

RDA ET LA MUSIQUE : UN SURVOL DES CHANGEMENTS PAR RAPPORT AUX RCAA2

EXAMPLES OF AACR2 AND RDA RECORDS FOR A SCORE AND A MUSIC SOUND RECORDING

Daniel Paradis
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Oct. 23, 2009

Remarks:

- Library of Congress rule interpretations and practices were followed when creating the AACR2 records.
- The RDA records were created based on the assumption that, when RDA would be first implemented:
 - the implementation scenario would be scenario 2, i.e. with multiple Group 1 entities (work, expression, manifestation and item) being described in a single record and with bibliographic records linked to authority records;
 - MARC 21 would be used as the encoding format.
- The Full draft of RDA, made available in November 2008, was used to create the RDA records.
- For demonstration purposes, all relevant elements have been included in the RDA records whenever MARC 21 provided a way to encode them, either as character strings or as codes. Not all elements are core elements in RDA, though. One must therefore keep in mind that the national libraries might decide, when implementing RDA, to not always include those elements that are not core in their records.

W. A. MOZART

Sinfonie in G

»Nr. 27«

Symphony in G major

»No. 27«

KV 199 (161^b)

Herausgegeben von / Edited by
Hermann Beck

Urtext der Neuen Mozart-Ausgabe
Urtext of the New Mozart Edition

Partitur / Score



Bärenreiter Kassel · Basel · London · New York · Prag
BA 4745

MOZART

B Ä R E N R E I T E R U R T E X T

Sinfonie in G

»Nr. 27«

Symphony in G major

»No. 27«

KV 199 (161^b)

Partitur / Score



Bärenreiter

ZUR EDITION

Berichtigungen und Ergänzungen des Herausgebers sind im Notentext typographisch gekennzeichnet, und zwar: Buchstaben (Worte, dynamische Zeichen, tr-Zeichen) und Ziffern durch kursive Typen; Hauptnoten, Akzidenzen vor Hauptnoten, Striche, Punkte, Fermatas, Ornamente und kleinere Pausenwerte (Halbe, Viertel etc.) durch Kleinstich; Bogen durch Strichelung; Vorschlags- und Ziernoten, Schlüssel sowie Akzidenzen vor Vorschlags- und Ziernoten durch eckige Klammern. Ziffern zur Zusammenfassung von Triolen, Sextolen etc. sind stets kursiv gestochen, die ergänzten in kleinerer Type. In der Vorlage irrtümlich oder aus Schreibbequemlichkeit ausgelassene Ganztaktpausen werden stillschweigend ergänzt. Mozart notiert einzeln stehende Ictus, 32tel etc. stets durchstrichen (das heißt $\frac{3}{2}$ statt $\frac{3}{4}$), bei Vorschlägen ist somit eine Unterscheidung hinsichtlich kurzer oder langer Ausführung nicht möglich. Die vorliegende Ausgabe verwendet in all diesen Fällen grundsätzlich die moderne Umschrift $\frac{3}{4}$, $\frac{3}{8}$ etc., soll ein derart wiedergebener Vorschlag als „kurz“ gelten, wird dies durch den Zusatz „ $\frac{3}{4}$ “ über dem betreffenden Vorschlag angedeutet. Fehlende Bogen von Vorschlagsnote bzw. -notengruppen zur Hauptnote sowie zu Nachschlagsnoten, ebenso Artikulationszeichen bei Ziernoten werden grundsätzlich ohne Kennzeichnung ergänzt.

ORCHESTRA

Flauto I, II; Corno I, II; Archi

Aufführungsdauer / Duration: ca. 20 min.

Zu vorliegender Ausgabe sind eine Studienpartitur (TP 73) sowie das Aufführungsmaterial (BA 4745) erhältlich.
A study score (TP 73) is available for this work as well as the complete performance material (BA 4745).

