



Ghost in the MARChine

Pseudonymity and Anonymity Usage in Electronica Music Sound Recordings

Presented by:

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Resource Description Librarian – Unique Formats and Materials

University of Houston Libraries



Overview

- This presentation will principally discuss pseudonymity and anonymity usage by agents in the Name Authority File (NAF), with a focus on electronica music producers throughout the 2010s.

Part I:

- Overview of the genre (concept), musical genres, and musical microgenres.
- Overview of electronics in LCSH, LCGFT, and LCMPT.
- Overview of the LC Genre/Form Thesaurus submission process (SACO-Music).
- Challenges describing sound recordings, including the usage of Electronic music and Electronica (Music) terms.

Part II:

- Constructing name authority records (NARs) for pseudonymous persons including joint pseudonyms following the FAQ – LC/PCC “Practice for Creating NARs for Persons Who Use Pseudonyms.”
- Key takeaways, additional examples and frequently asked questions.



What is a “Genre” and Who Decides?

From John Frow’s, “Genre”:

- “Genre, we might say is a set of conventional and highly organized constraints on the production and interpretation of meaning.”
- “Genres create effects of reality and truth, authority and plausibility, which are central to the different ways the world is understood in the writing of history or of philosophy or of science, or in painting, or in everyday talks.”

From the Introduction to Library of Congress Genre Form/Terms... :

- Genres and forms may be broadly defined as categories of resources that share known conventions. More specifically, genre/form terms may describe the purpose, structure, content, and/or themes of resources.

Plato’s literary genres: poetry, drama and prose.

Genre is a conversation. Genres provides people, groups and organizations with a shared language of terms and concepts to better facilitate interaction with and description of the world around them; as well as relationships amongst themselves.



Overview of Controlled Vocabularies

Library of Congress: ([source code list](#))

- Subject headings (LCSH) -- \$2 [lcsch](#)
- Genre/Form terms (LCGFT) -- \$2 [lcgft](#)
- Medium of performance thesaurus for music (LCMPT) -- \$2 [lcmpt](#)
- Demographic and group terms (LCDGT) \$2 [lcdgt](#)

Non-LC taxonomies and ontologies*:

- Genre terms for tabletop games -- \$2 [gttg](#)
- OLAC Video Game Genre Terms -- \$2 [olacvggt](#)
- Homosaurus -- \$2 [homoit](#)
- *Wikidata -- \$2 [wikidata](#)

Uncontrolled terms & Locally assigned subject headings:

- Typically reserved for institution specific resources or archival materials -- \$2 local.
- Can incorporate “folksonomies,” user generated tags aggregated into a controlled list.



Brief overview of Taxonomies in LC

Taxonomies define groups of words and their relationships:

- BT “broader term” = See also tracing; MARC 555 \$w g
- NT “narrower term” = See also tracing; MARC 555 \$w h
- UF “use for” = Variant access point; MARC 455
 - [Former heading] 445 \$w nne
- RT “related term” is not used in LCSH/LCGFT
 - Appears as 680 scope note.
- Note, \$w nna suppresses references.

Electronica (Music) \$2 lcgft

BT Popular music

NT Ambient music (Electronica)

Electronic dance music

BT Dance music

Electronica (Music)

UF Club music

EDM (Electronic dance music)

**Underground dance music*

Nu jazz

Synthpop (Music)

Vaporwave (Music)



Electronic Music in LC Subject Headings

- Generally, do not use Electronic music \$2 lcsh for popular musical works.
- Use Electronic music \$2 lcsh for forms and types of music that include “electronics” and headings with medium of performance that include “electronics.”
- Always treat electronics as an instrument following construction similar to other musical forms. Note that tape (pre-recorded audio) is “electronics” in LCSH.
- Follow the order of instruments is by instrument family, then within each family.
- Use Electronic music \$2 lcsh if the work **is not** in a specific type or isn’t already brought out by existing subjects for the resource.
- Do not modify these headings or the term “electronics” in a heading to indicate the number of instruments. Electronics are treated similarly to percussion.
- See **NT** Computer music, “...musical works not in a specific form or of a specific type in which the sounds are generated or altered using digital technology.”
- Follow [LC Subject Cataloging Manual H 1917.5](#). and also, “[Those darn electronic music headings!](#),” at the Music Cataloging at Yale website.



Working with Electronic Instruments in LCMPT

- In LCMPT there are “generic” and “distinctive” types of electronic instruments:
 - Generic: electronics, live electronics, pre-recorded audio, processed sound, etc.
 - Distinctive: electronic instrument and narrower terms, i.e., computer, digital player piano, theremin, etc.
- “Distinctive” instruments are often classified under Hornbostel–Sachs with the qualifier “electronic.”
 - “An acoustic or solid-bodied [*instrument*] that is electronically amplified.”
 - General confusion over when to use an electric “popular” instrument, an acoustic “folk” instrument, or a “traditional” orchestral instrument in LCMPT.
 - An upright electric bass **is not** an electric bass in LCMPT use: double bass \neq electric double bass. A bass guitar is plucked, and a double bass is bowed or played pizzicato.
- MIDI controller, synthesizer, theremin, and ondes Martenot are electronic instruments with no acoustic analogue.
 - Note: “Controller” instruments are electronic instruments that are mapped with preset sounds and do not produce sounds themselves. Their interface can mimic other instruments too.
- [MLA Best Practices for Using LCMPT](#) document discusses electronic instruments:



Piece for tenor balloon (1998-2019) / Judy Dunaway.

245	0	0	Composers' series : \$b October 24, 2019, 7:30 p.m.
382	0	1	balloon \$v amplified tenor balloon \$n 1 \$s 1 \$2 lcmpt
505	0		Piece for tenor balloon (1998-2019) / Judy Dunaway (Judy Dunaway, amplified tenor balloon)
650		0	Balloon and electronic music.
655		7	Art music \$2 lcgft.
700	1	2	\$i Container of work: \$a Dunaway, Judy. \$t Piece, \$m balloon, electronics.

Dunaway, Judy. *Amplified Tenor Balloon.*

<https://youtu.be/0PJ9sAzYk78>



Electronica (Music) in LCSH/LCGFT

- **Electronica (Music)**
 - UF: Electronic popular music
 - BT: Dance music
 - BT: Popular music
- “Refers to all popular/non-academic electronic music”—Living through pop, 1999.
- Identical SARs in LCSH and LCGFT, the latter derived from the former.
- **Do not use for works more accurately described as Art music.**
- Frequently used NTs include Electronic dance music and Ambient music (Electronica). Note that EDM has 10 NTs, including Techno (Music), etc.



Splitting Hairs or Misclassification?: Electronic Music vs. Electronica (Music)

- Popular works are frequently misclassified as Electronic music \$2 lcs.
- Most popular idioms use electronic instruments, does that warrant using Electronica (Music)?
 - Use if the performer/musician/composer explicitly identifies as an electronic(a) artist.
 - [MLA's BP's for LCGFT](#): “Generally choose the most specific appropriate term available.
 - Prefer Electronic dance music > Electronica (Music) ; Musique concrète > Art music.
- One notable exception is Ambient music, whose origins are functional, artistic and popular.
- What if a work falls between Electronic music and Electronica (Music), i.e., an ambient producer looping material on cassette tape?
 - If the sound recording is in a popular idiom and includes works that fall under a narrower art music term, use both Electronica (Music) and if possible, a narrower LCGFT term.



Microgenre

noun

/mi · cro · gen · re/

1. A hyper-specific subcategory of artistic, musical, or literary composition characterized that is by a particular style, form, or content.
2. A flexible, provisional, and temporary category used to establish micro-connections among cultural artifacts, drawn from a range of historical periods found in literature, film, music, television, and the performing and fine arts.
3. A specialized or niche genre; either machine-classified or retroactively established through analysis.



