

Appendix B: Data Models for Discographies

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Aside from catalog record descriptions, recordings can also be described in discographies. Discographies provide another perspective on the modeling of resource description for recorded sound and since they represent attempts to record events of a specific time and place, they are particularly useful when considering the possibilities for music content modeling within BIBFRAME.

Discographies are a type of resource unique to sound recordings that generally concern the description of a specified group of published recordings, although many discographies, especially those that center on performers and ensembles, include unpublished recordings. Discographies have largely been presented in print form up until recently, but are becoming increasingly common online.

Content included in discographies generally revolves around concepts such as specific record company labels, series of catalog numbers, broad genres of content, dates of recording, and other such broad concepts. For example, the focus of Michel Ruppli's *The Decca Labels: A Discography* (published in 1996) concerns recordings made for the Decca company, whereas Richard K. Spottswood's *Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States, 1893-1942* (published in 1990) centers on the broad genre class of ethnic recordings, as produced in the U.S. during a specific range of years.

The structural organization of content within such resources can vary widely from discography to discography. Entries in the previously mentioned Decca discography are initially sorted by general session location and dates, but there are also sections for reissues of other labels and transcriptions. For example, volume 3 of the Decca discography is titled (and contains) "The Eastern Sessions (1943-1956)." In contrast, Spottswood's ethnic music discography is organized first by geographic region, second by general nationality affiliation, and then alphabetically by performer.

The organization of data elements representing each distinct recording entry can vary, although there are noticeable similarities in the type of information and the manner in which it is presented on the page. Following are descriptions of what is found in a few different print discographies:

- Data elements in Ruppli's Decca discography include performer(s) (including individual names associated with a group and their corresponding role/medium of performance), location and date of performance, matrix, take when known/available, track title (and sometimes the last name of the composer for Classical music entries), label name(s) and number(s). The matrix, take, track title, label name(s), and catalog number(s) are grouped in rows specific to the matrix/take combination. In other words, that block of information centers around the matrix/take combination.

- Data elements in Spottswood's ethnic music discography include the main contributor's name(s), occasionally a general indication of vocal range or instrumentation, place and date of performance when known, matrix number, take when known/available, track titles and subtitles, label name and catalog numbers. The matrix, take, track title, label name, and catalog number are grouped in rows specific to the matrix/take combination.
- Data elements in Brian Rust's discography *Jazz Records 1897-1942* (published in 2002) include performing entity (including individual names associated with a group and their corresponding role/medium of performance, when known), place and date of performance, matrix number, take when known/available, title and subtitle of each track, label name and catalog numbers, and an indication of whether something was known to be a dubbed reissue. The matrix, take, track title, label name(s), and catalog number(s) are grouped together in rows specific to the matrix/take combination.

As can be seen, other than perhaps indicating a work title (although not the uniform title/authorized access point as established by the library community) and possibly the last name of the composer, information on the actual underlying intellectual work, when there is one, is very sparse. The emphasis is on distinct units of audio content, such as performances.

Members of the Association for Recorded Sound Collections (ARSC) have discussed creating discography standards. The article "Guidelines for Discographies in the ARSC Journal," presently available via the ARSC website, is an example of recommended descriptive practices for discographies submitted to the *ARSC Journal* that came out of such discussions.¹

Discographies are now starting to be created in the online environment. One such example, which incorporates aspects of traditional discographies but also takes into account some library community practices, is the *Discography of American Historical Recordings* (DAHR) (formerly the *Encyclopedic Discography of Victor Recordings*).² Development of this discography is based at the University of California, Santa Barbara. The discography currently centers on Victor label content from the first half of the 20th century (and by extension of content ownership some Gramophone label recordings), early Columbia recordings, and all known recordings on the American Berliner label. Presently, the DAHR concentrates on record labels owned by Sony Music Entertainment in order to assist with the National Jukebox project at the Library of Congress.³ On the back-end of DAHR, information is presently organized into four record types: Talent, Matrix, Take, and Object (aka "Release"), which have some parallels to BIBFRAME classes. DAHR incorporates LCCNs and uniform name heading/authorized access point data into Talent records, when authority records exist. It is worth noting that the concept of the underlying intellectual work is de-emphasized and only referenced to through "uniform title" being a title type code largely applied when the work is from the Classical music tradition, and "composer" being a role type.

¹ <http://www.arsc-audio.org/pdf/DiscographicalGuidelines.pdf>

² <http://adp.library.ucsb.edu/>

³ Select DAHR data elements serve as the basis for most data found in the National Jukebox, a project based at the Library of Congress.