

IFLA UNIMARC Core Activity

UNIMARC Guidelines no.7

Music

2005-07-19

Introduction

The following Guidelines show how the UNIMARC format can be used when creating records for music. They are applicable to sheet music (printed scores, parts, etc.), music manuscripts and sound recordings, both published and unpublished (the latter intended also for archival use), librettos or texts for music. They are not intended for audio-visual materials and music-related electronic resources, although the treatment of such materials may follow a similar model.

Practical issues have, as is to be expected, determined the development of the various music materials.

Being language-independent, music has had a worldwide dissemination since the Renaissance. Music has spread by means of various different methodologies, composers or musicians representing it or reproducing it in different ways, but with the common intent of reading, playing, or listening to it. Such methodologies have cataloguing issues in common: the description of the music content (work or expression), of the document (manifestation or item), of the multiple and different associated names (composers, text authors, arrangers, performers, etc.), and of the complex relationships between entities. Furthermore, the frequent lack of a literary text has determined the development of generic title terms such as *sonata* or *symphony*, unable to be defined without the addition of a set of qualifiers, so that international cataloguing rules defining a way to uniquely identify a work with the help of conventional and coded terms have been established in the music librarian community since the mid 20th century.

In terms of methodologies, "*sheet music*" is the English term that defines in a general way all notated music, be it printed or manuscript. It includes all documents whose main part is made of written notes: scores (full-size or miniature), parts, tablatures, choir-books, etc.

Compared with other materials, manuscripts have had a leading role in disseminating music, well after the introduction of printing, between the 16th and the 19th century, being devoted chiefly to professional users and being replaced only with the advent of the photocopy. Apart from the fact of being handwritten, music manuscripts are absolutely analogous to printed scores in their content, in their function and in their appearance. An ISBD for music manuscripts does not exist yet, even if the existing cataloguing rules for such material follow a common scheme.

Librettos are booklets containing the text (and/or a description) mostly of music intended to accompany dramatic performance and they have had also an important role in disseminating music; between the 17th and the 19th century they were generally printed on the occasion of theatrical performances. In such cases they carry relevant historical information, needing a bibliographic treatment that is closer to sheet music than to books: venue and date of performance, names of authors and performers, titles, etc. are crucial access points.

Sound recordings are the modern media for the dissemination of music. Since the invention of recording, various techniques and carriers have been developed, but the content and the nature of the object have remained essentially unchanged. The analogies with sheet music and librettos are self-evident.

These Guidelines were developed initially under the auspices of the IFLA Universal Bibliographic Control and International MARC (UBCIM) Programme which was later replaced in part by the IFLA UNIMARC Core Activity. They result from meetings of the IFLA Permanent UNIMARC Committee (PUC) and of its Music Subgroup, in association with the International Association of Music Libraries, Archives and Documentation Centres (IAML), to match the requirements of the International Standard Bibliographic Description for Printed Music, ISBD(PM), the International Standard Bibliographic Description for Non Book Materials, ISBD(NBM), the *The IASA cataloguing rules : a manual for description of sound recordings and related audiovisual media* compiled and edited by the Editorial Group convened by Mary Miliano, Stockholm, Baden-Baden, 1999 (available online at <http://www.iasa-web.org/icat/> - 2004-05-07),

and the *Code international de catalogage de la musique*, vol. 4.: *Rules for cataloging music manuscripts* compiled by Marie Louise Göllner, Frankfurt, 1975; other national and international cataloguing rules have been considered. At these meetings several fields, content definitions and codes were modified or created and data elements used to describe music were compiled and their location in UNIMARC was determined. IAML has been appointed by the Permanent UNIMARC Committee as the maintenance agency for the codes of fields 128 and 145. **With the increasing use of UNIMARC for music manuscripts and recordings, requirements for additional data elements may be encountered. These should be brought to the attention of the IFLA UNIMARC Core Activity.**

Section 2 of the Guidelines indicates the general model for encoding UNIMARC records for music. Section 3 lists data elements commonly included in bibliographic descriptions of music and indicates where each data element would be placed in a UNIMARC record. Section 4 gives information and further details on the specific music-related fields. Section 5 gives examples of full records for music.

This version of the Guidelines takes into account the minor or major modifications to the fields 105, 125, 210, 321 and 620, and of the new fields 036 and 145, details of which are included herewith and published in the UNIMARC Manual Update 5.

UNIMARC model for music

The UNIMARC bibliographic format contains data elements for the specification, description and identification of music. That includes various types of resources:

Printed music (e.g. scores and/or parts, vocal scores, choir-books, rental materials for concert performers, other music formats in print);

Music manuscripts (in the same formats as above, on paper, parchment, transparency);

Sound recordings (e.g. wax cylinders, 78rpm, 45 rpm discs, LPs, CDs, reel tapes, cassettes, DAT, etc., including on-the-fly recordings, master tapes or archival copies);

Librettos or texts for music (printed or manuscript, produced normally in occasion of a specific stage or lyrical performance and often including the names of all authors, performers and auxiliary staff as well as the date and place of performance).

Such resources may be combined to include score and libretto; sound recording and score and/or libretto; full performing materials (score, parts, duplicates for all string players in the orchestra, special short scores for choir conductors or singers); manifestations composed of partly printed and partly manuscript material; items of printed parts including manuscript duplicates of some parts, etc.

As it is the case with other materials, cataloguing and bibliographic description of music is based on the item. The UNIMARC record for a music resource therefore does not differ in general from the structure of a UNIMARC record for other materials. The data necessary for the bibliographic description may be taken from the following sources in order of preference:

Sources internal to the music resource (e.g. in the title page or its substitute, the label, the colophon or the head title, the introductory pages, dedication, etc.);

Sources derived from the analysis of the musical content (e.g. the medium of performance, the musical form, key, text and music incipit, etc.);

Information derived from external sources (e.g. thematic catalogues, repertoires, etc.).

For further information on sources of information see ISBD(PM), 2 and ISBD(NBM).

Some music resources may share characteristics with other types of documents:

- electronic resources:
 - audio files (midi, mp3, wave, aiff, etc.)
 - music encoded files (niff, enigma, etc.)
- multimedia
- antiquarian materials
- non-book materials:
 - video recordings, recorded music performances
- serials

In these cases other ISBDs may need to be consulted.

Data elements and UNIMARC locations

Data elements

Any applicable UNIMARC field or subfield may be used for the description of music. The following data elements are frequently required to support access to and display of music. In addition any other data elements from UNIMARC may be used in a record for a music resource.