Examples of Musical Microgenres

Hyper-specific

- Chopped and screwed (Music)
- \$2 lcsH and \$2 lcgft

Flexible, provisional and temporary

- Vaporwave (Music)
- \$2 lcgft

Specialized or niche

- Ambient music (Electronica) \$2 lcgft
- Background music. \$2 lcgft

Sub-genres within microgenres

- [Lowercase](#) (Ambient music)
- [Future funk](#) (Vaporwave)
- [Dreampunk](#) (Electronica)
- [Slowed + reverb](#) (Chopped and screwed)
- *[Hyperpop](#) (Electronica)
- [Dark ambient](#) (Electronica)
- *[Slushwave](#) (Vaporwave)



“Demerol” from Chuck Person’s [Eccojobs vol. 1](#)

<https://www.youtube.com/watch?v=h-ZnSTglHn4>

EccoJams. Volume 1 / Chuck Person



Container



Container Verso

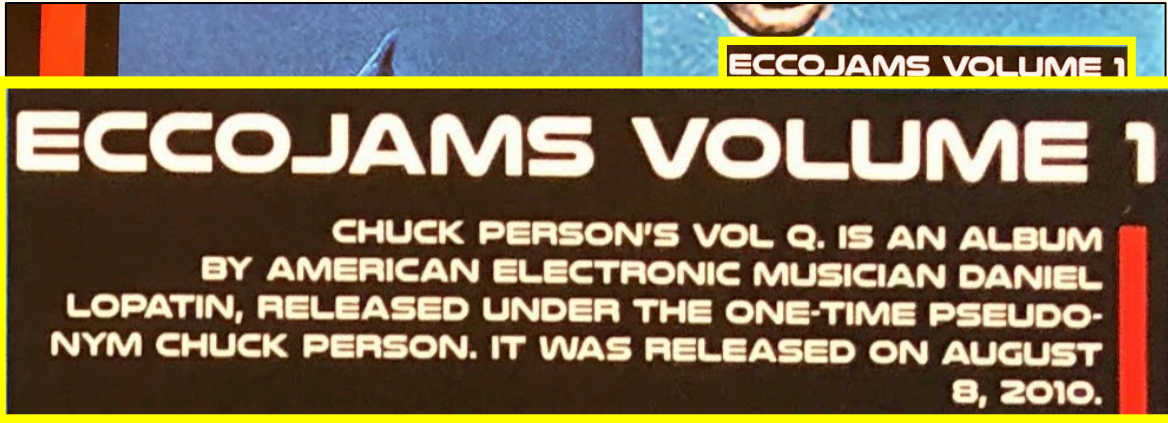


Disc Label

Work cat:
OCLC no. 1260165272

EccoJams. Volume 1

/ Chuck Person



028	0	2	ECCO1 \$b Kunaki
264		1	[Place of publication not identified] : \$b [publisher not identified], \$c [2021]
264		3	[Brooklyn, New York] : \$b Kunaki
246	1		\$i Additional title on container: \$a Chuck Person's EccoJams vol. 1
250			[Asterite Edition].
500			Blue vinyl.
500			Edition statement from Discogs website.
511	0		Performed by Chuck Person (Daniel Lopatin (Oneohtrix Point Never)).
008/18-19			pp [popular music]
650		0	Electronica (Music)
650		0	Glitch music.
655		7	Vaporwave (Music) \$2 lcgft



Exception to the “Rules”: Ambient Music

Ambient music is a niche microgenre encompassing a breath of natural sounds, acoustic and electronic instruments, and utilizes sampling and/or looping material to generate repetitive soundscapes. Most producers “specialize” in ambient music.

Established terms:

- Ambient music \$2 lcsh
BT: Electronic music \$2 lcsh ... USE Art music \$2 lcgft, or narrower terms.
- Ambient music (Electronica) \$2 lcgft
BT: Electronica (Music) ... USE for works that fall under “popular music.”
- Ambient sounds \$2 lcgft
BT: Functional music
“Musical compositions composed or adapted to accompany activities or events, incite actions or emotions, or to use in particular locations.”
- Related terms in LCGFT: Background music ((UF: Environmental music) inverse in LCSH) Soundscapes (Music), and Minimal music. *New Age music* needs [review](#).
- See also: Improvisations (Music) & Aleatory music \$2 lcgft ; Avant-garde (Music) \$lcsh

Replica / Oneohtrix Point Never (Musician)



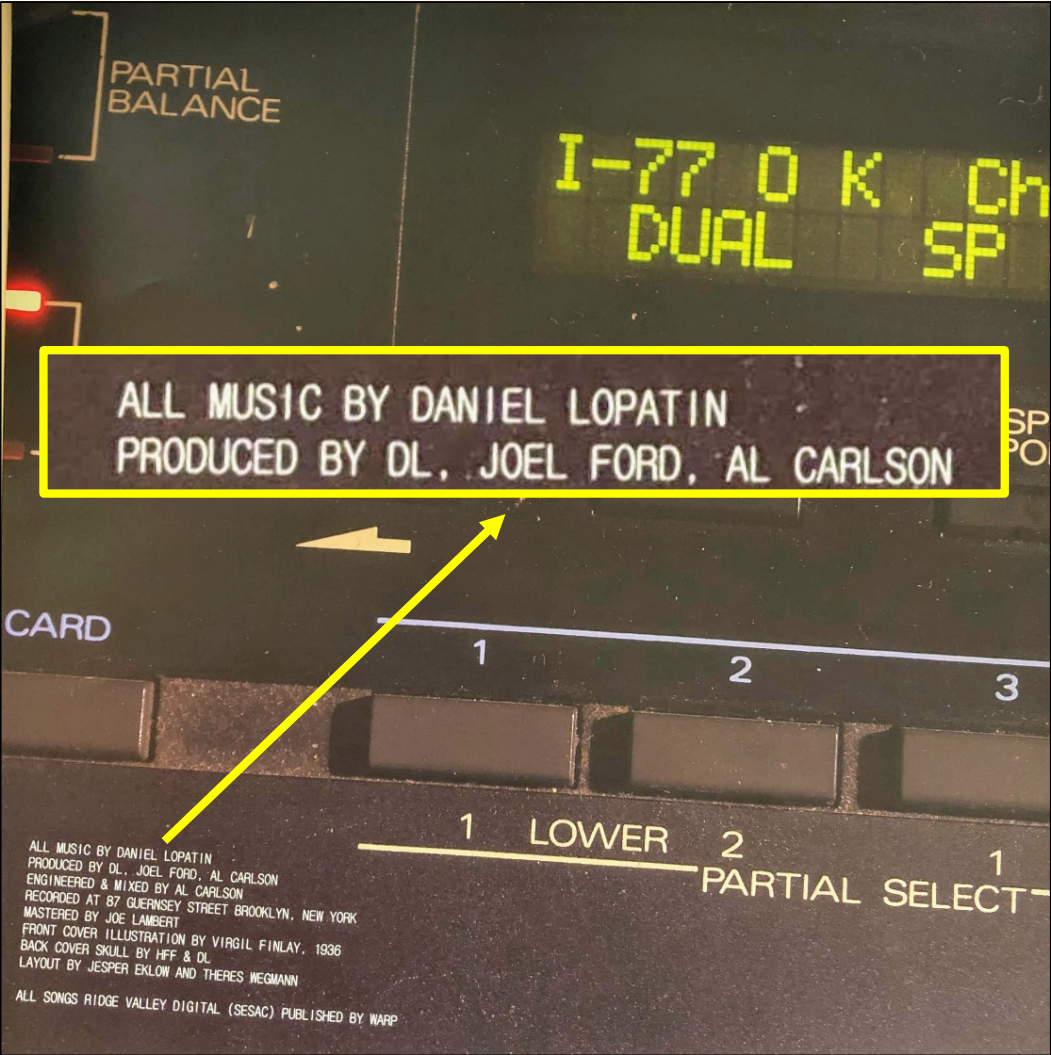
Work cat:
OCLC no. 1263574766

Container



Container Verso

Replica / Oneohtrix Point Never (Musician)



264		1	Brooklyn, NY : \$b Software, \$c [2021]
264		2	Brooklyn, NY : \$b d/b/a Mexican Summer
500			All music by Daniel Lopatin.
534			Reprint. \$p Originally published: \$c Brooklyn, NY : Software, [2011].
008/18-19			pp [popular music]
382	1	1	electronics \$2 lcmpt
65X		X	Electronica (Music)
650		0	Ambient music.
65X		X	Musique concrète.
655		7	Ambient music (Electronica) \$2 lcgft



Submitting Subject Proposals to SACO-Music

Vaporwave (Music) \$2 lcgft

- 12/2020 – Literary warrant for Vaporwave (Music) appears and a proposal drafted.
- 1/13/21 – Proposal sent to SACO-Music Funnel coordinator:
 - Use the proposal form, or draft as email (I did the latter).
 - Use dollar sign (\$) for subfields, and omit initial subfield (i.e., \$a, \$w, \$z).
 - Review the [LCGFT Manual](#), see also [J 120](#) – When to establish a new genre/form.
 - Avoid supplying redundant 670 scope notes.
 - Include 675 sources not found if applicable, i.e., not found in Grove Music, etc.
 - Consider 680 scope note “Here are entered compositions/works...”
- 3/5/21 – Term submitted by SACO-Music Funnel coordinator in Minaret system.
- 4/2021 – Term appears on [LOC Subject Headings Monthly List](#).
 - Check the lists in Classification Web or on the LC website.
- 6/23/21 – Term added to Authority File and authorized for use.