Die in Anführungszeichen gesetzte Nummernangabe nach dem Titel bezieht sich auf die erste kritische Gesamtausgabe der Werke Mozarts. Obwohl diese Nummerierung überholt ist und in der Neuen Mozart-Ausgabe keine Verwendung findet, ist sie dennoch in Katalogen, Konzertprogrammen und bei Publikationen der CD-Industrie in Gebrauch.

Urtextausgabe aus: *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke*, in Verbindung mit den Mozartschülern Augsburg, Salzburg und Wien herausgegeben von der Internationalen Stiftung Mozarteum Salzburg, Serie IV, Werkgruppe II: *Sinfonien*, Band 4 (BA 4522), vorgelegt von Hermann Beck.

Urtext Edition taken from: *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke*, issued by the International Stiftung Mozarteum Salzburg in association with the Mozart cities of Augsburg, Salzburg and Vienna, Series IV, Category II: *Symphonies*, Volume 4 (BA 4522), edited by Hermann Beck.

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2. Auflage / 2nd Printing 2005
Alle Rechte vorbehalten / All rights reserved / Printed in Germany
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ISMN M-006-45315-7

EDITORIAL NOTE

Editorial corrections and additions are identified typographically in the musical text as follows: letters (words, dynamics, trill signs) and digits by italics; main notes, accidentals before main notes, dashes, dots, fermatas, ornaments and rests of lesser duration (half-note, quarter-note etc.) by small print; slurs by broken lines; appoggiaturas and grace-notes by square brackets. All digits used to indicate triplets and sextuplets appear in italics, with those added by the editor set in a smaller type. Whole-note rests lacking in the source have been added without comment. Mozart always notated isolated sixteenths, thirty-seconds and so forth with a stroke through the stem, i. e. $\frac{1}{16}$ instead of $\frac{1}{32}$. In the case of appoggiaturas, it is thus impossible to determine whether they should be executed short or long. In such cases, the present edition prefers in principle to use the modern equivalents $\frac{1}{4}$, $\frac{1}{2}$, etc. Where an appoggiatura represented in this manner is meant to be short, „ $\frac{1}{4}$ “ has been added above the note concerned. Slurs missing between the note (or group of notes) of the appoggiatura and the main note have been added without special indication, as have articulation marks on grace notes.

Sinfonie in G

KV 199 (162^a)

Vollendet Salzburg, 10.(!) April 1773

Allegro

3A 4745

© 1960, 1988 by Bärenreiter-Verlag, Kassel

AACR2 RECORD

Rec stat c	Entered 20080522	Replaced 0090520164222.6			
Type c	ELvl M	Srce d	Audn	Ctrl	Lang zxx
BLvl m	Form	Comp sy	AccM z	MRec	Ctry gw
Desc a	FMus a	LTxt n	DtSt s	Dates 1988	,
040	MUQ †c MUQ †d MUQ				
024 2	M006455157 †c (score)				
024 2	M006455171 †c (violin I)				
024 2	M006455195 †c (viola)				
024 2	M006455201 †c (violoncello and double bass)				
024 2	M006455164 †c (winds)				
024 3	9790006455157 †c (score)				
024 3	9790006455171 †c (violin I)				
024 3	9790006455195 †c (viola)				
024 3	9790006455201 †c (violoncello and double bass)				
024 3	9790006455164 †c (winds)				
028 22	BA 4745 †b Bärenreiter				
041 0	†g eng †g ger				
100 1	Mozart, Wolfgang Amadeus, †d 1756-1791.				
240 10	Symphonies, †n K. 199, †r G major				
245 10	Sinfonie in G, Nr. 27, KV 199 (161b) = †b Symphony in G major, no. 27 / †c W.A. Mozart ; herausgegeben von Hermann Beck.				
254	Partitur.				
260	Kassel : †b Bärenreiter, †c c1988 †g (2005 printing)				
300	1 score (22 p.) + 8 parts ; †c 30 cm.				
306	002000				
500	Editorial note in English and German.				
500	"Bärenreiter Urtext"--Cover.				
500	"Urtext of the New Mozart Edition."				
500	"Urtext edition taken from: Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke ... series IV, category 11: Sinfonien, volume 4 (BA 4522), edited by Hermann Beck"--T.p. verso.				
500	Duration: ca. 20:00.				
650 0	Symphonies †v Scores and parts.				
700 1	Beck, Hermann, †d 1929-				