<u>DATA ELEMENTS</u>	<u>UNIMARC</u>
Title	200
Responsibilities: Composer(s), Librettist(s), or lyricist(s), arranger, editor	200 \$f, \$g
Edition statement: Any term, phrase or group of characters relating to: A) all copies of an item formally identified as constituting a named and/or numbered edition (e.g. second edition; novissimamente ristampato, etc.); Or B) all the copies of a publication in a particular form of presentation having significant differences, in intellectual or artistic content, from other copies in the same form of presentation, whether or not the publication bears any formal statement to this effect (e.g. Low voice; Ausgabe für hohe Stimme).	205
Material Specific Area: Printed Music	208
Publication, distribution, writing, manufacturing	210
Physical description area of the music resource	215
Accompanying materials: Parts accompanying the score, recording notes or leaflet, other texts	215\$e, 307
Series	225, 410
Notes:	
Notes pertaining to title and statement of responsibility: Source of title proper	304
Notes pertaining to physical description: Detailed physical data of manuscripts: number of fascicles, lines, columns, full list of parts, etc.	307
Notes Pertaining to Material (or Type of Publication) Specific Information	315
Note Relating to the Copy in Hand: For antiquarian: existing parts, manuscript annotations, etc.	316
Provenance note Primarily used for antiquarian (e.g. transcription of statements on the item)	317
External Indexes/Abstracts/References Note: Bibliographical references of a music manuscript, a libretto, an antiquarian score or a sound recording	321
Credits Note (Projected and Video Material and Sound Recordings)	322

Cast Note (Projected and Video Material and Sound Recordings)	323
Contents note	327
Users / Intended audience note	333
<i>Identification:</i>	
Type of record: c = Music scores, printed d = Music scores, manuscript j = Sound recording, musical performance a = Language material, printed [use for librettos] b = manuscript [use for librettos] m = multimedia	Record label/6
Standard numbers and codes: ISMN (International Standard Music Number) ISRC (International Standard Recording Code) Other standard identifier ISWC (International Standard Musical Work Code) ISAN (International Standard Audiovisual Number)	013 016 017
Publisher's number for music Issue number, matrix number, plate number, other publisher's number	071
Music incipit Data describing the musical incipit for music in partially coded form. This field is widely used to identify music manuscripts but it can be applied for printed music or other music material as well (sound recordings, etc.)	036
<i>Access points:</i>	
Place and date access Place and date of publication, production, etc. or place and date of performance, or recording	620
Uniform title	500
Parallel Title	510
Responsibilities Access points for names of composer(s), librettist(s), lyricist(s), arranger(s), editor(s), bibliographic antecedent, other authors, performers, copyist, technical or auxiliary staff, other, as listed on the music resource	7--
Other access points	5--
Linking entries	4--
<i>Coded information:</i>	
Language of the item: [Field is absent if record refers to instrumental music]	101

Country of publication or production	102
Textual language material, monographic: Illustration codes g = music [use for an illustration containing notated music in a libretto, treatise or non-musical document] Form of contents code w = religious text [use for liturgical codices and items containing religious, liturgical or sacred text] Literature code i =libretto	105\$a/0-3 105\$a/4-7 105\$a/11
Antiquarian - General: Illustration codes m = music [use for an illustration containing notated music in a libretto, treatise or non-musical document] Form of contents code aa = religious work ac = devotional literature ae = service book, i.e. liturgical book ka = instructional work [use for methods and studies for instruments or singing] kb = manual, i.e. handbook [use for theoretical treatises] Literature code da =libretto	140\$a/4-7 140\$a/9-16 140\$a/17-18
Copy specific attributes Binding material, Types of binding, State of preservation	141
Visual Projections, Video recordings and Motion Pictures	115
Format of music: Score, parts, vocal score, multiple formats, etc.	125\$a,\$c
Sound Recordings - Physical Attributes	126
Duration of Sound Recordings and Printed Music	127
Medium of performance: Instruments and/or voices, devices and other performers	145
Form of musical work and key or mode: Form of composition: Key or mode of composition: (Note: former fields 128\$b and 128\$c are replaced by field 145)	128\$a 128\$d

Elements prescribed by ISBD(PM)

The following table shows the data elements prescribed by ISBD(PM) for the bibliographic description of printed music and the corresponding locations in UNIMARC and other important bibliographic information for the bibliographic description of printed music:

<u>ISBD (PM)</u>	<u>UNIMARC Location</u>
1. Title and statement of responsibility area	200
2. Edition area	205
3. Printed music specific area	208
4. Publication, distribution, etc., area	210
5. Physical description area	215
6. Series area	225, 410
7. Note area	3--
Note on source of title proper	304
Note on form or medium of performance	300 (codified in 128, 145)
Note on printed music specific area	315
Note relating to duration	127
Note relating to notation	300
Notes relating to the copy in hand	316
8. Standard number (or alternative) and terms of availability	010, 011 (and 430), 012, 013, 016, 020, 021, 071, 301, 321

Prescribed elements for music manuscripts

The following table shows the data elements prescribed by the *Code de catalogage de la musique*, vol. 4.: *Rules for cataloging music manuscripts* compiled by Marie Louise Göllner, Frankfurt, 1975 for the bibliographic description of music manuscripts and the corresponding locations in UNIMARC and other important bibliographic information for the bibliographic description of music manuscripts:

Title	
Subject titles	503
Filing title (including form or genre, other titles, thematic index or opus numbers, medium of performance, serial number, key, date of composition)	500, 501, 145, 128, 517
Recorded title	200
Notes on the work and literature	3--
Names of arrangers and librettists	304, 700 (relator codes in \$4 = 030, 480)
Dates of first performance	620
Biographical data on the composer	304
Variations in instrumentation and content	145, 300, 302
Other sources for the work	305, 311, 488
Information on text and text author	304
6. Contents	327, 464
7. Added entries	464

Prescribed elements for sound recordings

The following tables show the data elements prescribed by the ISBD(NBM) and *The IASA cataloguing rules : a manual for description of sound recordings and related audiovisual media* compiled and edited by the Editorial Group convened by Mary Miliano, Stockholm, Baden-Baden, 1999, for the bibliographic description and identification of sound recordings and related audiovisual media, the corresponding locations in UNIMARC and other important bibliographic information for the bibliographic description of this type of material. “The *IASA Cataloguing Rules* specify requirements for the description and identification of sound recordings and related audiovisual media, assign an order to the elements of the description and specify a system of punctuation for that description. They are designed for use by sound and audiovisual archives as a guide in the preparation of cataloguing records and as a standard for the exchange of bibliographic information concerning sound and related audiovisual materials. Their provisions relate to the bibliographic records for sound and audiovisual archives in general, and may require elaboration in more specialised archives whose holdings are exclusively of a single format or type, e.g. radio programmes, advertisements, sound effects, wildlife recordings, ethnographic recordings, music.” (IASA C.R. 0.0.1.1)