Pseudonymity and Anonymity in Electronica Music

- A pseudonym is a fictitious name taken or given to a person or group for a given reason.
- Pseudonymity and anonymity has persisted in societies, especially in the arts.

Pseudonymity and anonymity in Electronica music:

- The advent of the public internet led to the creation of online “avatars,” which conferred both anonymity and conformed to affinity groups online also known as, “scenes.”
- Pseudonymity is often used by electronica musicians/producers to distinguish between projects, or to separate “serious” works from “commercial” works.
- A “genre-name” functions as a signpost for people to associate with a given “scene.”
- Genres are not static, and genre-names can develop out of scenes finding their niche.
- Anonymity persisted in the 2010s online electronica scene due to the ability to create digital born works, disseminate them online, and perform incognito virtually or even live.
- The advent of social media and always-online platform capitalism has eroded privacy for many musicians, blurring the line between fans, critics and collaborators.



Overview: FAQ – LC/PCC for Creating NARs for Persons Who Use Pseudonyms

- Based on earlier AACR2 practices at LC and shared with NACO participants.
- Discusses six situations:
 - The person uses one pseudonym and never uses their real name.
 - The person uses real name and uses one pseudonym.
 - The person uses more than one pseudonym and may or may not use their real name.

Joint pseudonyms:

- A pseudonym representing a joint collaboration by two or more persons, with no existing records for the participants real names.
- A pseudonym that represents a joint collaboration by two or more persons, each of whom also use their real name and there are records under their real names.
- A pseudonym used by several persons working independently of each other.
- Send suggestions/comments to policy@loc.gov



A1.1: The Person Uses One Pseudonym and Never Uses the Real Name

- **Most common situation for pseudonymity:**
 - Exception to RDA 9.2.2.8 “Individuals with More Than One Identity”
 - RDA 9.2.3.4 “Real name”: ...Record the individual’s real name as a variant name for person.
- Musicians (stage name); authors/poets (pen-name); visual artists (persona/pen-name):
 - T-Pain (*not* Faheem Rasheed Najm), or George Orwell (*not* Eric Arthur Blair), etc.
- Do not confuse with mononymous persons:
 - Such as: Beyoncé, 1981-; Liberace, 1919-1987; Madonna, 1958-; Rihanna, 1988- etc.
 - Follow RDA 9.2.2.6. “Different Names for the Same Person.”
 - Include fuller form of name as a variant access point in NARs, RDA 9.2.2.5.1. “Fullness.”
 - Generally, qualify mononyms with birth/death date(s), occupation, etc. for identification or disambiguation.
- Do not confuse with fictitious persons or joint pseudonyms:
 - For fictitious and legendary persons see RDA 9.6.1.7.
 - For joint pseudonyms see RDA 9.2.2.8.



A1.2. The Person Uses the Real Name and Uses Only One Pseudonym

- See: RDA 9.2.2.8. “Individuals with more than one identity.”
 - 1) If an individual has more than one identity, choose the name associated with each identity as the preferred name for that identity.
- Create two NARs.
- Add simple see-also references (500 fields) linking the names.
- Optionally use relationship designators from RDA Appendix K2.1.
 - **Alternate identity:** A pseudonymous or other identity assumed by a person.
 - **Real identity:** A real person who assumes an alternate identity.

The Curious Case of Childish Gambino

I Have A Theory That Donald Glover And Childish Gambino Are Secretly The Same Person

 Drew Landry · Dec 12, 2017 · 3 min read



Glover, Donald

- Actor
- Comedian
- Television producer



Actor of: Community
(Television program)

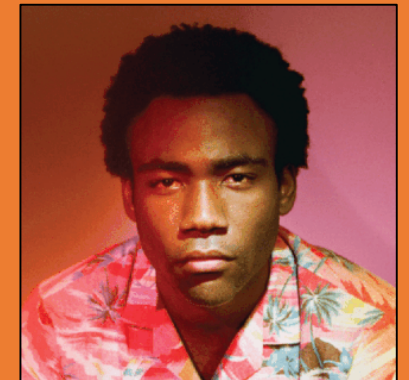
Real Identity

Alternate Identity

Has work: This is
America

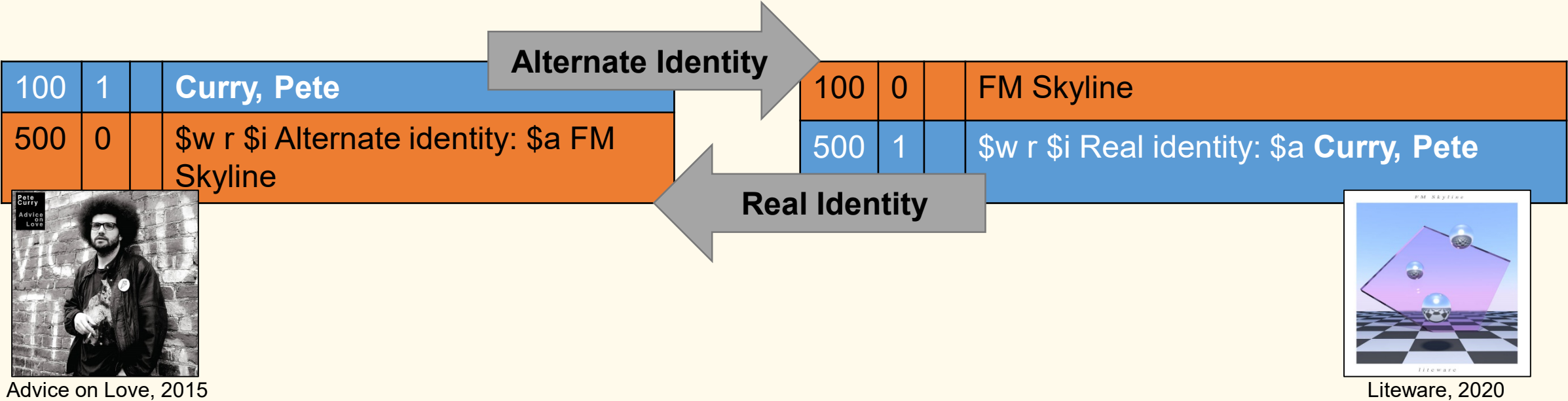
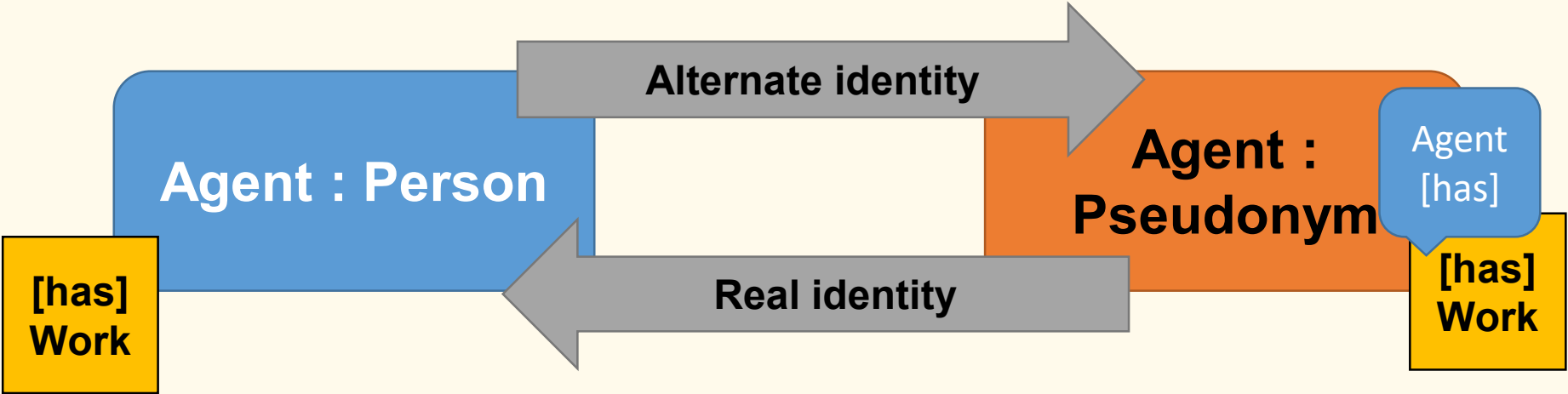
Childish Gambino

- Musician
- Lyricist
- Music producer



From, "I Have A Theory That Donald Glover And Childish Gambino Are Secretly The Same Person" by Drew Landry via [Medium](#)

A1.2: The Person Uses the Real Name and Uses Only One Pseudonym.



