HIT THE GROUND RUNNING!
Expressing relationships is one of the major goals of RDA. There are ways in which this has been done all along in AACR2 cataloging, but with RDA, relationships are made more explicit.
In this talk, I’ll focus on RDA’s instructions for conveying three sets of relationships between FRBR entities, showing:

- How resources relate to persons, families, and corporate bodies (Chapters 18-22, Appendix I)
- How resources relate to other resources (work, expression, manifestation, item) (Chapters 24-28, Appendix J)
- How persons, families, and corporate bodies relate to each other (Chapters 29-32, Appendix K)

I’ll talk about each of these sets of relationships as they relate to music cataloging.
I’ll begin with relationships between resources and persons, families, and corporate bodies
For this set of relationships, instructions in RDA are organized according to:

Persons/families/corporate bodies associated with a...
- Work (Chapter 19): creators, others
- Expression (Chapter 20): contributors
- Manifestation (Chapter 21)
- Item (Chapter 22)

Of these, creators of works and contributors to expressions are the most relevant relationships for music cataloging, and I’ll talk about each of these in turn.
A creator is a person, family, or corporate body responsible for creation of a work.

- Core: creator having principal responsibility named first on the resource
- Best practice: record all creators

A creator is a person, family, or corporate body responsible for creation of a work.

Only the creator having principal responsibility named first on the resource is required, but best practice would be to record all creators.
Creators of musical works include:

- composer (use also for persons, etc., adapting another musical work to form a distinct alteration)
- librettist
- lyricist
- compiler (in limited cases – I’ll come back to this)

These are all terms from Appendix I.2.1 in RDA.
The creator is recorded in MARC field 100 or 110 as an authorized access point. Relationship designators from the terms in RDA appendix I.2.1 are given in $e (prefer over $4 relator codes). Additional creators are given in 700 or 710 fields.

100 1# Higdon, Jennifer, $d 1962- $e composer

Relationships can also be given using relator codes in $4, but current best practice is to use terms in $e.
It’s important to note that there is no exact equivalent to the cases in AACR2 where performer was recorded in a 100/110 field as the “main entry” for sound recordings, such as performers of works by multiple composers (21.23C, 21.23D). In other words, in AACR2, a name heading in the 1XX field did not have to represent a creator. In RDA, use of the 1XX is confined access points for creators; beyond straightforward creator roles like “composer,” RDA provides instructions on when some types of performers might be considered creators of new works: as a category of corporate body listed in 19.2.1.1.1, as an improviser (6.28.1.5.1) or possibly as a compiler (19.2.1.1).
Like AACR2, RDA 19.2.1.1.1 makes reference to performance that goes “beyond” performance, execution, etc., when it comes to corporate bodies, but note that there is no instruction similar to 19.2.1.1.1 for individual persons.
Furthermore, the musical group examples given in RDA make very clear that the performers also composed the songs (1st two examples) or were jazz performers (3rd example).

Performers as creators?

Examples in 19.2.1.1.1, Corporate bodies considered to be creators:

- Coldplay (“Songs written by Coldplay and performed by them”)
- Red Hot Chili Peppers (“Songs composed by the rock group…”)
- Nils-Bertil Dahlander Quartet, Paul Hindberg Quintet (“…two jazz groups”)
Performers as creators of derived new works (adaptations)

RDA 6.28.1.5.1 Categories of adaptations of musical works
a) arrangements described as freely transcribed, based on, etc., and other arrangements incorporating new material
b) paraphrases of various works or of the general style of another composer
c) arrangements in which the harmony or musical style of the original has been changed
d) performances of musical works involving substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer or performers
e) any other distinct alteration of another musical work

Improvisation is named as a type of adaptation in 6.28.1.5 category d), so an improviser may be a type of creator, but there is no specific relationship term for this, and it is unclear how jazz performance fits into this category.
Since an adaptation is a (derivative) new work, an access point for the work would begin with the name of the adapter.
A person/family/corporate body responsible for compiling an aggregate work may be considered to be a creator of the compilation if the selection, arrangement, editing, etc., of content for the compilation effectively results in the creation of a new work.