<u>ISBD(NBM)</u>	<u>UNIMARC</u>
1. Title and statement of responsibility area	200
2. Edition area	205
4. Publication, distribution, etc., area	210
5. Physical description area	215
6. Series area	225, (410)
7. Note area	3--
Notes on source of title proper (mandatory)	304
Nature, scope or artistic form	300 (125\$b, 128\$a, 145, 5--, 620)
Credits Note	322
Cast Note	323
Notes on the publication, production, distribution, etc. area	306, (620)
Notes on the physical description area	307, (115, 126, 127)
Summary Note	330
8. Standard number (or alternative) and terms of availability	010, 011 (and 530), 013, 016, 017, 021, 071, 321, 301

Title and statement of responsibility area	200
Uniform, standardised or conventional form titles	500, 501, 503
Copyright area	210
Copyright owner	702, 712 (\$4 = 260)
Date of copyright or “p” notice	210\$d, 306, 100\$a/8-16 = h, 620\$d
As an alternative: note	306
5. Physical description area and extent of item	215, 115, 126, 127, 307
6. Series area	225, 410

7. Note area	3--
System requirements (mandatory for local access electronic resources)	337, (Label 6 = 1)
Mode of access (mandatory for remote access electronic resources)	300, 856, (Label 6 = 1)
Nature, scope or artistic form	300, 608, 610 125\$b, 128\$a
Language	300, 101
Notes on sources of information	304
Variations in title	312, 512-517
Parallel titles and other title information	304, 510, 312, 512-517
Continuation of title	304
Statements of responsibility:	
Composer, author, director, etc.	314, 304, 700, 702
Performers, cast, participants, etc.	322, 323, 702, 712
Other names and information about names	314, 702, 712
Attribution and conjectures	304
Edition, issue and history	305
Material of recording	307, 126
Place, date and circumstance of recording	306, 620
Publication, production, distribution, broadcast, etc.	306, 620
Copyright	300, 620, 306, 702, 712 (\$4 = 260)
Physical description	307, 115, 126, 127, 135 (with Label 6 = 1)
Physical condition	307
Quality of the recording	307, 135, 135 (with Label 6 = 1)
Conservation / preservation	318
Accompanying material	307
Series	308, 326
Dissertation	328
Audience	333, 100\$a/17-19
References to existing descriptions	321
Other formats	300, 310, 325, 452, 455, 456
Summary	330
Contents	327, 4--
Numbers	0--, 301, 321
"With" notes	327, 464, 517
Copy being described	316, 9--
Restrictions and terms governing use	310
Availability	310
Location of related materials	300
Source of acquisition	301
Publications	321, 488

8. Numbers and terms of availability area	010, 011(and 530), 013, 016, 017, 021, 071, 321, 301
9. Analytic and multilevel	Label 7 = a, 46-, 327

Prescribed elements for librettos

As mentioned above, librettos are manuscript and printed booklets containing the text and/or the description of a music performance. These kinds of materials vary from grey literature to essays, according to the most practical and immediate needs, avoiding precise definitions. Specific international cataloguing rules have not been issued, and most national rules or practices do not include any recommendations concerning their treatment. Nevertheless, several catalogues of librettos have been published and various online catalogues include large collections of librettos. Definitions, guidelines on specific issues and examples have been published in Marita McClymonds and Diane Parr Walker, *U.S. RISM Libretto Project with guidelines for cataloguing in the MARC Format* (Notes vol.43/1 September 1986, pp.19-35). These Guidelines follow the recommendations contained in that article; USMARC field tags have been omitted. The use of ISBD(A) and of the Bibliographic Description of Rare Books (BDRB) is recommended for older materials. Some of the following recommendations are valid also for the other music materials.

<u>U.S.RISM Libretto Project</u>	<u>UNIMARC Location</u>
Variable fields	Use the UNIMARC-Books format
Main entry	700
Uniform title	500
Language(s)	500 \$m
Title statement	200
Imprint	210
Physical description	215
Notes	300
Numbers of acts or parts	300
Additional physical description	307
Source(s) of information	304, 306, 314
Statements of responsibility (from the source or from secondary sources)	304, 314
Cast lists	323
Production personnel (list)	304
Other performers (list)	300
Related materials (incorporated in the libretto)	327, 464
Titles of any music included in the libretto	327, 464
RISM siglum	(850)
“Bound with” note	316, 482
Subject (e.g. Operas. Librettos)	606, 128\$a, 105\$a/11=i, 140\$a/17-18=da
Roles	610

Name added entries	701, 702
composer	\$4 = 230
conductor	\$4 = 250
costumer, hair dresser, etc.	\$4 = 633 (production personnel)
dancer	\$4 = 275
director of stage production	\$4 = 300
dedicatee	\$4 = 280
librettist	\$4 = 480
licensor	\$4 = 500
instrumentalist	\$4 = 590 (performer)
production personnel (e.g., machinist, personnel listed for properties, special effects, lighting)	\$4 = 633
performer (do not use)	
singer	\$4 = 590
	\$4 = 721
Uniform title added entries	500
Title added entries	512-517
Alternate titles	517
Parallel titles	510
Text incipits for cantatas, oratorios	036, 517
Linking entries (analytic to anthology)	463
Place added entries (place of performance)	620

Comments on prescribed fields

036 Music incipit

The music incipit is normally and widely used in the music library environment to identify musical sources, and particularly manuscript scores. It is also used to identify the works but only in thematic catalogues of composers. In its use as library catalogue data it is therefore more tied to a manifestation (i.e. an existing source) than to a work (i.e. a composition), in that the same work may have different incipits in various sources. Variants are normally only slight ones, but sometimes significant enough to indicate different traditions of the same work.

Comments on the subfields

According to the musical genre of each work, international and national cataloguing rules prescribe the use of one or more incipits for the same work and of one or more incipits for the same movement. Some agencies allow the description of more works in a single record (e.g. in the case of a set of sonatas with a common opus number). This is the function of the progressive number coded in subfields \$a-c:

subfield \$a specifies the progressive number of a work, if more works are described in the same record;

subfield \$b specifies the progressive number of a movement, if the work is made of several movements, or if incipits of more than one movement need to be described;

subfield \$c specifies the progressive number of an incipit within the same movement, in case that the movement needs the description of more than one the incipit (e.g. the first violin and the voice).

Use leading zeros. If only one occurrence of any such subfields is needed, code "01".