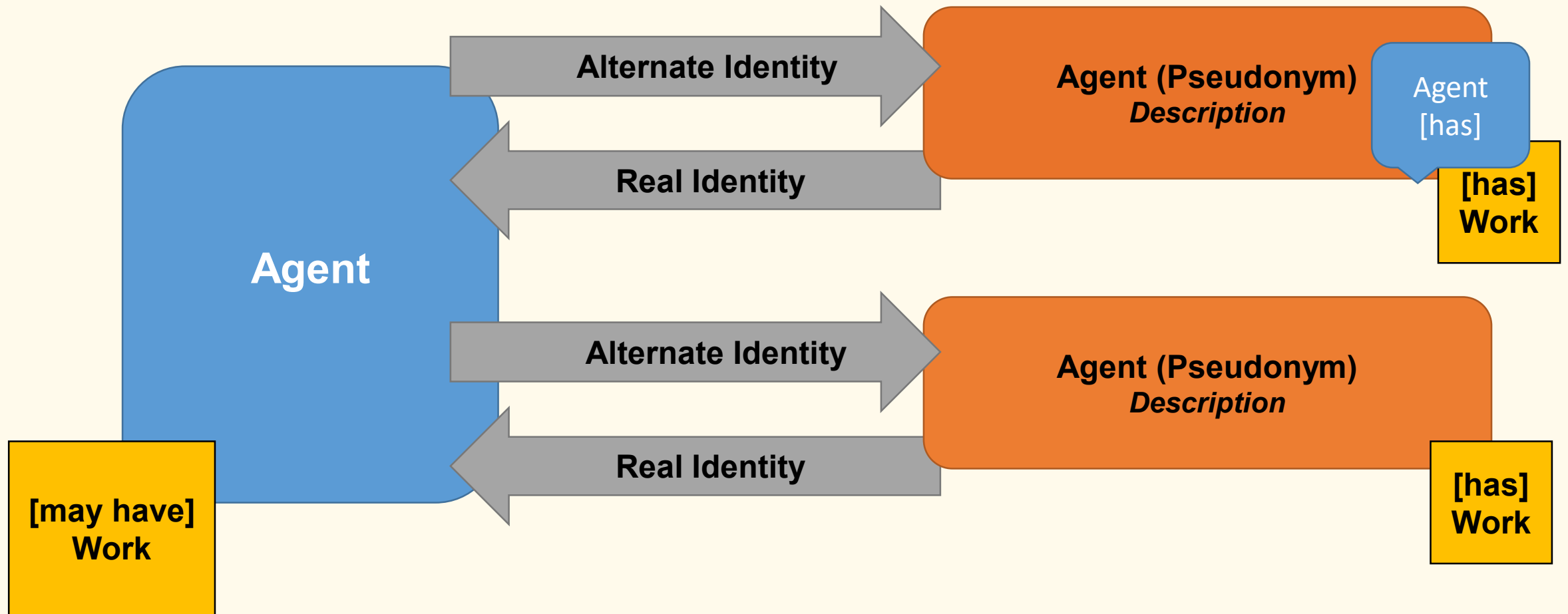


A1.3: More than One Pseudonym

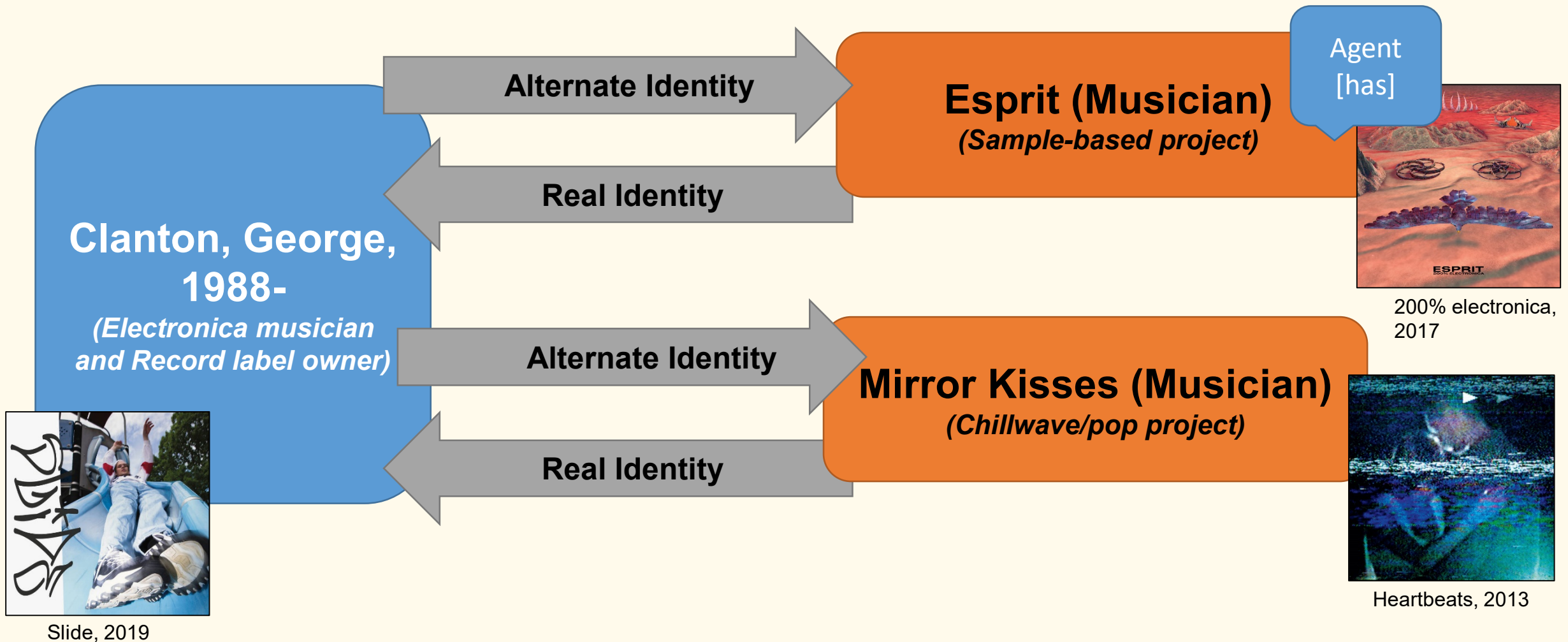
The person uses more than one pseudonym and may or may not use the real name.

- Create NARs for *all* the names.
- This includes the real name if known.
- One name is selected as the “basic” heading.
- Add see-also references for the other names (pseudonyms).
- Add a complex see-also reference in the basic heading and other names.
 - 663 field note - basic heading: For works of this [author] written under other names, search also under: \$b [established form of name] \$b [established form of name]
 - Precede each name with a \$b.
 - 663 field note – related names: Works by this [author] are **identified by the name used in the item**. For a listing of other names used by this author, search also under: \$b [established form of the name chosen as the basic heading]
- See: LC-PCC PS for 9.2.2.8, “Individuals with more than one identity.”

A1.3: Agent to Agent Relationships



A1.3: George Clanton



NARs for George Clanton

“Basic” NAR

100	1	Clanton, George, \$d 1988-
500	0	\$w nnnc \$a Esprit \$c (Musician)
500	0	\$w nnnc \$a Mirror Kisses \$c (Musician)
663		For works of this performer entered under other names, search also under: \$b Esprit (Musician) \$b Mirror Kisses (Musician)
670		Clanton, George. Slide, 2020: \$b container (George Clanton)
670		Esprit (Musician). 200% electronica: \$b container (ESPRIT 空想; all music composed...

Alternate Identity

100	0	Esprit \$c (Musician)
400	0	Esprit 空想 \$c (Musician)
500	1	\$w nnnc \$a Clanton, George, \$d 1988-
663		Works by this performer are identified by the name used in the item. For a listing of other names used by this performer, search also under: \$b Clanton, George, 1988-
100	0	Mirror Kisses \$c (Musician)
500	1	\$w nnnc \$a Clanton, George, \$d 1988-
663		Works by this performer are identified by the name used in the item. For a listing of other names used by this performer, search also under: \$b Clanton, George, 1988-

Complex See Also Reference

200% Electronica / Esprit (Musician)