RDA RECORD

Rec stat c	Entered 20080522	Replaced 0090520164222.6					
Type c	ELvl M	Srcd Audn	Ctrl	Lang zxx			
BLvl m	Form	Comp sy	AccM z	MRec	Ctry gw		
	Part	TrAr					
Desc i	FMus a	LTxt n	DtSt s	Dates 1988	,		
040	MUQ	tc	MUQ	td	MUQ	te	rda ¹
024 2	M006455157	tc	(score)				
024 2	M006455171	tc	(violin I)				
024 2	M006455195	tc	(viola)				
024 2	M006455201	tc	(violoncello and double bass)				
024 2	M006455164	tc	(winds)				
024 3	9790006455157	tc	(score)				
024 3	9790006455171	tc	(violin I)				
024 3	9790006455195	tc	(viola)				
024 3	9790006455201	tc	(violoncello and double bass)				
024 3	9790006455164	tc	(winds)				
028 22	BA 4745	tb	Bärenreiter				
041 0	tg	eng	tg	ger			
100 1	Mozart, Wolfgang Amadeus,	td	1756-1791.	t4	cmp		
240 10	Symphonies,	tn	K. 199,	tr	G major (Beck).	th	Notated music
245 10	Sinfonie in G, Nr. "27," KV 199 (161b) =	tb	Symphony in G major, no. "27" /	tc	W.A. Mozart ; herausgegeben von Hermann Beck = edited by Hermann Beck.		
250	Partitur = Score.						
260	Kassel ; ta	Basel ; ta	London ; ta	New York ; ta	Prag : tb	Bärenreiter,	
	tc	copyright 1988	tg	(2005 printing)			
300	1 score (22 pages) + 8 parts ;	tc	30 cm.				
306	002000						
336 ²	notated music	t2	rdacontent ³				
337 ²	unmediated	t2	rdamedia ³				
338 ²	volume	t2	rdacarrier ³				
500	Editorial note in English and German.						
500	"Bärenreiter Urtext"--Cover.						
500	"Urtext of the New Mozart Edition."						
500	"Urtext edition taken from: Wolfgang Amadeus Mozart, Neue Ausgabe		sämtlicher Werke ... series IV, category 11: Sinfonen, volume 4 (BA 4522),				
	edited by Hermann Beck"--Title page verso.						
500	Duration: approximately 20 min.						
546	tb	Staff notation.					
650 0	Symphonies	tv	Scores and parts.				
700 1	Beck, Hermann,	td	1929-	t4	edt		

¹ The term in \$e is taken from [MARC Discussion Paper No. 2008-DP05/4](#) and is for demonstration only. The final term is to be determined by LC.

² This field has not been authorized for use yet.

³ The term in \$2 is taken from [MARC Proposal No. 2009-01/2](#) and is for demonstration only. The final term is to be determined by LC.