The cataloguing rules prescribe the possibility of describing two kinds of incipits:

an incipit including the music notation and (if present) the text. This incipit will normally include these subfields:

\$a Number of work

\$b Number of movement

\$c Number of incipit

\$d voice/instrument

\$f Movement caption/heading

\$m Clef

\$o Time signature

\$p Musical notation

\$2 System code for musical notation

an incipit including only generic indications of caption and (if present) text. This incipit will normally include these subfields:

\$a Number of work

\$b Number of movement

\$c Number of incipit

\$g Key or mode

\$o Time signature

Subfield \$2 specifies the code used for the transcription of the musical notation in subfield \$p. Accepted codes are Plaine & Easie Code (PEC) and DARMS. Documentation on both codes may be found in *Beyond MIDI: the Handbook of Musical Codes*, edited by Eleanor Selfridge-Field. – Cambridge, Mass., MIT Press, 1997. ISBN 0262193949. Online documentation on PEC is available at <http://www.iaml.info/plaine.php> and on DARMS at <http://www.ccarh.org/publications/books/beyondmidi/online/darms/>.

Comments on the examples of the UNIMARC Manual

EX 2 codes four incipits of two movements of a Scena and Aria, a typical example of an opera excerpt of the 17th-18th century. The first two occurrences of the field refer to the Scena, (subfield \$b coded 01 for both, \$c coded 01 for the violin part and 02 for the soprano), the second two refer to the Aria (subfield \$b coded 02 for both, \$c coded 01 for the violin part and 02 for the soprano).

EX 3 codes all three movements of a trionsonata. According to the cataloguing rules, there is a full music incipit only for the first movement, while the following ones (distinguished by subfield \$b coded 02 and 03) describe only the caption (\$f), the key (\$g) and the time signature(\$o).

125 Coded Data Field: Sound Recordings and Music

The field is used in music scores (printed, manuscript and digital) and in music audio or video recordings. It was updated in order to add new codes for less common formats and to specify multiple formats used mainly in manuscript music. A detailed description of presentations and a glossary of terms in various languages were added.

As far as formats of music are concerned, there is a wide variety of terms and fairly frequently they are confused, misused, or used to describe more than one format. As an example the German term *Klavierauszug* defines both a piano arrangement with or without the vocal part(s); terms such as *close score*, *compressed score*, *short score* are fairly often mixed-up; finally the French translation of ISBD(PM) suggests terms that do not correspond to those prescribed by the AFNOR cataloguing rules. Some languages have no definition at all for some formats, others have a deeper degree of detail for variants of the same format. “Popular” definitions, generic terms like the Italian *spartito*, used by musicians to indicate a vocal score, but also as a generic term to indicate any kind of notated music (in the absence of an Italian equivalent of *sheet music*) bring further confusion. The presentation statements attached to the definitions have thus to be considered merely as an aid, but in many cases one has to consider the correspondence of the document format to the description of the code, rather than the term stated on the document itself.

Terms in other languages are maintained and updated by IAML.

Comments on the subfields

Subfield \$a/0 defines the type of score. Code “x” in this position should be used (or the subfield skipped altogether) for recordings. In case of sheet music, when the item has no possible definition use code “z”.

Subfield \$a/1 defines the presence of the parts. Code “x” in this position should be used (or the subfield skipped altogether) for recordings.

Examples of some common format statements:

125 ##\$aay Score, parts not present

125 ##\$aza Parts

125 ##\$aaa	Score and parts
125 ##\$aca	Orchestral score arranged for piano (e.g. of a solo concert), solo part
125 ##\$azy	Not a score, no parts (e.g. music for a single instrument, even if written on more staves, like piano or organ; four-hand piano music printed on facing pages)

128 Coded Data Field: Form of Musical Work and Key or Mode

Field 128 has been improved in order to introduce the most specific code applicable to describe the form of a musical work, essential to identify a musical work and/or its expressions, and to add a coded field for the key or mode of the work and/or its expressions usable as exchange format. The field is used in printed and manuscript scores, in music audio or video recordings or in any other music-related resource.

Subfields \$b and \$c have been suppressed and their use replaced by new field 145. Coding of forms in the former version of 128 \$a did not meet the needs of a music specific catalogue, in that it had insufficient detail; furthermore two-digit codes were not sufficient to define all the existing musical forms and there was the serious risk of saturation of all the possible combinations. The old codes of 128 \$a have been retained with the third digit as a blank.

The existing code is comprehensive of proper musical forms, liturgical functions and musical genres.

Code lists will be maintained and updated by IAML.

145 Coded Data Field: Medium of Performance

Field 128 has been improved in order to introduce the most specific code applicable to describe the medium of performance of a musical work, essential to identify a work and/or its expressions. The field is used in printed and manuscript scores, in music audio or video recordings or in any music-related resource.

Coding of medium of performance in the former field 128 \$b \$c did not meet the needs of a music specific catalogue, in that it had not enough detail; furthermore the two-digit codes of field 128 were not sufficient to define all the existing musical instruments and there was the serious risk of saturation of all the possible combinations. Existing pre-determined subdivision in families of instruments and categories has, though, been considered useful.

The subfield \$a – Type of performance has been added to define the overall music genre.

A variable degree of detail is possible (see EX 1, 2, 9, 13 of the UNIMARC Manual): the level of detail may vary according to local practice or general encoding level of the bibliographic record. It is possible to detail the number of instrument families or performers, as well as the subgroups (e.g. percussions, multi-choirs, ensembles of contemporary music), or simply indicate the number of voices/instruments. Alternative media may be expressed repeating single subfields or the field.

The order of subfields is not significant, but the order of the occurrences of the same repeated subfield has to be retained, especially when alternative instruments are coded.

Code lists are maintained and updated by IAML .

Comments on the subfields

Subfield \$b defines the single voices/instruments/devices. Real parts, not number of performers, are considered, i.e. if the cello part of an orchestra is played by twelve players the numeric code is “01”.

Soloists are coded in \$b/7 only if there is the need to distinguish them from ensemble instruments or to point out their character. Ensemble or accompanying instruments or choral voices have no code, and can be distinguished from soloists by the fact that they have no “a” code in \$b/7.

E.g.:

145 0#\$b01svl###a\$c01oun###	solo violin and orchestra
145 1#\$b01svl###a\$b01kpf###	the same, orchestra arranged for piano, “solo” violin code maintained
145 1#\$b01svl###a\$b01kpf###	the same, orchestra arranged for piano, “solo”

145 0#b01kpf###b01svl###b01svc	violin code discarded
145 0#b01kpf###a#b01svl###b01svc	a trio for piano, violin and cello
145 0#b01kpf###a#b01svl###b01svc	a sonata for piano with violin and cello accompaniment

When a solo part may be played by alternative voices/instruments the first occurrence of \$b/7 is “a”, the other(s) “c” and must follow immediately the first one.