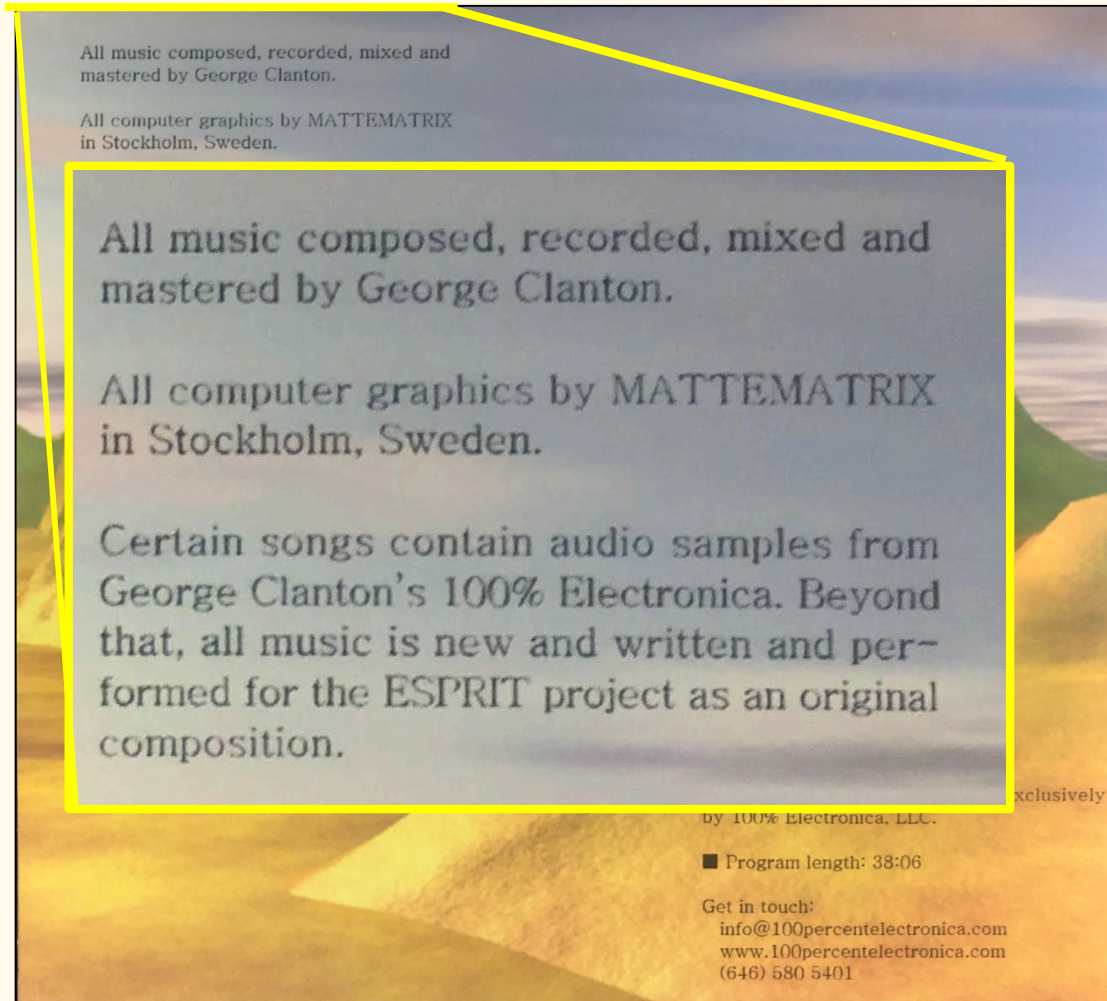
Work cat:
OCLC no. 1228905754

Container



Disc Label

200% Electronica / Esprit (Musician)



100	0		Esprit \$c (Musician), \$e composer, \$e performer, \$e audio engineer.
245	1	0	200% electronica / \$c ESPRIT.
500			All music composed, recorded, mixed and mastered by George Clanton (ESPRIT).
			"Certain songs contain audio samples from George Clanton's 100% electronica. Beyond that, all music is new and written and performed for the ESPRIT project as an original composition"--Container.
511	0		Performed by ESPRIT 空想 (George Clanton).
511	0		Performed by ESPRIT kūsō (George Clanton).
382	1	1	electronics \$2 lcmpt
650		0	Electronica (Music)
655		7	Vaporwave (Music) \$ lcgft



Joint Pseudonym – A1.4: Names Not in Catalog

The pseudonym represents a joint collaboration by two or more persons and the catalog does not contain items by those persons under their real name.

- One NAR for the joint pseudonym is created.
- Place unused names in 400 fields (as see references).
- Use for cases where one or more persons write under their real name and the others do not.



Joint Pseudonym – A1.4: Names Not in Catalog

- One NAR for joint pseudonym.
- List unused names as variant access points.
- Use NAR for published works associated with joint pseudonym.
- Citation should include all known real names using this NAR.

**[have]
Collaborative
work**

100 1# Person, Alex

*368 \$c Anonyms and
pseudonyms \$2 lcs\$*

400 0# Person 1

400 0# Person 2

670 ## Person, Alex. Title of
work, year of publication: \$b
location in/on resource (Alex
Person (Person 1 & Person
2)



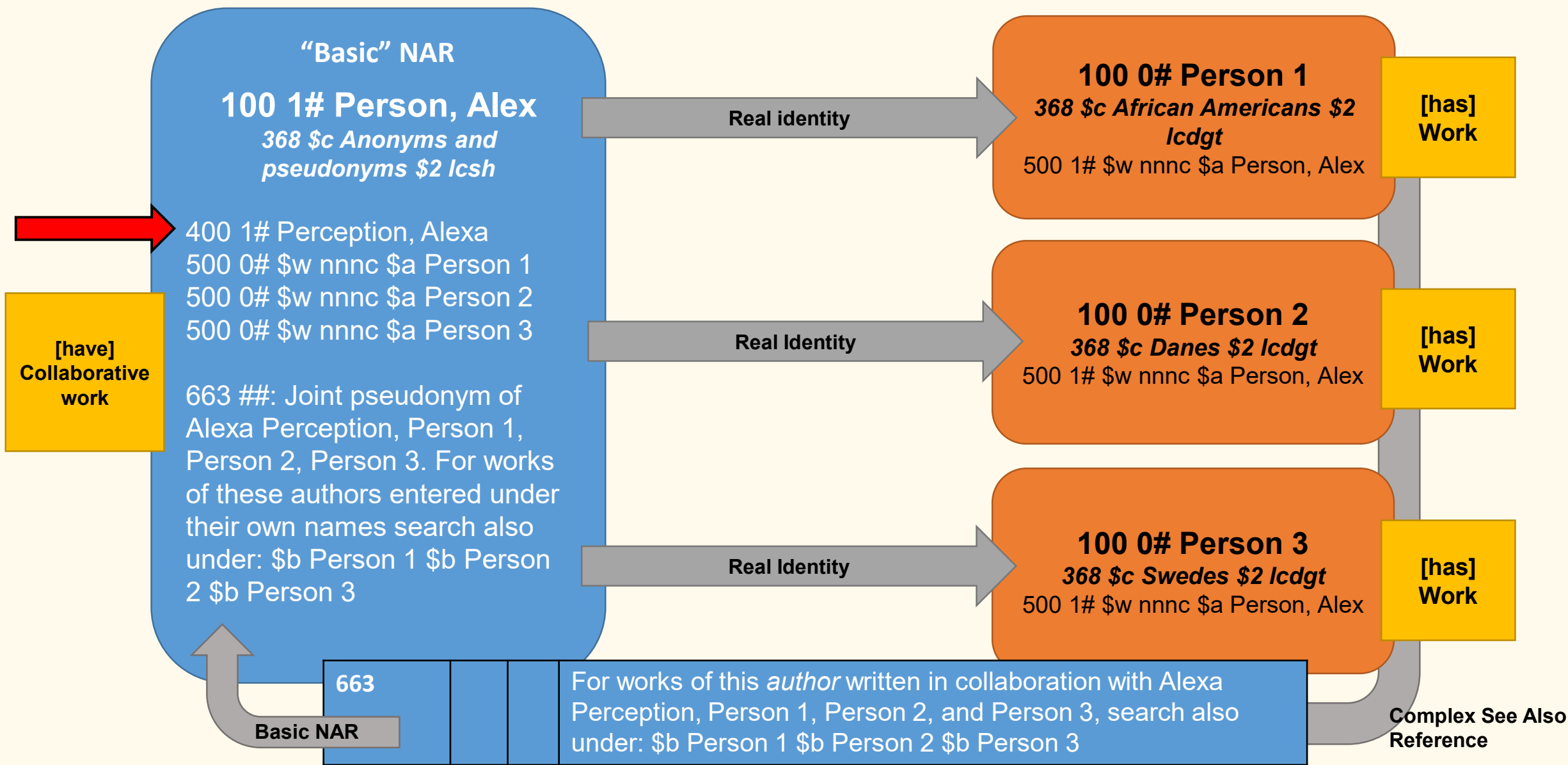
Joint Pseudonym – A1.5: Names In Catalog

The joint pseudonym represents a joint collaboration by two or more persons each of who also use their real name and there are items in the catalog under the real names.

- Create one NAR for the joint pseudonym.
- Use the joint pseudonym as the basic heading.
- Create one NAR each for the associated names.
- On the joint pseudonym NAR provide a 500 field (see-also reference) for each of the associated *real* names.
- **Note:** If there is a mixture of used and unused real names apply a combination of A1.4 and A1.5 as needed.