COMMENTS

	General comment: Use of abbreviations has been considerably reduced, e.g., <i>copyright</i> in 260, <i>pages</i> in 300, <i>title page verso</i> and <i>approximately</i> in 500.
040	In order to identify records created following RDA, a new code for use in 040 \$e would be defined for RDA as the source of the description convention. Value “i” in Leader/18 (Descriptive cataloging rules or <i>Desc</i> in OCLC fixed fields) would designate that ISBD punctuation is in the record at subfield boundaries.
100 and 700	RDA provides a list of relationship designators in Appendix I for relationships between a resource and persons, corporate bodies, etc., that is much more comprehensive than the designations of functions available in AACR2. These designators could be encoded using MARC relator codes in subfield \$4 as substitutes for the RDA terms.
240	RDA allows adding elements like Other distinguishing characteristics of the expression (<i>Beck</i>), and Content type (<i>Notated music</i>) to make the authorized access point representing the expression unique. However, RDA prescribes no specific order for the added elements. In this exercise, I followed the order that made the most sense.
245	Punctuation is transcribed as it appears. Punctuation can be added for clarification, though.
	The GMD is no longer used, being replaced with Content type, Medium type and Carrier type in fields 336, 337 and 338.
	The AACR2 provision that allows repeating a word that appears only once in a title but that is intended to be read more than once has been generalized to all elements that are to be transcribed (e.g., statement of responsibility relating to title).
250	What was considered a musical presentation statement in AACR2 is considered an edition statement in RDA. It is unclear as to which MARC tag will be used (250 or 254) since this element is mapped to field 254 in Appendix D.
260	Limitations on the number of places of publication that are transcribed have been lifted.
	The copyright symbol (or the word <i>copyright</i> if the symbol cannot be reproduced) is used instead of the letter <i>c</i> .
	Since RDA is not a display standard, it doesn’t include a provision to add the word <i>printing</i> after the printing date. For this exercise, it was however deemed necessary to identify the printing date as such in an ISBD display,. Decisions on how elements will be identified if they need to be will probably be made by the national libraries at the time of implementation.
336, 337 and 338	Content type (336), Media type (337) and Carrier type (338) replace the GMD. Note: MARC content designation is not yet authorized for use.
546	Form of musical notation is a specific element in RDA.

On label:

Johann
STRAUSS II
Eine Nacht in Venedig
(A Night in Venice)

• 1954 RECORDING •

© & © 2007
Naxos Rights
International Ltd.

NAXOS
8.111254

Schwarzkopf • Loose • Gedda
Klein • Kunz
Philharmonia Orchestra and Chorus
Otto Ackermann

On the internal part of the inlay card visible through the container:

GREAT OPERETTA RECORDINGS

On container spine:

NAXOS Historical

On container verso:

8.111254
ADD

Johann
STRAUSS II
(1825-1899)
Eine Nacht in Venedig
(A Night in Venice)

Playing
Time
78:51

Guido, Duke of Urbino
Caramello
Delacqua
Pappacoda
Annina
Ciboletta
Agricola
Barbara

Nicolai Gedda
Erich Kunz
Karl Dönch
Peter Klein
Elisabeth Schwarzkopf
Emmy Loose
Hanna Ludwig
Hanna Ludwig

Johann Strauss II's *Eine Nacht in Venedig*, heard on this recording in a version prepared by Ernst Marishcka and Erich Korngold for a 1923 Berlin revival, is modelled, like so many of his stage works, on Offenbach's French operettas. When this recording appeared in 1955, *The Gramophone* critic wrote. . . .

Philharmonia Orchestra and Chorus
Otto Ackermann
Recorded 25th – 28th and 31st May and 25th September,
1954 in Kingsway Hall, London

NAXOS



On p. 2 of booklet:

Great Operetta Recordings

Johann
STRAUSS II
(1825-1899)

Eine Nacht in Venedig

(A Night in Venice)

Operetta in Three Acts
Libretto by F. Zell and Richard Genée
Edited by Erich Wolfgang Korngold and Ernst Marischka

Guido, Duke of Urbino	Nicolai Gedda (tenor)
Caramello	Erich Kunz (baritone)
Delacqua	Karl Dönch (bass-baritone)
Pappacoda	Peter Klein (tenor)
Annina	Elisabeth Schwarzkopf (soprano)
Ciboletta	Emmy Loose (soprano)
Agricola	Hanna Ludwig (contralto)
Barbara	Hanna Ludwig (contralto)
 Speaking parts:	
Barbaruccio	Karel Stepanek
Barbara	Hanna Norbert
Enrico	Anton Diffring
Agricola	Lea Seidl

Philharmonia Orchestra and Chorus
Otto Ackermann

Recorded 25th – 28th and 31st May and 25th September, 1954 in Kingsway Hall, London
First issued on Columbia 33CX 1224 and 1225

On p. 5 of booklet:

“The three-act libretto for *Eine Nacht in Venedig* was written by F. Zell (Camillo Walzel) and Richard Genée, adapted from *Château Trompette* by Eugène Cormon and Michel Carré. Zell worked primarily on the dialogue and the action while Genée concerned himself with the song-texts. . . .