E.g.:

145 0#b01wfl###a#b01svl###c#b01wob###c#b01kpf###	a solo for flute, violin or oboe with piano accompaniment
145 0#b02wfl###b02svl###c	a duet for two flutes or two violins
145 0#b01wfl###b01wfl###b01svl###c	a duet for two flutes or flute and violin; may be coded also with two alternative 145 as follows:
145 0#b02wfl###	
145 01#b01wfl###b01svl###	

Subfield \$c defines the ensembles, subfield \$d the subgroups within the ensembles. The choice of coding vocal/instrumental groups as ensembles or subgroups depends on the desired level of detail. In subfield \$d it is possible to define the number of voices/instruments taking part in the subgroup, as well as a progressive number for the subgroup itself, so that each occurrence of \$b may be associated with the appropriate subgroup, by means of the suffix in pos. 7. This choice may be preferable for multi-choral works or when the agency needs to detail groups of instruments (e.g. percussions) played by single performers. If that detail is not needed it is possible to use \$c to define the number of choirs/ensembles.

E.g.: Giacomo Moro da Viadana’s *Concerti ecclesiastici* in two four-voice choirs and continuo may be coded in various ways:

specifying four-voice choirs as two separate subgroups and voices as part of each subgroup:

145 0#b01vso##1#b01val##1#b01vte##1#b01fbs##1#b01vso##2#b01val##2#b01vte##2#b01vbs##2#b01mco###d04cmi##1#d04cmi##2

specifying that there are two choirs and couples of equal voices:

145 0#b02vso###b02val###b02vte###b02vbs###b01mco###c02cmi###

specifying that there are two mixed choirs and continuo (total voices expressed in \$e)

145 0#c02cmi###b01mco###e008x

Subfield \$e specifies the number of real parts for the previously listed codes. Different degrees of detail are possible, according to the agency’s or cataloguer’s needs or possibilities. Instruments may be coded by family or not, total soloists may be distinguished from members of ensembles, etc. In principle, different occurrences of subfield \$e with the same code in pos. 3 should not be present, unless two different total of similar parts are made possible (e.g. if *ad libitum* instruments are indicated, as in EX 21 in the UNIMARC Manual).

Subfield \$f should not duplicate information contained in \$e. Its use should be limited to specify the number of performers when detailed on the document or when different from the number of real parts.

Code “uu” in subfields 145 \$b-\$d/0-1 and code “uuu” in subfields 145 \$e-\$f/0-2 should be used to specify that number of parts, ensembles or players is not determined by the agency or is left explicitly unspecified by the composer. These positions may exceptionally be left blank, but by default “01” is preferable when the default is one (see EX 19 in the UNIMARC Manual).

Comments on the examples of the UNIMARC Manual

EX 1 shows a low-level and a high level of coding a two-instrument work. Subfields \$b are coded in the same way; subfield \$e may be coded also simply \$e002i. Adding subfields \$f seems superfluous.

EX 4 shows two possible versions of a 20th century work. In the first version the three instrumental ensembles are coded in a \$c (\$c03oie### indicates three instrumental ensembles), so that the instruments cannot be subdivided within each ensemble; thus the total of each instrument is expressed in each \$b subfield. In the second version the instrumental ensembles are coded as subgroups, each one with the required number of instruments and the distinctive progressive number (\$d024oie##1 indicates that the first subgroup is an ensemble of 24 instruments); thus the instruments may be linked to the corresponding

subgroup (\$b02wfl##1\$b02wcl##1\$b04btr##1\$b08svl##1\$b08sva##1 indicates that the first subgroup is made of two flutes, two clarinets, four trumpets, eight violins, eight violas). The total number of instruments by family is indicated in subfield \$e, the total number of performers in subfield \$f.

EX 6 shows two possible ways of coding the *Matthäuspassion BWV 244* by J.S.Bach. Two choirs and two orchestras are coded in subfields \$c. It may be possible to code each one as a separate subgroup, detailing the pertinence of each voice/instrument to the correspondent choir/orchestra.

EX 12 shows the coding of a piece with two alternative mediums of performance. An equivalent alternative coding (as in EX 6, 14) may be that of coding “one flute, plus one flute or one tape”, i.e. \$b01wfl###\$b01wfl###\$b01eta##c, without repeating the field.

620 Place and Date Access

Field 620 has been improved in order to introduce a fuller access point for performance-related resources. Added subfields allow the recording of venue and occasion of the event, period and date(s). Indicator 1 specifies the type of access point, indicator 2 specifies whether the data as recorded are present on the source. The field is used with music scores, both printed and manuscript, in librettos or theatre programs and in audio-video recordings or in any other resource where an access point via a place, theatre, hall or other site, date or season, or occasion may be relevant.

Comments on the subfields

Subfield \$e contains the name of the theatre, the concert hall, the building, or the outdoor site (street, square, etc.) where the performance or the event took place. Names of physical sites should be preferred to names of institutions, i.e. the name of the concert hall, should be preferred to that of the entity owning the hall or organizing the event.

Subfield \$g contains also the name of seasons like Carnival, Christmas, Easter or such. Local festivities (feasts of patron saints, fairs, etc.) should be entered in Subfield \$h.

Subfield \$h contains the indication of the occasion for which the event or performance has taken place. Occasions may be weddings, baptisms, ceremonies, exhibitions, fairs, etc.

Full record examples

EX 1: Example 1. in *Rules for cataloging music manuscripts*: Piano and flute or violin sonata in D major by Jan K?itel (Johann Baptist) Va?hal, manuscript copy of ca. 1850. Only the piano part extant in München, Bayerische Staatsbibliothek, with call mark Mus.Ms.8256; listed in A. Weinmann's *Themen-Verzeichnis der Kompositionen von Johann Baptiste Wanhal* as XIa:63.

```
||||ndm0#22||||1n#450#  
001 IT\ICCU\DM\02112232779  
005 20021122  
036 ## $a01$b01$c01$d$piano$mG-2$xFC$oc/$p'4.{D6D}/4.D,8A'{D,A'DF}/4.D8F4D"8{A"D}$2pe  
100 ## $a20021122f1850#####|y0itay0103#####ba  
106 ## $ah  
125 ## $aza  
128 ## $asn#$dd  
145 0# $b01wfl###$b01svl##c$b01kpf###$e002i  
200 1# $aSonate brillante pour le Piano-Forte avec un [!] Flute ou Violon composées [!] par Jean  
Wanhal$bMusica manoscritta  
210 ## $dca. 1850  
215 ## $aSola parte di pianoforte (cc. 6)$d31 x 24 cm  
500 10 $aSonate$rpianoforte e flauto o violino$sW XIa:63$uRe magg.  
700 #1 $aVa?hal$bJan K?itel$f1739-1813$3IT\ICCU\SBLV\175302$4230  
801 #1 $aIT$bICCU$c20021122  
850 ## $aBSB Muenchen
```

Notes:

Record is marked as produced by the Italian Library System.