Joint Pseudonym – A1.5: Names In Catalog





Joint Pseudonym – A1.6: Work Independently

The pseudonym is used by several persons working independently of each other.

- Create one NAR for the shared pseudonym.
- Treat the shared pseudonym NAR as the basic heading.
- Create one NAR for each individual using the same pseudonym.
- **Note:** the NARs for the names associated with the shared pseudonym are established regardless of whether the persons using the same pseudonym wrote, performed, sang, painted, etc. under that name.



A1.6: Death's Dynamic Shroud (Joint pseudonym)

- Project began in 2014 with James Webster and Tech Honors.
- Name comes from an obscure YouTube video with a file name of “deathsdynamicshroud.wmv.”
- First album, “シエンムーONLINE,” released 2014-01-02 by James Webster.
- Tech Honors releases, “ティーンファンタジー：MYSTIC QUEST,” 2014-02-18.
- **9th studio album, “失われた時REGRET,” released jointly on 2014-08-01.**
- **August 2014, Keith Rankin joins DDS with James Webster on 신세기 EVANGELIS.**
- Keith and James release “I’ll try living like this,” on 2015-05-15, and charts 15th on Fact Magazine’s 50th best albums of 2015.
- James begins performing DDS as a solo live show in 2015.
- **August 2017, DDS releases their first joint album, “Heavy black heart.”**
- In 2017, Tech and James begin performing DDS live; the duo tours Japan in 2018.
- “I’ll try living like this” is released by 100% Electronica on vinyl (2020) and CD (2021).



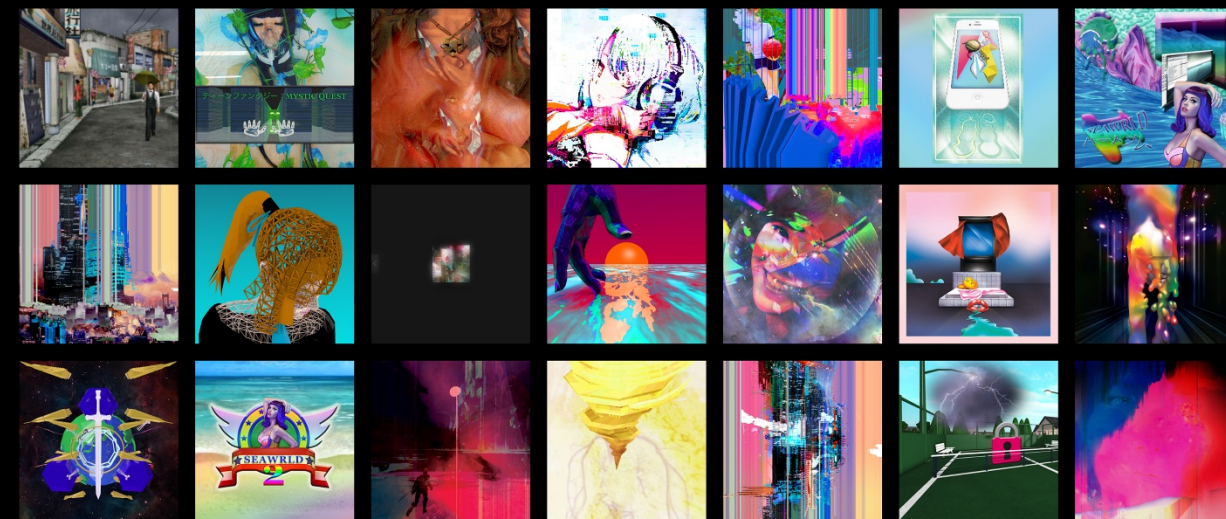
Keith Rankin

Tech Honors



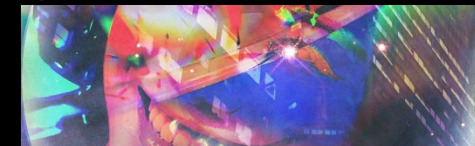
made by machine angel with help from alex
and Tech for helping ensure accuracy and correctness

James Webster



death's dynamic shroud albums in order of release date

1. death's dynamic shroud.wmv - シェンムーONLINE
2. death's dynamic shroud.wmv - ティーンファンタジー : MYSTIC QUEST
3. death's dynamic shroud.wmv - D.E.S.I.R.E.私が若い頃
4. death's dynamic shroud.wmv - RPGウィンドウズ ビスタ
5. death's dynamic shroud.wmv - #NUWRDLの気持ち
6. death's dynamic shroud.wmv - 世界大戦OLYMPICS
7. death's dynamic shroud.wmv - SEAWRLD/ハートブレイク



8. death's dynamic shroud.wmv - DERELICTメガタワー
9. death's dynamic shroud.wmv - 失われた時REGRET
10. death's dynamic shroud - 신세기 EVANGELIS
11. death's dynamic shroud - VIRTUAL UTOPIA EXPERIENCE
12. death's dynamic shroud - I'll Try Living Like This
13. death's dynamic shroud - CLASSROOM SEXXTAPE
14. death's dynamic shroud - Heavy Black Heart
15. death's dynamic shroud - Live from Japan
16. death's dynamic shroud.wmv - SEAWRLD 2
17. death's dynamic shroud.wmv - さよならTAISAI
18. death's dynamic shroud.wmv - YELLOW FLOWER LOST
19. death's dynamic shroud.wmv - ENDLESSメガタワーI
20. death's dynamic shroud.wmv - おはよう ATHLETICS!
21. death's dynamic shroud.wmv - Sleepless



NAR's for Death's Dynamic Shroud (Joint pseudonym)

"Basic" NAR

100	0	Death's Dynamic Shroud \$c (Joint pseudonym)
400	0	Death's Dynamic Shroud.wmv \$c (Joint pseudonym)
400	0	DDS \$c (Joint pseudonym)
400	0	DDS.wmv \$c (Joint pseudonym)
500	1	\$w nnnc \$a Honors, Tech
500	1	\$w nnnc \$a Rankin, Keith
500	1	\$w nnnc \$a Webster, James \$c (Musician)
663		Pseudonym used by multiple persons. For works by these <i>performers</i> written under their own or other names, search also under: \$b Honors, Tech \$b Rankin, Keith \$b Webster, James (Musician)

NARs for each 500 listed in "basic" NAR

100	1	Honors, Tech
500	0	\$w nnnc \$a Death's Dynamic Shroud \$c (Joint pseudonym)

100	1	Rankin, Keith
500	0	\$w nnnc \$a Death's Dynamic Shroud \$c (Joint pseudonym)

100	1	Webster, James \$c (Musician)
500	0	\$w nnnc \$a Death's Dynamic Shroud \$c (Joint pseudonym)

Alternate Identity

Alternate Identity

Alternate Identity

663		For works of this performer written in collaboration with [names], search also under: \$b Death's Dynamic Shroud (Joint pseudonym)
-----	--	------------------------------------------------------------------------------------------------------------------------------------