There may be some sense in which a performer can be considered a compiler of a record album, but this is a stretch: actual use cases are hard to identify – perhaps situations where songs by various composers have been brought together in a theater-piece. But in most, if not all, cases, performers should not appear in the 1XX field as compiler/creators.
Contributors are persons, etc., associated with expressions.

For music, this includes:
arranger of music
editor
performer
   conductor, instrumentalist, singer
transcriber
translator

These are all terms from Appendix I.3.1 in RDA. In some cases, the list of terms provides both general and more specific options. So for example, “conductor,” “instrumentalist,” or “singer” are terms listed under the more general “performer” and may be used as relationship designators as appropriate.
Contributors are recorded in MARC field 700 or 710 as authorized access points. Relationship designators from the terms in RDA appendix I.3.1 are given in $e.

700 1# Hess, Myra, $c Dame, $d 1890-1965, $e arranger of music
Now to move on to resource to resource relationships
For these relationships, instructions in RDA are organized according to:

- Related works (Chapter 25): adaptation, supplement, part of a larger work
- Related expressions (Chapter 26): translation
- Related manifestations (Chapter 27): facsimile, reprint
- Related items (Chapter 28)

In music, some commonly expressed relationships include: whole-part relationships in compilations; derivative works; facsimiles/reprints of earlier manifestations.
Methods for expressing relationships

- Authorized access point + relationship designator
- Structured description
- Unstructured description
- Identifiers (not used in the current MARC environment)

There are currently three methods* for expressing these relationships, and I’ll show you examples of all of these:

Authorized access point, in which a relationship is typically expressed through the addition of a relationship designator (term from Appendix J), but also may be expressed through equivalent coding in MARC 21, or by designation of an expression such as language or “arranged”

Structured description
A formal contents note or note that cites another edition using ISBD punctuation
A linking entry field that contains a relationship designator

Unstructured description
An informal note (in sentence form)

If all of this sounds complicated -- it isn’t. There is very little difference between AACR2 and RDA when it comes to making notes and constructing access points for related works and analytics. The most notable difference is the use of relationship designators in access points.

* A fourth method is Identifier (see RDA 18.4.1.1). According to Best Practices (2/15/13 draft), “Identifiers are not used to express such relationships in the current MARC environment.”
Derivative works

Authorized access points coded as related works (700 1#) with relationship designators from appendix J given in $i.

700 1#  $i Musical variations based on (work): $a Paganini, Nicolo, $d 1782-1840. $t Caprices, $m violin, $n M.S. 25. $n No. 24

700 1#  $i Libretto based on (work): $a Williams, Tennessee, $d 1911-1983. $t Streetcar named Desire

700 1#  $i Cadenza composed for (work): $a Mozart, Wolfgang Amadeus, $a 1756–1791. $t Concertos, $m flute, orchestra, $n K. 313, $r G major

Derivative work examples – authorized access points coded as related works (700 1#) with relationship designators from appendix J given in $i.
In general, resource-to-resource relationships are expressed in bibliographic records for a particular resource rather than in authority records, so that many levels of relationships may be seen in a single MARC record. Relationships can also be expressed in authority records for works and expressions.

These are examples of access points for work to work relationships in authority records for works.

Work-work relationship in authority record

100 1# Brahms, Johannes, $d 1833-1897. $t Variationen über ein Thema von Paganini

500 1# $i Musical variations based on (work): $a Paganini, Nicolo, $d 1782-1840. $t Caprices, $m violin, $n M.S. 25. $n No. 24 $w r
Compilations

- Ideally, authorized access points for each work, but only for Western art music
- “Contains” is implicit in MARC coding 700 12, but PCC recommends adding relationship designator in $i
  
  700 12 $i Contains (work): $a Cumming, Richard. $t Silhouettes
  700 12 $i Contains (work): $a Cumming, Richard. $t Postcards from Italy
  700 12 $i Contains (work): $a Cumming, Richard. $t Holidays
  700 12 $i Contains (work): $a Cumming, Richard. $t Knight’s page
  700 12 $i Contains (work): $a Cumming, Richard. $t We happy few

- Structured description in contents note (MARC 505)

Compilations:

If feasible, authorized access points should be given for each work (but generally continue historical practice of confining this to Western art music).