Both GUIDE/7 and 106\$a state the fact that the item is a manuscript.

Subfield 101 (Language of the item) is not present because language is considered absent in instrumental music and the Italian Library System does not define codes for the language of the title page.

Field 125 \$a = "za" means that item is not a score and that parts exist.

Field 145 states that a violin may be used in place of the flute, and that total instruments is two. Instruments are not coded by family in separate occurrences of subfield \$e.

EX 2: Example 1 in ISBD(PM) 2nd ed., Italian translation, as derived from the record in the Italian national online catalogue of music libraries: Giacomo Puccini's *La Bohème* arranged for solo piano by Carlo Carignani.

```
||||ncm0#22||||###450#
001 IT\ICCU\MUS\0123034
005 19981128
071 21 $a99001$bRicordi
100 ## $a19941027f1898####||y0itay0103####ba
102 ## $aIT
105 ## $a#####000by
125 ## $azy$bb
128 ## $aop#
145 0# $buuvun###$c01cun###$c01oun###
145 1# $b01kpf###$e001k
200 1# $aNSBLa NSEBohème$bMusica a stampa$(Scene da La Vie de Bohème di Henry Murger)$f4
quadri di Giuseppe Giacosa & Luigi Illica$gmusica di Giacomo Puccini$gopera completa per
pianoforte solo, riduzione di Carlo Carignani
205 ## $aNuova ed.$fcon aggiunte dell'autore
210 ## $aMilano$cG. Ricordi & C.$dc1898
215 ## $a144 p.$d28 cm
300 ## $aSul front.: Prima rappresentazione: Torino: Teatro Regio, 1 Febbraio 1896
500 10 $aNSBLa NSEBohème$k1896a$lopera$wriduzione per pianoforte$3IT\ICCU\CMP\0240640
620 #1 $dMilano$3IT\ICCU\MUSL\002184
620 21 $dTorino$eTeatro Regio$f18960201
700 #1 $aPuccini$bGiacomo$f1858-1924$3IT\ICCU\CFIV\007317$4230
702 #1 $aCarignani$bCarlo$f1857-1919$3IT\ICCU\MUSV\013432$4030
702 #1 $aMurger$bHenri$f1822-1861$3IT\ICCU\CFIV\040153$4100
702 #1 $aIllica$bLuigi$f1857-1919$3IT\ICCU\CFIV\007314$4520
702 #1 $aGiacosa$bGiuseppe$f1847-1906$3IT\ICCU\CFIV\007316$4520
712 #1 $aRicordi$gG. & C.$3IT\ICCU\MUSV\055322$4650
801 #1 $aIT$bICCU$c19941027
```

Notes:

In Subfields 200\$a and 500\$a: 'La ' is marked as non-filing.

According to the Italian cataloguing rules, Subfield 500\$w gives the arrangement statement and medium of performance of the arrangement.

Field 620 gives an access point for the town, theatre and date of first performance in non-hierarchical form, as indicated on the source.

EX 3: Example on pp. 294 (OCLC) and 328 (RLIN) in Jay Weitz, *Music coding and tagging : MARC21 content designation for scores and sound recordings*. 2nd ed. (Belle Plaine, Soldier Creek Press, 2001).

```
||||pcm0#22||||###450#
001 87-750963
005 yyyymmdd
071 20 $a9314$bEdition Peters
100 ## $ayyyyddmmg19841731||yengy0103####ba
101 2# $ager
102 ## $aDE
```

125 ## \$azy
 128 ## \$asu#\$aov#\$apr#\$afg#\$acl\$avr#
 145 0# \$b01kor####\$b01khp###c\$e001k
 200 1# \$aClavier-Übung\$fJohann Sebastian Bach
 205 ## \$aFacsimile-Ausg.\$bherausgegeben von Christoph Wolff
 210 ## \$aLeipzig\$cEdition Peters\$aFrankfurt\$aNew York\$cC.F. Peters\$dc1984
 215 ## \$a4 v of music\$d26 x 32 cm
 225 0# \$aMusikwissenschaftliche Studienbibliothek Peters
 225 1# \$aPeters Reprints
 300 ## \$aFor harpsichord or organ
 300 ## \$aSecond imprint from label on t.p.
 300 ## \$aReprint of works originally published 1731-1741
 300 ## \$aAccompanied by: Johann Sebastian Bach's Klavierübung : Kommentar zur Faksimile-Ausgabe /
 Christoph Wolff (32 p. : facsim.) (in English and German)
 327 0# \$a1. Sechs Partiten BWV 825-830 -- 2. Italienisches Konzert BWV 971 ; Französische Ouvertüre :
 BWV 831 -- 3. Präludium und Fuge Es-Dur BWV 552 ; Orgelchoräle BWV 669-689 ; Duette BWV
 802-805 -- 4. Goldberg Variationen : BWV 988
 410 #0 \$tMusikwissenschaftliche Studienbibliothek Peters
 500 10 \$aKeyboard music\$iSelections (Clavier-Übung)
 606 ## \$aHarpsichord music
 606 ## \$aOrgan music
 661 ## \$av2v4
 700 #1 \$aBach\$bJohann Sebastian\$f1685-1750
 702 #1 \$aWolff\$bChristoph

EX 4: Domenico Scarlatti's sonatas for harpsichord in manuscript It.IV,200(=9771) at Venezia Biblioteca Marciana (VE0049 of the Italian library network). Manuscript has an original leather binding, some decorations and has been purchased from the Contarini family in 1835.