Main entry

Complex See Also Reference

I'll Try Living Like This / Death's Dynamic Shroud



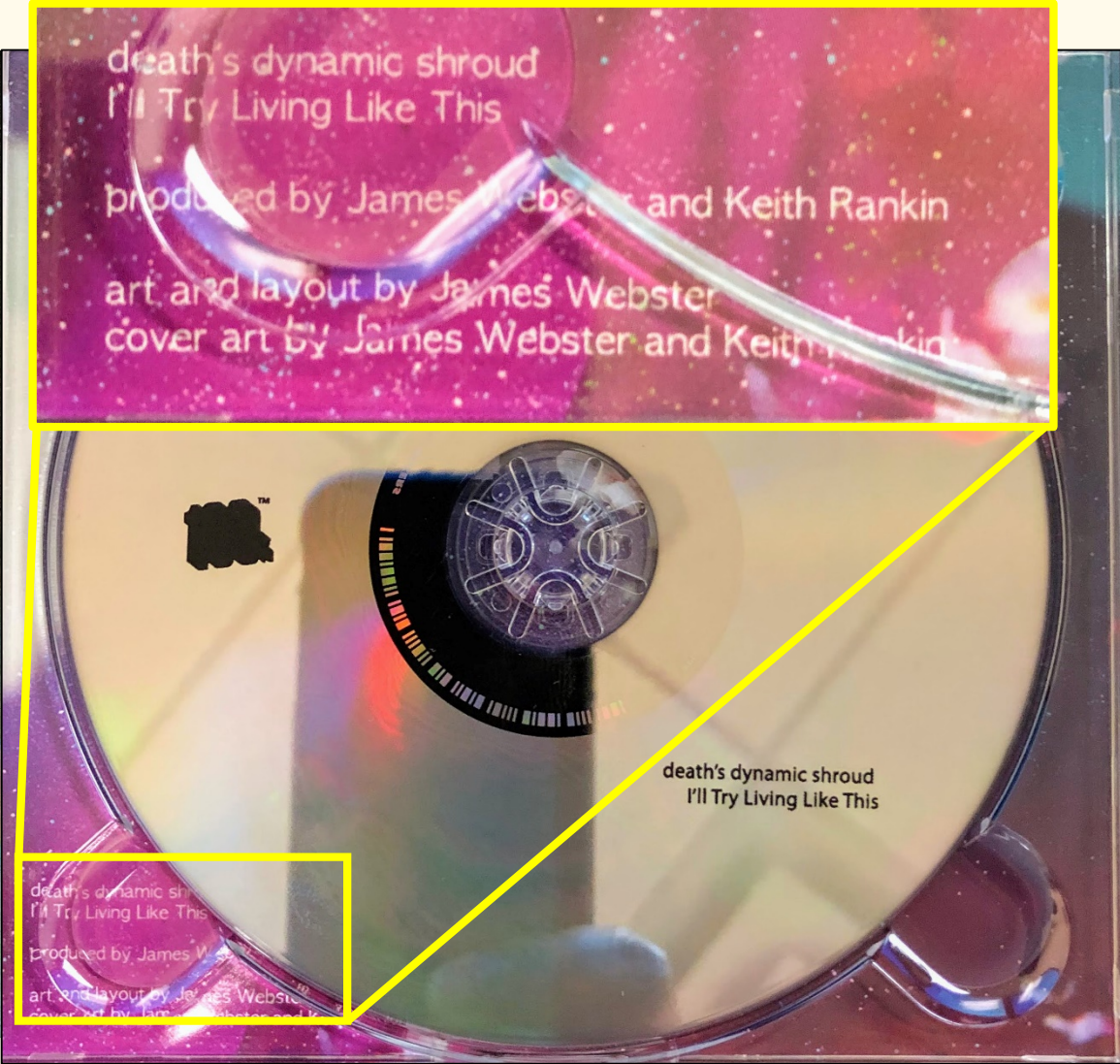
Work cat:
OCLC no. 1285632214

Container



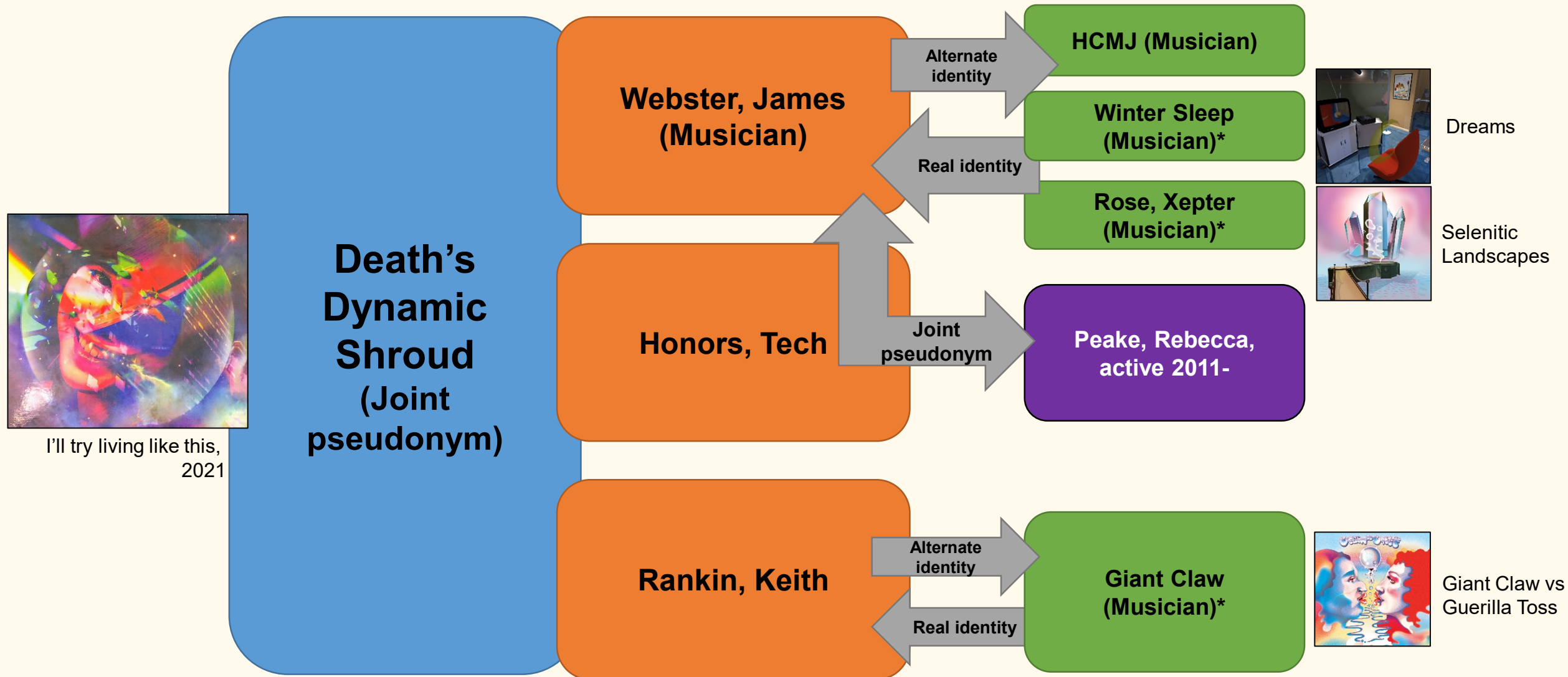
Page 4 of Container

I'll Try Living Like This / Death's Dynamic Shroud



100	0		Death's Dynamic Shroud \$c (Joint pseudonym), \$e composer, \$e performer.
245	1	0	I'll try living like this / \$c death's dynamic shroud.
508			James Webster, Keith Rankin, producers.
505		0	너 땀에 맘이 맘이 맘이 맘이 괴로워요 -- Loving is easy -- ...
505		0	Nǒ ttaeme mami mami mami mami gölowoyo -- Loving is easy -- ...
382	1	1	electronics \$2 lcmpt
650		0	Electronica (Music)
650		0	Synthpop (Music)
650		0	Glitch music.
650		0	Popular music \$z Korea (South)
655		7	Vaporwave (Music) \$2 lcgft

A1.6: Death's Dynamic Shroud (Joint Pseudonym)





Conclusion

- Genre is a conversation. It provides people, groups and organizations with a shared language of terms and concepts to better facilitate interaction and description with world around them and amongst themselves.
- Controlled vocabularies, including taxonomies and ontologies, help better illustrate the relationships between things and concepts.
- Assigning genres to things with authorized terms from controlled vocabularies provides clarity on what things are, their “is-ness.” Whereas subject headings (LCSH) are useful for describing what things are about, their “about-ness.”
- The division between popular music terms and art music terms, specifically electronic music and electronica music requires further discussion and modernization. The discourse around these genres also conveniently omits the role of hip-hop music.
- People use pseudonyms to for a variety of reasons, including to create and publish works separate from their real identity or in collaboration with others.
- Both the NAF and MARC can show complex relationships between agents. However, updates to MARC with an eye towards linked data provides opportunities to have nuanced discussions about agents and authority control.

desert sand feels warm at night -
屋烏の愛

<https://youtu.be/ChW0gUWlyyI>

Additional Examples

- Working with Electronic Instruments in LCSH.
- Fugue for Toy Piano, Pans and More by Andrea Pensado.
- NARs for Daniel Lopatin (Oneohtrix Point Never).
- Rifts [Editions] by Oneohtrix Point Never.
- Rifts [Sound Recording] by Oneohtrix Point Never.
- Don't Make Me Over ; Falling in Love [Sound Recording] by Sybil (Singer).
- The Coldest Rap [Sound Recording] by Ice-T (Musician).
- NARs for Jornt Elzinga (Cat System Corp (Musician)).
- NARs for Ramona Xavier (Vektroid (Musician)).



Working with Electronic Instruments in LCSH

Electronics alone:

- Follow standard practice: Sonatas (Electronics) ; Computer music, etc.

Duets with electronics and a non-electronic instrument:

- Bassoon and electronic music ; Electronic and violin music ; *however*, Guitar and synthesizer music.

Duets with electronics and non-electronic keyboard instruments:

- Piano and electronic music ; *however* Electronic keyboard and piano music.

