD in MARC

245 10 Aschenbrödel : \$b zehn Klavierstück aus dem Ballett : opus 97 / \$c Sergej Prokofjew = Cinderella : ten piano pieces from the ballet / Sergei Prokofiev.

Discussion

In ISBD presentation, when a preferred source of information bears one or more parallel titles and/or parallel statements of other title information, and also has statements of responsibility in more than one language and/or script, each statement of responsibility, if given, follows the title or other title information to which it is linguistically related (ISBD 1.4.5.10.1). In MARC terms, that means the parallel title, parallel other title information, and parallel statement of responsibility would all have to go in \$c. Since “opus 97” is linguistically neutral, it has been included as other title information.

Example 3a. Some, but not all, of the medium of performance etc. is in another language and the medium of performance etc. is part of the title proper

Preferred Source

FELIX MENDELSSOHN BARTHOLDY

OCTET

For 4 Violins, 2 Violas and 2 Violoncellos

E ♭ major/Es-Dur/Mi ♭ majeur

Op. 20

RDA Elements

Title Proper (2.3.2): Octet for 4 violins, 2 violas and 2 violoncellos E ♭ major op. 20

Parallel Title Proper (2.3.3): Es-Dur

Parallel Title Proper (2.3.3): mi ♭ majeur

Statement of Responsibility Relating to Title Proper (2.4.2): Felix Mendelssohn Bartholdy

ISBD in MARC

245 10 Octet for 4 violins, 2 violas and 2 violoncellos E♭ major op. 20 = \$b Es-Dur = mi♭ majeur / \$c Felix Mendelssohn Bartholdy.

Discussion

The medium of performance, key, and number are considered to be part of the title proper because the title is a type of composition (see RDA 2.3.2.8.1). Since “Op. 20” is linguistically neutral, it has been included as part of the title proper. For the parallel title proper, RDA 2.3.3.4 applies since a statement of medium of performance, key, date of composition, and/or number is being treated as part of the title proper and the statement is in more than one language. Even though just the key is in multiple languages, it can be considered as a parallel title proper.

Example 3b. Some, but not all, of the medium of performance, etc. is in another language and the medium of performance etc. is part of the title proper

Preferred Source

SERGE PROKOFIEFF
PIANO CONCERTO No. 3
C MAJOR * DO MAYOR
OP. 26

RDA Elements

Title Proper (2.3.2): Piano concerto no. 3 C major op. 26

Parallel Title Proper (2.3.3): do mayor

Statement of Responsibility Relating to Title Proper (2.4.2): Serge Prokofieff

ISBD in MARC

245 10 Piano concerto no. 3 C major op. 26 = \$b do mayor / \$c Serge Prokofieff.

Discussion

The medium of performance, key, and number are considered part of the title proper because the title is a type of composition (see RDA 2.3.2.8.1). Since “Op. 26” is linguistically neutral, it has been included as part of the title proper. For the parallel title proper, RDA 2.3.3.4 applies since a statement of medium of performance, key, date of composition, and/or number is being treated as part of the title proper and the statement is in more than one language. Even though just the key is in multiple languages, it can be considered as a parallel title proper.

Example 3c. Some, but not all, of the medium of performance, etc. is in another language and the medium of performance etc. is part of the title proper

Preferred Source

WOLFGANG AMADEUS MOZART

MISSA

for 4 solo voices, chorus and orchestra
für 4 Solostimmen, Chor und Orchester
C minor / c-Moll / Ut mineur
K 427

Edited by / Herausgegeben von
H. C. Robbins Landon

RDA Elements

Title Proper (2.3.2): Missa for 4 solo voices, chorus and orchestra C minor K 427
Parallel Title Proper (2.3.3): für 4 Solostimmen, Chor und Orchester c-Moll
Parallel Title Proper (2.3.3): ut mineur
Statement of Responsibility Relating to Title Proper (2.4.2): Wolfgang Amadeus Mozart
Statement of Responsibility Relating to Title Proper (2.4.2): edited by H.C. Robbins Landon
Parallel Statement of Responsibility Relating to Title Proper (2.4.3): herausgegeben von H.C. Robbins Landon

ISBD in MARC

245 10 Missa for 4 solo voices, chorus and orchestra C minor K 427 = \$b für 4 Solostimmen, Chor und Orchester c-Moll = ut mineur / \$c Wolfgang Amadeus Mozart ; edited by H.C. Robbins Landon = herausgegeben von H.C. Robbins Landon.