||||ndm1#22||||#n#450#
 001 IT\ICCU\MSM\0103666
 005 20021205
 100 ## \$a19881105f1749#####||y1itay0103####ba
 102 ## \$aES
 106 ## \$ah
 125 ## \$azy
 128 ## \$asn#
 145 0# \$b01khp###c\$e001i
 200 1# \$aSonatas. | Per Cimbalo | Del Sig.r D.n Dom.co Scarlati. | 1749\$bMusica manoscritta
 210 ## \$a[Spagna ?]\$d1749
 215 ## \$acc. I-II, 85, III-IV (num. [1], 2-59, 61-85,[86])\$dmm. 260 x 350
 300 ## \$aSul dorso: "80"
 300 ## \$aEtichetta sul contropiatto anteriore: "R. Biblioteca Marciana / n. 29 (di matricola), Cl. V, Sezione
 II. / [...]"
 307 ## \$aFront., titoli e indicazioni accessorie in inchiostro dorato, rosso e turchese
 307 ## \$aBianche cc. 84v, 85
 310 ## \$aCop. coeva in pelle rossa con impressioni in oro (fregi, corone e stemmi), tagli dorati e goffrati
 317 ## \$aSull'etichetta di collocazione: "Acquisto anno 1835" [dalla famiglia Contarini di
 Venezia]\$5IT\ICCU\VE0049
 318 ## \$arestaurato\$5IT\ICCU\VE0049
 500 10 \$aSonate\$cembalo
 700 #1 \$aScarlatti\$bDomenico\$f1685-1757\$3IT\ICCU\MUSV\059233\$4230
 722 ## \$aContarini <famiglia ; Venezia>\$3IT\ICCU\MUSV\1003033\$4390
 801 #1 \$aIT\$bVE0049\$c19981213
 850 ## \$aIT\ICCU\VE0049

EX 4a: an analytical record of a sonata contained in the same manuscript

||||nda2#22||||#n#450#

001 IT\ICCU\MSM\0103675
005 20021205
036 ## \$a01\$b01\$c01\$dcebalo\$fAll.o\$mG-2\$p'8{G"CE}/4D8D/{6C'BAGFA}/4Gt8G/\$2pe
100 ## \$a19881105f1749####||y1itay0103####ba
106 ## \$ah
125 ## \$azy
128 ## \$asn#\$dg
145 0# \$b01khp####\$e001i
200 1# \$aSonata | VIII\$bMusica manoscritta
463 ## \$1001IT\ICCU\MSM\0103666\$150010\$aSonate\$rcembalo\$1700#1\$aScarlatti\$bDomenico\$c1685-1757\$3IT\ICCU\MUSV\059233\$4230\$vcc. 16v-18r
500 10 \$aSonate\$rcembalo\$sK 105\$uSol magg.
700 #1 \$aScarlatti\$bDomenico\$c1685-1757\$3IT\ICCU\MUSV\059233\$4230
801 #1 \$aIT\$bVE0049\$c19981213
850 ## \$aIT\ICCU\VE0049

Note:

Fields 102, 210, 215 are not repeated in the analytical record because their content refers to the whole manuscript.

EX 5: a CD recording of the sonatas in EX 4

||||njm1#22||||###450#
001 IT\ICCU\UFI\0199791
005 20020728
071 01\$aSTR33500\$bStradivarius
100 ## \$a20020731d1999####||y1itay0103####ba
101 2# \$iita\$iang\$ifre
102 ## \$aIT
126 ## \$aaxgbxexd#####cd\$bhex
127 ## \$a011843
128 ## \$asn#
145 0# \$b01khp####\$e001k\$e001i
200 1# \$aComplete sonatas\$bRegistrazione sonora\$hvol. 1\$iThe Spanish influence\$fDomenico Scarlatti\$gEmilia Fadini
210 ## \$aMilano\$cStradivarius\$d1999
215 ## \$a1 Compact Disc (78 min., 43 sec.)\$bDDD, stereo\$d12 cm
225 0# \$aDulcimer
300 ## \$a Opuscolo allegato
500 10 \$aSonate\$rcembalo
620 31 \$aIT\$dIvrea\$eSeminario vescovile\$f19971114\$i19971116
700 #1 \$aScarlatti\$bDomenico\$f1685-1757\$3IT\ICCU\MUSV\059233\$4230
702 #1 \$aFadini\$bEmilia\$3IT\ICCU\CFIV\025061\$4590
801 #1 \$aIT\$bRM0200\$c20020730

Note:

In field 145 the instrument is coded both as keyboard and generic instrument.
In field 620 the initial and final recording dates are recorded.

EX 6: Example 1 in Marita P. McClymonds and Diane Parr Walker, *U.S. RISM Libretto Project, with guidelines for cataloguing in the MARC Format* (Notes vol.43/1 September 1986, pp.30-31)

||||nam1#22||||###450#
001 5781599
005 19981029
100 \$a19980513||||engy0103####ba
101 ## \$aita
102 ## \$aIT
105 ## \$ay#####000iy
200 1# \$aVirginia\$eTragedia per musica in tre atti del conte Alessandro Pepoli da rappresentarsi nel

nobilissimo Teatro della Fenice al principio del carnevale dell'anno 1794

210 ## \$aIn Venezia\$cAppresso Modesto Fenzo con licenza de' superiori\$d1793

215 ## \$a88 p.\$d16 cm

300 ## \$aList of scenes, p.4

300 ## \$aUS-Wc

314 ## \$a"La musica del celebre signor maestro Felice Alessandri"-p.3

314 ## \$a"Direttore dello spettacolo, l'autore del dramma"-p.3

314 ## \$a"Direttore de' cori, il sign. Ignazio Granatelli, all'attual servizio della ducal capella di S. Marco"-p.3

314 ## \$a"Il vestiario del signor Giovanni Monti"-p.3

314 ## \$a"Architetto e pittore dello scenario il signor Antonio Mauro"-p.4

323 ## \$a"Personaggi: VIRGINIA. La signora Marianna Vinci; ICILIO. Il sig. Girolamo Crescentini, al servizio di S.M. il re delle due Sicilie; VIRGINIO. Il sig. Matteo Babini; APPIO CLAUDIO. Il sig. Carlo Borsari; MARCO. Il sig. Angelo Monanni, all'attual servizio di S.A.R. il gran duca di Toscana; CAMILLA. La signora Margherita Bianchi; NUMITORIO. Il signor Giuseppe Alessio."-p.3

327 ## \$aIncludes scenarios for the accompanying balli Ati and Il selvaggio generoso

327 ## \$a"Ballo Primo. Ati. Gran ballo eroico pantomimo diviso in tre atti. D'invenzione, e direzione del sig. Giacomo Onorati da rappresentarsi nel nobilissimo Teatro della Fenice"-p.31. Choreographer's dedication, synopsis, p.ee. "Personaggi: ATI. Il signor Gasparo Ronzi; SAGARIDE. La signora Maria Luigia Gervais; CIBELE. La signora Maria Eblain; CELENO. Il signor Giuseppe Paracchino; DUE GENJ BENEFICI. La signora Francesca Copini, e la signora Giuseppa Radaelli Pontini; MORFEO. Il signor N.N. ALETTO. Il signor Antonio Silei."-p.34