Since these can be coded as analytical authorized access points (700 12), a relationship designator may be considered unnecessary, but PCC recommends it* in any case:

  700 12 $i Contains (work): $a Cumming, Richard. $t Silhouettes
  700 12 $i Contains (work): $a Cumming, Richard. $t Postcards from Italy
  700 12 $i Contains (work): $a Cumming, Richard. $t Holidays
  700 12 $i Contains (work): $a Cumming, Richard. $t Knight’s page
  700 12 $i Contains (work): $a Cumming, Richard. $t We happy few

For all genres, a structured description should be given in a contents note (MARC field 505).

*PCC Relationship Designator Guidelines Task Group Report: “The Contains relationship commonly depicted by a MARC 700 analytical added entry with a second indicator value of 2 is not specific to a WEMI entity.”

Some examples of Facsimiles and reprints: structured description using ISBD punctuation; unstructured description; linking entry.
In the second example, there are two versions of Stravinsky’s Petrushka, and this is accounted for in notes rather than in an access point for the work.
Lastly, I’ll talk about how persons, families, and corporate bodies relate to each other.
The only common music-related instance in which these types of relationships are expressed is in authority records, where person-to-corporate body relationships are recorded.
Related persons recorded in MARC

Access point in authority record with relationship designator from appendix K in $i

110 2  Rolling Stones
500 1  $i Group member: $a Jagger, Mick $w r
500 1  $i Group member: $a Richards, Keith, $d 1943- $w r
Group exercises

Identifying and recording relationships
For the following resources, what are the relationships within each resource, and between the resource and other resources?

How would you express the relationships: authorized access point, structured description, and/or unstructured description? How is this done in MARC?
Compact disc label:

AMERICAN MASTERWORKS
1-3 Copland: Duo for flute and piano
4-8 Barber: Mélodies passagères, op. 27
9 Barber: Canzone, op. 38
10 Harris: Lyric study for flute and piano
11-13 Beaser: Variations for flute and piano

PAULA ROBISON, FLUTE
WITH TIMOTHY HESTER, PIANO

On container:
Paula Robison plays American Masterworks

Additional information: Mélodies passagères, arranged for flute and piano, was originally a set of five songs for voice and piano.
AMERICAN MASTERWORKS

This is a compilation of 5 works by 4 different creators: Copland, Barber, Harris, Beaser.

To express parts of the whole:
Structured description in contents note, placed in 505.
Analytical AAPs for all 5 works, each placed in 700 12.

The 2nd work is an arrangement (derivative expression). Include “$o arranged” in AAP. Provide an unstructured description in 500 note: “2nd work originally a set of five songs for voice and piano.”

Robison (flute) as contributor: AAP placed in 700 (not 100, because Robison is not a creator). Indicate relationship using term from Appendix I (either performer or instrumentalist), placed in $e.
Hester (piano) as contributor: AAP placed in 700. Indicate relationship using term from Appendix I (either performer or instrumentalist), placed in $e.
Score title page:

Michael Nyman
THE MAN WHO MISTOOK
HIS WIFE FOR A HAT

chamber opera

Libretto by Oliver Sacks, Christopher Rawlence and Michael Morris
after The Man Who Mistook His Wife For A Hat by Oliver Sacks

Full Score

Original title of the book that the opera is based on:
The man who mistook his wife for a hat and other clinical tales.
Michael Nyman
The man who mistook his wife for a hat

Nyman as creator: express using AAP for Nyman, placed in 100, followed by the term composer from Appendix I, placed in $e$.

Additional creators:
Librettists Sacks, Rawlence, and Morris. AAP placed in 700 for each. Indicate relationship using term librettist from Appendix I, placed in $e$.

The opera is a derivative new work. Express using AAP for the original work, coded 700 1# for a related work, preceded by a term from Appendix I, placed in $i$:
700 1# $i$ Libretto based on (work): $a$ Sacks, Oliver W. $t$ Man who mistook his wife for a hat and other clinical tales.
Score title page:

Claude Debussy
Pelleas et Melisande
in Full Score


Verso of title page:
This Dover edition, first published in 1985, is an unabridged republication of the work originally published by E. Fromont, Editeur, Paris, in 1904.