Discussion

The medium of performance, key, and number are considered part of the title proper because the title, even though it is in Latin, is a type of composition (see RDA 2.3.2.8.1). Since “K 427” is linguistically neutral, it has been included as part of the title proper. For the two parallel titles proper, RDA 2.3.3.4 applies since a statement of medium of performance, key, date of composition, and/or number is being treated as part of the title proper and the statement is in more than one language.

For the transcription of the parallel statement of responsibility naming H.C. Robbins Landon, the name has been repeated because it is intended to be read twice (see RDA 1.7.7).

Example 4a. Multiple instances of parallel data in multiple areas and elements

Preferred Source

PHILHARMONIA
PARTITUREN * SCORES * PARTITIONS

ALBAN BERG

LYRISCHE SUITE
LYRIC SUITE / SUITE LYRIQUE

für Streichquartett
for String Quartet / pour Quatuor à Cordes

RDA Elements

Title Proper (2.3.2): Lyrische Suite
Parallel Title Proper (2.3.3): Lyric suite
Parallel Title Proper (2.3.3): Suite lyrique
Other Title Information (2.3.4): für Streichquartett
Parallel Other Title Information (2.3.5): for string quartet
Parallel Other Title Information (2.3.5): pour quatuor à cordes
Statement of Responsibility Relating to Title Proper (2.4.2): Alban Berg
Title Proper of Series (2.12.2): Philharmonia Partituren
Parallel Title Proper of Series (2.12.3): Philharmonia scores
Parallel Title Proper of Series (2.12.3): Philharmonia partitions

ISBD in MARC

245 10 Lyrische Suite : \$b für Streichquartett = Lyric suite : for string quartet = Suite lyrique : pour quatuor à cordes / \$c Alban Berg.

...

490 0_ Philharmonia Partituren = \$a Philharmonia scores = \$a Philharmonia partitions

Discussion

In ISBD presentation, when more than one element within a single area is recorded in two or more languages, the elements in the same language are given together using appropriate preceding punctuation for each element within that language. The subsequent language groups are preceded by space = space (see ISBD Consolidated A.3.2.9). The statement of responsibility is recorded after all the parallel data because it has no other language forms (see ISBD Consolidated 1.4.5.10.3). For the parallel title

proper of series, “Philharmonia” is repeated because it is intended to be read more than once (see RDA 1.7.7).

Example 4b. Multiple instances of parallel data in multiple areas and elements

Preferred Source

Ludwig van Beethoven

Konzert in C

Für Klavier, Violine, Violoncello und Orchester
>>Tripelkonzert<<

Concerto in C major

For piano, violin, cello and orchestra
>>Triple Concerto<<

op. 56

Herausgegeben von / Edited by
Bernard van der Linde

Cover

Bärenreiter
Studienpartituren
Study scores
285

RDA Elements

Title Proper (2.3.2): Konzert in C für Klavier, Violine, Violoncello und Orchester op. 56

Parallel Title Proper (2.3.3): Concerto in C major for piano, violin, cello and orchestra

Other Title Information (2.3.4): Tripelkonzert

Parallel Other Title Information (2.3.5): Triple concerto

Statement of Responsibility Relating to Title Proper (2.4.2): Ludwig van Beethoven

Statement of Responsibility Relating to Title Proper (2.4.2): herausgegeben von Bernard van der Linde

Parallel Statement of Responsibility Relating to Title Proper (2.4.3): edited by Bernard van der Linde

Title Proper of Series (2.12.2): Bärenreiter Studienpartituren

Parallel Title Proper of Series (2.12.3): Bärenreiter study scores

Numbering Within Series (2.12.9): 285

ISBD in MARC

245 10 Konzert in C für Klavier, Violine, Violoncello und Orchester op. 56 : \$b
Tripelkonzert = Concerto in C major for piano, violin, cello and orchestra : Triple
concerto / \$c Ludwig van Beethoven ; herausgegeben von Bernard van der Linde =
edited by Bernard van der Linde.

...

490 0_ Bärenreiter Studienpartituren = \$a Bärenreiter study scores ; \$v 285

Discussion

The medium of performance, key, and number are considered to be part of the title proper because the title is a type of composition (see RDA 2.3.2.8.1). Since “op. 56” is linguistically neutral, it has been included as part of the title proper.