327 ## \$a"Ballo Secondo. Il selvaggio generoso. Ballo pantomimo diviso in tre parti. D'invenzione, e direzione del sig. Giacomo Onorati."-p.66. "Avvertimento,"-p.67. "Personaggi: INKLE. Il sig. Gasparo Ronzi; JARIKA. La signora Maria Luigi Gervais; MOULF. Il signor Giuseppe Depretis, all'attual servizio di S.S. serenissima elettore Palatino, e duca di Bavaria; MELK. Il signor Giuseppe Paracchino; ZULMA. La signora Maria Eblain."-p.68

464 #1 \$150010\$aAti (ballo)\$qScenario\$mItalian\$k1793

464 #1 \$150010\$aSelvaggio generoso (ballo)\$qScenario\$mItalian\$k1793

500 1# \$aVirginia\$bLibretto

606 ## \$aOperas\$xLibrettos

610 1# \$aVirginia

610 1# \$aIcilio

610 1# \$aVirginio

610 1# \$aAppio Claudio

610 1# \$aMarco

610 1# \$aCamilla

610 1# \$aNumitorio

610 1# \$aAti

610 1# \$aSagaride

610 1# \$aCibele

610 1# \$aCeleno

610 1# \$aMorfeo

610 1# \$aAletto

610 1# \$aInkle

610 1# \$aJarika

610 1# \$aMoulf

610 1# \$aMelk

610 1# \$aZulma

620 10 \$dVenezia\$eTeatro della Fenice\$f1794\$gcarnevale

620 #1 \$dVenezia

700 #1 \$aPepoli\$bAlessandro\$4480

702 #1 \$aAlessandri\$bFelice\$4230

702 #1 \$aPepoli\$bAlessandro\$4300

702 #1 \$aGranatelli\$bIgnazio\$4250

702 #1 \$aMonti\$bGiovanni\$4633

702 # 1 \$aMauro\$bAntonio\$4040
 702 # 1 \$aOnorati\$bGiacomo\$4200\$4300
 702 # 1 \$aVinci\$bMarianna\$4721
 702 # 1 \$aCrescentini\$bGirolamo\$4721
 702 # 1 \$aBabini\$bMatteo\$4721
 702 # 1 \$aBorsari\$bCarlo\$4721
 702 # 1 \$aMonanni\$bAngelo\$4721
 702 # 1 \$aBianchi\$bMargherita\$4721
 702 # 1 \$aAlessio\$bGiuseppe\$4721
 702 # 1 \$aRonzi\$bGasparo\$4275
 702 # 1 \$aGervais\$bMaria Luigia\$4275
 702 # 1 \$aEblain\$bMaria\$4275
 702 # 1 \$aParacchino\$bGiuseppe\$4275
 702 # 1 \$aCopini\$bFrancesca\$4275
 702 # 1 \$aPontini\$bGiuseppa Radaelli\$4275
 702 # 1 \$aSileni\$bAntonio\$4275
 702 # 1 \$aDepetris\$bGiuseppe\$4275

Note:

This example was originally proposed as an instance of libretto cataloguing in RLIN. Several fields originally coded as general note fields have been entered in more applicable fields.

EX 7: Example from *Iasa cataloguing rules*, 1.C.5.

||||njm1#22||||1n#450#
 001 IT\ICCU\LO1\0399692
 005 19960509
 071 00\$a993/1-2\$bIRTEM
 100 ##\$a19960509d1994####y||1itac01||01||ba#
 101 0#\$aita
 102 ##\$aIT
 126 ##\$aagbxh#####cd
 127 ##\$a021041
 128 ##\$aop#
 200 1#\$aNSBII NSERe Teodoro in Venezia\$bRegistrazione sonora\$dramma eroicomico in 2 atti su libretto
 di Giambattista Casti\$fGiovanni Paisiello
 210 ##\$aRoma\$cDiscoteca di Stato\$cI.R.TE.M.\$dc1994
 215 ##\$a2 compact disc (ca. 131 min. compless.)\$cAAD\$d12 cm in contenitore.
 225 2#\$aTeatro in musica\$vv. 4
 300 \$aEsecuzione moderna: Torino, RAI, 22-04-1962
 306 ##\$aData di phonogram: 1994
 310 ##\$aDisponibile anche con: Per la pubblicazione di una registrazione : Il re Teodoro in Venezia di
 Giovanni Paisiello. - Roma : I.R.TE.M., 1994
 323 ##\$a Cecilia Fusco, Rukmini Sukmavati, soprani ; Florindo Andreolli, Nicola Monti, tenori ; Sesto
 Bruscantini, Mario Basiola, baritoni ; Angelo Nosotti, basso ; Virtuosi di Roma ; Renato Fasano,
 direttore
 500 10\$aNSBII NSERe Teodoro in Venezia\$lopera
 410 #1\$10001||||||||||||||\$120010\$aaTeatro in musica\$vv. 4
 488 #0\$1001IT\ICCU\LO1\0419352\$120010\$aPer la pubblicazione di una registrazione
 606 1#\$aOpere
 620 #1\$dRoma\$f1994
 620 41\$dTorino\$eRadio Televisione Italiana\$f19620422
 700 #1\$a Paisiello\$bGiovanni \$3IT\ICCU\CFIV\005342\$4230
 702 #1\$a Casti\$bGiovanni Battista\$3IT\ICCU\CFIV\045105\$4480
 702 #1\$a Fasano\$bRenato\$3IT\ICCU\CFIV\025549\$4250
 702 #1\$a Andreolli\$bFlorindo\$3IT\ICCU\INTV\000076 \$4721
 702 #1\$a Basiola\$bMario\$f1892-1965\$3IT\ICCU\INTV\003774\$4721

702 #1\$aBruscantini\$bSesto\$3IT\ICCU\ANAV\009747\$4721
702 #1\$aMonti\$bNicola\$3IT\ICCU\USMV\603933 3\$4721
702 #1\$aNosotti\$bAngelo\$3IT\ICCU\INTV\0158684\$4721
702 #1\$aPedani\$bPaolo\$3IT\ICCU\INTV\005386\$4721
702 #1\$aRukmini\$bSukmawati\$4721
712 02\$aIstituto di ricerca per il teatro musicale\$3IT\ICCU\CFIV\046789
712 02\$aDiscoteca di Stato\$3IT\ICCU\CFIV\020838
712 02\$aNSBI NSEVirtuosi di Roma\$3IT\ICCU\RAVV\233497\$4590
801 #0\$aIT\$bICCU\$c20040213

Note:

The record is indicated as being produced by the Italian Library System with several revisions.
In fields 200\$a, 500\$a: 'Il ' is marked as non-filing.
In field 620 the recording date is entered.