When preparing for a Berlin revival in 1923 the author Ernst Marischka and composer Erich Korngold made a series of revisions to both music and dialogue in an attempt to simplify some of the problems inherent in the original work. They re-ordered Strauss's original, made cuts and re-orchestrated the music in part. They also added a couple of numbers for the part of the Duke (sung by the immortal Richard Tauber) by taking music from Strauss's *Simplicius* and adapting one of Annina's songs. It is this 1923 version by which the operetta has become best known and that is used as the basis of this recording. In Korngold's version the baritone rôle of Pappacoda is given to a tenor. Here the part of Caramello is undertaken by a baritone, thereby necessitating the transposition of his part. There are other small changes too numerous to detail here.”

AACR2 RECORD

Rec stat n	Entered 20070530	Replaced 0090208121129.4			
Type j	ELvl M	Srce d	Audn	Ctrl	Lang ger
BLvl m	Form	Comp op	AccM fiz	MRec	Ctry cc
Desc a	Part n	TrAr n	DtSt r	Dates 2007	, 1955
	FMus n	LTxt			
007	s #b d #d f #e u #f n #g g #h n #i n #j m #k m #l n #m e #n e				
040	CaQMU #c CaQMU				
024 1	747313325429				
028 02	8.111254 #b Naxos				
028 00	33CX 1224 #b Columbia				
028 00	33CX 1225 #b Columbia				
041 0	#d ger #b eng #g eng				
100 1	Strauss, Johann, #d 1825-1899.				
245 15	Eine Nacht in Venedig #h [sound recording] = #b A night in Venice / #c Johann Strauss II ; [libretto by F. Zell and Richard Genée ; edited by Erich Wolfgang Korngold and Ernst Marischka].				
246 31	Night in Venice				
260	[Hong Kong] : #b Naxos, #c p2007.				
300	1 sound disc (78 min., 51 sec.) : #b digital ; #c 4 3/4 in.				
306	011851				
490 1	Great operetta recordings				
500	Operetta in 3 acts.				
546	Sung in German.				
500	Based on: Le Château-Trompette / Eugène Cormon and Michel Carré.				
511 0	Elisabeth Schwarzkopf, Emmy Loose, sopranos ; Nicolai Gedda, Peter Klein, tenors ; Erich Kunz, baritone ; other soloists ; Philharmonia Orchestra and Chorus ; Otto Ackermann, conductor.				
500	"First issued [in 1955] on Columbia 33CX 1224 and 1225"--Booklet, p. 2.				
518	Recorded 25th-28th and 31st May and 25th Sept., 1954 in Kingsway Hall, London.				
500	"Naxos Historical"--Container.				
500	Compact disc.				
500	Analog recording.				
500	Program notes and biographical notes on the performers by Malcolm Walker and synopsis by Keith Anderson in English (8 p.) inserted in container.				
650 0	Operas.				
700 1	Zell, F., #d 1829-1895. #4 lbt				
700 1	Genée, Richard, #d 1823-1895. #4 lbt				
700 1	Korngold, Erich Wolfgang, #d 1897-1957. #4 arr				
700 1	Marischka, Ernst. #4 edt				
700 1	Schwarzkopf, Elisabeth. #4 voc				
700 1	Loose, Emmy. #4 voc				
700 1	Gedda, Nicolai. #4 voc				
700 1	Klein, Peter, #d 1907-1992. #4 voc				
700 1	Kunz, Erich, #d 1909-1995. #4 voc				
700 1	Ackermann, Otto, #d 1909-1960. #4 cnd				
700 1	Cormon, Eugène, #d 1810-1903. #t Château-Trompette.				
710 2	Philharmonia Orchestra (London, England) #4 prf				
710 2	Philharmonia Chorus (London, England) #4 prf				
830 0	Great operetta recordings.				

