

Cataloging Sound Recording

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Summary. Sound recordings have become an important part of the collections of many libraries. Once relegated to uncatalogued and sometimes recreational collections, they are now recognized as a valuable resource. There are specialized music libraries consisting primarily of sound recordings, or in which sound recordings make up a substantial portion of the collection.

Key words: *resource, performers, Classification numbers, Library*

Level of description provided for sound recordings depends on a library's collection, available staff, and the importance of these resources to their holdings. All examples included in this text use full level description.

The type of classification provided for sound recordings varies with type and size of library as well as by kind of collection in which the resources are housed (restricted or

freely available). Libraries may provide Library of Congress Classification numbers of Dewey Decimal numbers, may arrange sound recordings alphabetically by title, performer, conductor, etc. or according to genre (classical, jazz, folk, rap, ethnic, etc.). Arrangement and classification varies by library and how access is provided to these resources.

CHOICE OF MAIN ENTRY

Main entry may be under personal authorship or corporate authorship, or title main entry may be chosen. Rule 21.1A1, AACR2R (1998) defines a personal author as the individual chiefly responsible for a resource's intellectual or artistic content. Rule 21.1B1, AACR2R (1998) defines a corporate author as an organization or group of persons with a particular name that functions as an entity. Lastly, Rule 21.1C1, AACR2R (1998) states that a resource should be entered under title proper (or uniform title if



appropriate) when: personal authorship is unknown or shared by a large number of individuals, and authorship can not be attributed to one particular individual or when a resource is not issued by a corporate body; or when a resource is a collection of works by different individuals or corporate bodies.

In some cases, title main entry is the most logical choice since the nonpoint resource is the result of the work of many individuals and/or corporate bodies, and it is not possible to attribute authorship to a particular individual or corporate body. Lack of a statement of responsibility is another reason why title main entry is chosen for some nonpoint resources.

Maxwell's Handbook for AACR2R: Explaining and Illustrating the Anglo-American Cataloging Rules and the 1993 Amendments (hereafter referred to as

"*Maxwell's*") explains that main entry for sound recordings is based on the same principles of authorship used for other materials, meaning that entry is under the person chiefly responsible for intellectual or artistic content.

In many cases, this is the composer. Main entry may also be under performer or musical group.

AACR2R (1998) contains rules that pertain specifically to choice of main entry for sound recordings. Rule 21.23A1 instructs catalogers to enter sound recordings of one work under the heading appropriate for that work. Provide added entries for principal performers (which *AACR2R (1998)* cites as singers, readers, or orchestras) unless there are more than three. If there are more than three principal performers, provide an added entry for the first named.

Example

- 245** **Rock for babies#h[sound recordings] /#cperformed by Jerry Garcia, David Grisman, Mickey Hart, and Phish.**
- 700** **Garcia, Jerry, #d1942-**
- 100** **Plath, Sylvia.**
- 245** **Sylvia Plath reads her poetry#h[sound recording] / #cSylvia Plath.**
- 511** **Commentary by Ted Hughes, Linda Anderson.**
- 700** **Hughes, Ted,#d1930-**
- 700** **Anderson, Linda R.,#d1950-**

Rule 21.23B1, *AACR2R (1998)* applies to a situation in which there are two or more works by the same person(s) or body (or bodies). In such a case, the work is entered under the heading appropriate to all those works. Added entries are provided for principal performers unless there are more than three. If so, provide an added entry only for the first individual or body named.

example

- 100** **Cash, Johnny.**
- 245** **Tribute to Johnny Cash#h[sound recording] /#cJohnny Cash.**
- 511** **Performed by Willie Nelson, Waylon Jennings, Garth Brooks, Roseanne Cash, and Wyclef Jean.**
- 700** **Nelson, Willie,#d1933-**

Rule 21.3C1, *AACR2R (1998)* applies to situations in which a sound recording contains different works by different persons or bodies that is given a collective title. The main entry is provided for the individual or corporate body named as principal performer. example

- 110 Chieftains (Musical group)**
- 245** **The long black veil#h[sound recording] /#csongs written by various artists; performed by the Chieftains.**

If two or three persons or bodies are principal performers, the Rule instructs cataloguers to provide main entry under the heading for the first named, and provide added entries for the other performers, example

100 Morrison, Toni.

245 Women writers speak out#h[sound recording].

511 Lectures by Toni Morrison, Alice Walker, and Margaret Atwood.

700 Walker, Alice, #d1944-

700 Atwood, Margaret, #d1939-

If four or more persons or bodies are cited as principal performers, or if there is no principal performer, the Rule instructs cataloguers to provide title main entry, example

**245 New Jersey High School Marching Bands
Competition#h[sound recording].**

**511 Featuring various high school marching bands from around the
state.**

245 Ladies of rock#h[sound recording] : #ba benefit concert.

**511 Performances by Pat Benatar, Heart, Cheryl Crow, Natalie
Merchant, Stevie Nicks, and Cher.**

Rule 21.23D1, *AACR2R (1998)* applies to situations in which a sound recording contains different works by different persons or bodies that lacks a collective title and is intended to be catalogued as a unit. The rule offers cataloguers two options, a and b. Option a applies if the item contains works in which the participation of the performer(s) extends beyond that of performance, execution, or interpretation, which is typical for popular, rock, or jazz music. In such cases, main entry is under person or corporate body cited as principal performer, example

100 Jackson, Janet.

**245 Love songs /#cJimmy Jam and Terry Lewis; sung by Janet Jackson.
Woman's world /#cBabyface and Eric Clapton; sung by Janet
Jackson.**