P. iii:
Lyric drama in 5 acts by Maurice Maeterlinck.
Claude Debussy
Pelleas et Melisande

Debussy as creator: express using AAP for Debussy, placed in 100, followed by term (composer) from Appendix I, placed in $e$.

Additional creator: Maeterlinck. AAP placed in 700. Indicate relationship using term from Appendix I (librettist), placed in $e$.

This is a reprint of an earlier manifestation. Use structured or unstructured description placed in 500 note. Optionally, use a linking entry field instead, placed in 775 field, including term in $i$ from Appendix J:
775 08 $i$ Reprint of (manifestation):
Score title page:

Richard Wagner
Tannhäuser
WWV 70

Edited by / Herausgegeben von
Peter Jost

Preface:
Inasmuch as the ‘Vienna version’ reflects the score used at the final production of Tannhäuser that Wagner himself oversaw in 1875, this is the version that has been preferred for the present edition.
Richard Wagner
Tannhäuser

Wagner as creator: express using AAP for Wagner, placed in 100, followed by two terms, composer and librettist, from Appendix I, placed in $e$:
100 1 Wagner, Richard, $d$ 1813-1883, $e$ composer, $e$ librettist.

Jost as contributor: AAP placed in 700. Indicate relationship using the term editor from Appendix I, placed in $e$.

The preface indicates that this score appears in different versions. Use an unstructured description in a 500 note; either quote from the preface, or simplify as:
500 Vienna version (1875).
Score title page:

15 recital songs in English
Songs by Argento, Britten, Copland, Finzi, Head, Ireland, Quilter, Rorem, and Vaughan Williams

Table of contents:
Dominick Argento: Dirge
Benjamin Britten: The ash grove, O waly, waly, The Salley Gardens
Aaron Copland: At the river, Simple gifts
Gerald Finzi: Fear no more the heat o' the sun, Oh fair to see
Michael Head: Money, O!
John Ireland: Spring sorrow
Roger Quilter: Drink to me only with thine eyes, Weep you no more
Ned Rorem: Little elegy, Love
Ralph Vaughan Williams: Bright is the ring of words
15 recital songs in English

This is a compilation of 15 works by 9 different creators.

To express parts of the whole:
Structured description in contents note, placed in 505.

Optionally, analytical AAPs for all 15 works, each placed in 700 12.

Discussion point: how many AAPs before it becomes “burdensome”? 
Compact disc label:
Robert Maggio
Seven mad gods

Winter Toccata
Two Quartets
Barcarole

Container:
Winter toccata (I can’t believe you want to die) (21:53)
  John Koen, cello
Two quartets (desire, movement, love, stillness) (21:19)
  Bart Feller, flute, Kathleen Nester, flute, Fred Sherry, cello, Jonathan
    Spitz, cello, Bradley Lubman, conductor
Barcarole (seven mad gods who rule the sea) (19:35)
  Scott St. John, violin, John Koen, cello, Hugh Sung, piano, Don Liuzzi,
    percussion, Jennifer Higdon, conductor

Note: The 3rd work is a ballet, based on Mendelssohn’s Songs without words,
  op. 19, no. 6.
Robert Maggio  
Seven mad gods

Maggio as creator: express using AAP for Maggio, placed in 100,  
followed by the term composer from Appendix I, placed in $e.  
Conventional collective title in 240: Instrumental music. $k Selections

Contributors: AAPs for all performers, placed in 700. Indicate relationship  
using term from Appendix I, placed in $e.

To express parts of the whole:  
Structured description in contents note, placed in 505.  
Analytical AAPs for all 3 works, each placed in 700 12.

The 3rd work is a derivative new work. Express using AAP for the original  
work, coded 700 1# for a related work, preceded by a term from  
Appendix I, placed in $i:  
700 1# $i Adaptation of (work): $a Mendelssohn-Bartholdy, Felix,  
    $d 1809-1847. $t Lieder ohne Worte, $m piano, $n op. 19b. $n  
Nr. 6, $p Venetianisches Gondellied.