RDA RECORD

Rec stat n		Entered 20090208		Replaced 20090208	
Type j	ELvl M	Srce d	Audn	Ctrl	Lang ger
BLvl m	Form	Comp op	AccM fiz	MRec	Ctry cc
	Part n	TrAr n			
Desc i	FMus n	LTxt	DtSt r	Dates 2007	, 1955
007	s	#b d #d f #e u #f n #g g #h n #i n #j m #k m #l n #m e #n e			
040	CaQMU	#c CaQMU #e rda ¹			
024	1	747313325429			
028	02	8.111254 #b Naxos			
028	00	33CX 1224 #b Columbia			
028	00	33CX 1225 #b Columbia			
041	0	#d ger #b eng #g eng			
100	1	Strauss, Johann, #d 1825-1899, #e composer.			
240	10	Nacht in Venedig (Korngold and Marischka). #h Performed music. #f 1954			
245	15	Eine Nacht in Venedig = #b A night in Venice / #c Johann Strauss II ; libretto by F. Zell and Richard Genée ; edited by Erich Wolfgang Korngold and Ernst Marischka ; adapted from Château Trompette by Eugène Cormon and Michel Carré.			
246	31	Night in Venice			
260		[Hong Kong] : #b Naxos, #c © 2007, ©2007.			
300		1 audio disc (78 min., 51 sec.) : #b digital, 1.4 m/s, CD audio ; #c 12 cm.			
306		011851			
336 ²		performed music #2 rdacontent ³			
337 ²		audio #2 rdamedia ³			
338 ²		audio disc #2 rdacarrier ³			
490	1	Great operetta recordings			
500		Title from label			
500		Operetta in 3 acts.			
546		Sung in German.			
511	0	Elisabeth Schwarzkopf, Emmy Loose, sopranos ; Nicolai Gedda, Peter Klein, tenors ; Erich Kunz, baritone ; other soloists ; Philharmonia Orchestra and Chorus ; Otto Ackermann, conductor.			
500		Program notes and biographical notes on the performers by Malcolm Walker and synopsis by Keith Anderson in English (8 pages) inserted in container.			
500		"First issued [in 1955] on Columbia 33CX 1224 and 1225"--Booklet, page 2.			
500		"Naxos Historical"--Container.			
518		\$p Kingsway Hall, London. ⁴			
518		\$d 1954 May 25-28, 31. ⁵			
518		\$d 1954 September 25. ⁵			
500		Analog recording.			
650	0	Operas.			
700	1	Zell, F., #d 1829-1895, #e librettist.			
700	1	Genée, Richard, #d 1823-1895, #e librettist.			

¹ The term in \$e is taken from [MARC Discussion Paper No. 2008-DP05/4](#) and is for demonstration only. The final term is to be determined by LC.

² This field has not been authorized for use yet.

³ The term in \$2 is taken from [MARC Proposal No. 2009-01/2](#) and is for demonstration only. The final term is to be determined by LC.

⁴ Subfield \$p is taken from [MARC Discussion Paper No. 2009-DP06/2](#) and has not been authorized for use yet.

⁵ Subfield \$d is taken from [MARC Discussion Paper No. 2009-DP06/2](#) and has not been authorized for use yet.

700 1 Korngold, Erich Wolfgang, †d 1897-1957, †e arranger of music.
700 1 Marischka, Ernst, †e editor.
700 1 Schwarzkopf, Elisabeth, †e singer.
700 1 Loose, Emmy, †e singer.
700 1 Gedda, Nicolai, †e singer.
700 1 Klein, Peter, †d 1907-1992, †e singer.
700 1 Kunz, Erich, †d 1909-1995, †e singer.
700 1 Ackermann, Otto, †d 1909-1960, †e conductor.
700 1 \$i libretto based on (work) \$a Cormon, Eugène, †d 1810-1903. †t Château-
Trompette.⁶
710 2 Philharmonia Orchestra (London, England), †e performer.
710 2 Philharmonia Chorus (London, England), †e performer.
830 0 Great operetta recordings.⁶

⁶ Subfield \$i is taken from [MARC Proposal No. 2009-06/1](#) and has not been authorized for use yet.