In ISBD presentation, when more than one element within a single area is recorded in two or more languages, the elements in the same language are given together using appropriate preceding punctuation for each element within that language. The subsequent language groups are preceded by space = space (see ISBD Consolidated A.3.2.9). This justifies the presentation of all the German titles together, followed by the English titles. The statements of responsibility follow all the parallel titles since it is not possible or would be difficult to put the statements of responsibility with each corresponding title grouping (see ISBD Consolidated 1.4.5.10.2)

For the transcription of the parallel statement of responsibility naming Bernard van der Linde, the name has been repeated because it is intended to be read twice (see RDA 1.7.7). The same is also true of the transcription of the parallel title proper of series.

Example 4c. Multiple instances of parallel data in multiple areas and elements

Preferred Source

Johann Sebastian

BACH

Auf Christi Himmelfahrt allein

On Jesus Christ's ascent on high
BWV 128

Kantate zum Fest Christi Himmelfahrt
für Soli (ATB), Chor (SATB)

2 Oboen, Obeo d'amore, Oboe da caccia, Trompete, 2 Hörner
2 Violinen, Viola und Basso continuo
herausgegeben von Julia Ronge

Cantata for Ascension Day
for soli (ATB), choir (SATB)

2 oboes, oboe d'amore, oboe da caccia, trumpet, 2 horns
2 violins, viola and basso continuo
edited by Julia Ronge
English version by Henry S. Drinker

Klavierauszug/Vocal score

Paul Horn

RDA Elements

Title Proper (2.3.2): Auf Christi Himmelfahrt allein

Parallel Title Proper (2.3.3): On Jesus Christ's ascent on high

Other Title Information (2.3.4): BWV 128

Other Title Information (2.3.4): Kantate zum Fest Christi Himmelfahrt für Soli (ATB), Chor (SATB), 2 Oboen, Oboe d'amore, Oboe da caccia, Trompete, 2 Hörner, 2 Violinen, Viola und Basso continuo

Parallel Other Title Information (2.3.5): cantata for Ascension Day for soli (ATB), choir (SATB), 2 oboes, oboe d'amore, oboe da caccia, trumpet, 2 horns, 2 violins, viola and basso continuo

Statement of Responsibility Relating to Title Proper (2.4.2): Johann Sebastian Bach

Statement of Responsibility Relating to Title Proper (2.4.2): herausgegeben von Julia Ronge

Parallel Statement of Responsibility Relating to Title Proper (2.4.3): edited by Julia Ronge
Statement of Responsibility Relating to Title Proper (2.4.2): English version by Henry S. Drinker
Designation of Edition (2.5.2): Klavierauszug
Parallel Designation of Edition (2.5.3): Vocal score
Statement of Responsibility Relating to the Edition (2.5.4): Paul Horn

ISBD in MARC

245 10 Auf Christi Himmelfahrt allein = \$b On Jesus Christ's ascent on high : BWV 128 :
Kantate zum Fest Christi Himmelfahrt für Soli (ATB), Chor (SATB), 2 Oboen, Oboe
d'amore, Oboe da caccia, Trompete, 2 Hörner, 2 Violinen, Viola und Basso continuo =
cantata for Ascension Day for soli (ATB), choir (SATB), 2 oboes, oboe d'amore, oboe da
caccia, trumpet, 2 horns, 2 violins, viola and basso continuo / \$c Johann Sebastian Bach ;
herausgegeben von Julia Ronge = edited by Julia Ronge ; English version by Henry S.
Drinker.

250 Klavierauszug = \$b Vocal score / Paul Horn

Discussion

In general, ISBD favors that languages are grouped together when there is parallel data across elements within the same area (see ISBD Consolidated A.3.2.9). It appears that one could group the German language elements of the title proper and other title information together, followed by the English titles.

However, the presence of “BWV 128” presents a problem since it has no parallel form. Should it follow after all the parallel title statements, but before the statement of responsibility or should it be given after the parallel title proper, but before the other title information in German, which would then be followed by the other title information in English? Unfortunately, ISBD is silent on this specific situation. However, RDA 2.3.4.3 does say that if more than one element of other title information is recorded, it should be recorded in the order indicated by the sequence, layout, or typography of the elements on the source of information. This provides enough justification to place “Kantate zum Fest Christi Himmelfahrt für Soli (ATB), Chor (SATB), 2 Oboen, Oboe d'amore, Oboe da caccia, Trompete, 2 Hörner, 2 Violinen, Viola und Basso continuo” directly after “BWV 128,” thus separating the presentation of the title proper and parallel title proper from the other title and other parallel title information.