COMMENTS

	General comment: Use of abbreviations has been considerably reduced, e.g., <i>page</i> and <i>pages</i> in 500, <i>September</i> in 518.
040	In order to identify records created following RDA, a new code for use in 040 \$e would be defined for RDA as the source of the description convention. Value “i” in 008/10 (Descriptive cataloging rules or <i>Desc</i> in OCLC fixed fields) would designate that ISBD punctuation is in the record at subfield boundaries.
100 and 7XX	RDA provides a list of relationship designators in Appendix I for relationships between a resource and persons, corporate bodies, etc., that is much more comprehensive than the designations of functions available in AACR2. These designators could be used in lieu of MARC relator codes.
240	RDA allows adding elements like Other distinguishing characteristics of the expression (<i>Korngold and Marischka</i>), Content type (<i>Performed music</i>) and Date of expression (<i>1954</i>) to make the authorized access point representing the expression unique. However, RDA prescribes no specific order for the added elements. In this exercise, I followed the order that made the most sense.
245	The GMD is no longer used, being replaced with Content type, Medium type and Carrier type in fields 336, 337 and 338.
	Statements of responsibility taken in accompanying material are not enclosed in brackets since accompanying material is considered as part of the resource in a comprehensive description.
	RDA contains no instruction to transcribe only statements that are formally presented, i.e. not embedded in text, hence the last statement of responsibility taken from the text of the program notes.
260	Instruction 2.11.1.3 says: “If the resource has multiple copyright dates that apply to various aspects (e.g., text, sound, graphics), record only the latest copyright date.” What to do when these copyright dates are identical is unclear. Based on an example in Appendix M, both dates were recorded (in the Appendix M example, the phonogram symbol has been mistakenly replaced by the copyright symbol, leading the reader to believe that the same copyright date had been recorded twice by mistake).
	The copyright and phonogram symbols (or the words <i>copyright</i> and <i>phonogram</i> if the symbols cannot be reproduced) are used instead of the letters <i>c</i> and <i>p</i> .
300	Playing speed is indicated for CDs, even if it is standard for that format.
	Encoding format (<i>CD audio</i>) is a new element which makes the <i>Compact disc</i> note unnecessary. This element could be omitted if a term in common usage conveying the same information such as <i>compact disc</i> was used to give the extent.
	Dimensions are given in centimetres unless the agency exercises the option to use another system of measurement.
336, 337 and 338	Content type (336), Media type (337) and Carrier type (338) replace the GMD. One can record as many terms as are applicable to the resource being described or record only the terms that apply to the predominant part of the resource or to its most substantial parts. In this exercise, only the terms applying to the predominant part of the resource have been included. Note: MARC content designation is not yet authorized for use.
5XX	Order of notes is governed by ISBD, which prescribes a slightly different order than AACR2.
500	Note on title even if the title is taken from the label; it might be omitted, though, “if the resource bears only a single title and the title appears on the resource itself” (2.20.2.3).
518	Place of capture and Date of capture have been established as two different sub-elements.

The prescribed format for Date of capture is *year, month, day*.

It is unclear how the information is supposed to be recorded since RDA includes inconsistent examples. In this exercise, the format from an example at 17.10.1.3 was followed. In Appendix M, the information is given as a note, as in AACR2, although RDA does not allow notes on place and date of capture.

MARC 21 does not provide the same granularity as RDA since place and date of capture are recorded in a single subfield. MARBI issued a discussion paper on this issue ([No. 2009-DP06/2](#)) and decided to move the discussion forward as a proposal in early 2010. Note : Subfield \$d and \$p have not been authorized for use yet.

700
(Cormon) RDA provides a list of relationship designators in Appendix J for relationships between works, expressions, manifestations and items. Using \$i in fields X00, X10, X11 and X30 is one way that could be used in MARC 21 to encode these designators. Note: Subfield \$i has not been authorized for use yet.