Ensembles including electronics:

- Septets (Electronics, percussion) ; Trios (Harpsichord, ondes Martenot, xylophone) ; Pianos (2), celesta, percussion, synthesizer with chamber orchestra.

Electronics and large ensemble (> 9 performers):

- Symphonies (Musique concrète)

Ensembles accompanied by electronics:

- Choruses, Secular (Mixed voices) with electronics.

Fugue for toy piano, pans and more : (2019) / Andrea Pensado

382	0	1	female voice \$n 1 \$d toy piano \$n 1 \$d electronics \$v steel drums and other resonant objects manipulated by electronic signals \$n 1 \$s 1 \$2 lcmpt
505	0		Fugue for toy piano, pans and more : (2019) / Andrea Pensado (Andrea Pensado, voice, electronics)
650		0	Songs with instrumental ensemble.
650		0	Electronic music.
655		7	Chamber music \$2 lcgft.
700	1	2	\$i Container of work: \$a Fugue for toy piano, pans and more.

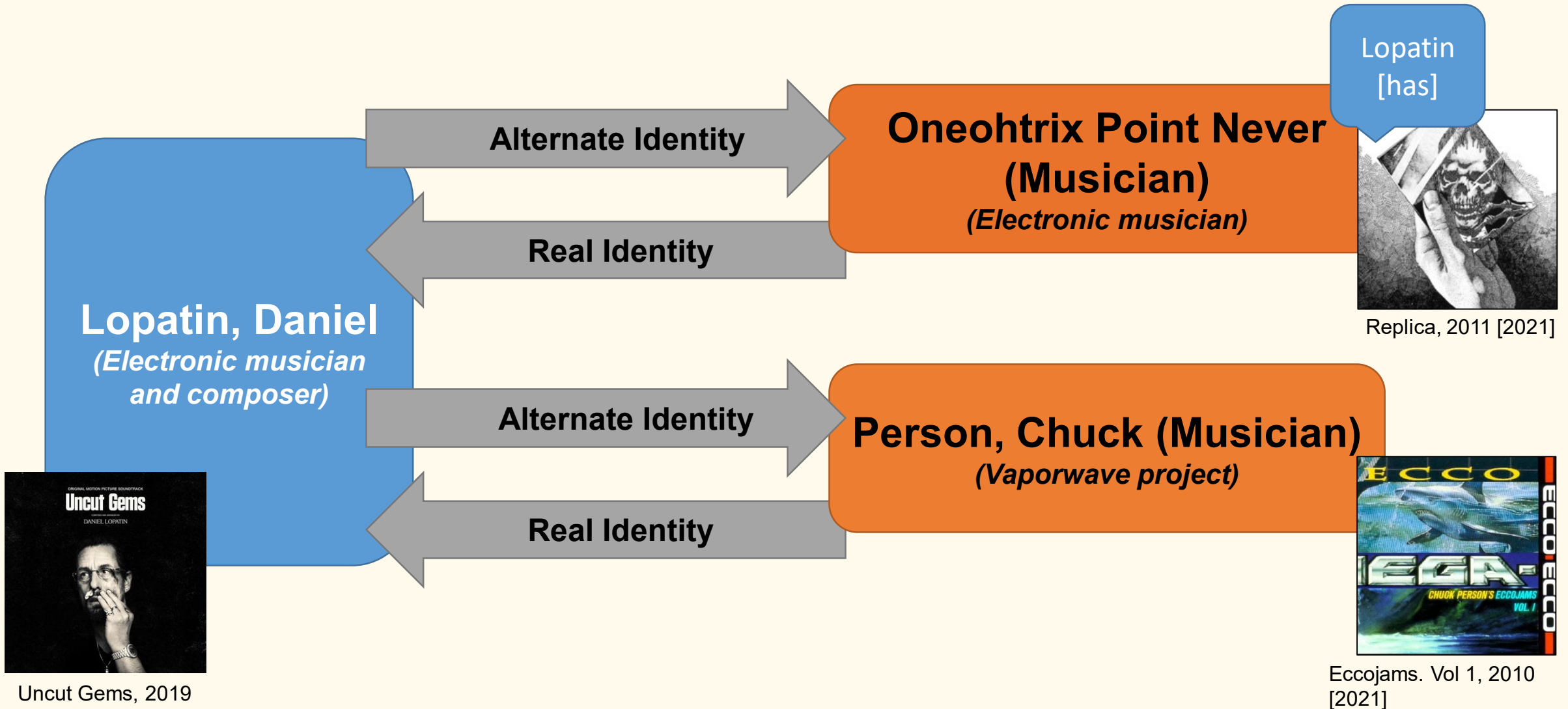
Work cat:
OCLC# 1136490080

Non-Event at Home – Waterworks Session
with Andrea Pensado

May 7, 2021

<https://www.youtube.com/watch?v=1ZK21FVtlo0>

A1.3: Oneohtrix Point Never (Musician)





NARs for Daniel Lopatin (Oneohtrix Point Never)

“Basic” NAR

100	1	Lopatin, Daniel
500	0	\$w nnnc \$a Oneohtrix Point Never \$c (Musician)
500	1	\$w nnnc \$a Person, Chuck \$c (Musician)
663		For works of this performer entered under other names, search also under: \$b Oneohtrix Point Never (Musician) \$b Person, Chuck (Musician)
670		Oneohtrix Point Never (Musician). Rifts, 2012: \$b container (...)
670		Person, Chuck. Eccojams. Volume 1, 2021: \$b disc label (...)

Alternate Identity

100	0	Oneohtrix Point Never \$c (Musician)
400	0	OPN \$c (Musician)
500	1	\$w nnnc \$a Lopatin, Daniel
663		Works by this performer are identified by the name used in the item. For a listing of other names used by this performer, search also under: \$b Lopatin, Daniel

Complex See Also Reference

100	1	Person, Chuck \$c (Musician)
400	1	Persons, Chuck \$c (Musician)
500	1	\$w nnnc \$a Lopatin, Daniel
663		Works by this performer are identified by the name used in the item. For a listing of other names used by this performer, search also under: \$b Lopatin, Daniel

Alternate Identity

Rifts / Oneohtrix Point Never



Compilation album with three “versions”

- Each version consists of 3 studio albums, some include previously released material from other projects.
- 2 CD edition [2009]
- 3 CD edition [2012]
- 5 LP edition [2012]
 - Includes 3 original albums and previously released material as 2 compilation albums: Drawn and quartered ; The fall into time.
 - All 5 albums were separately repressed on vinyl for Record Store Day 2021.

Rifts / Oneohtrix Point Never (Musician)

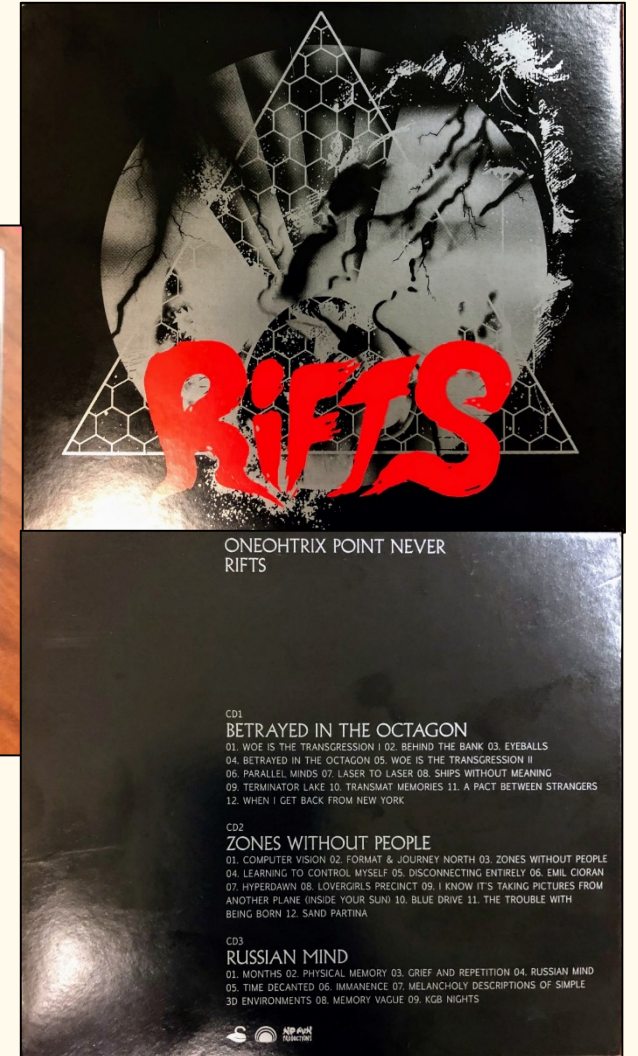


Disc 1

Disc 2

Disc 3

Container



Container Verso

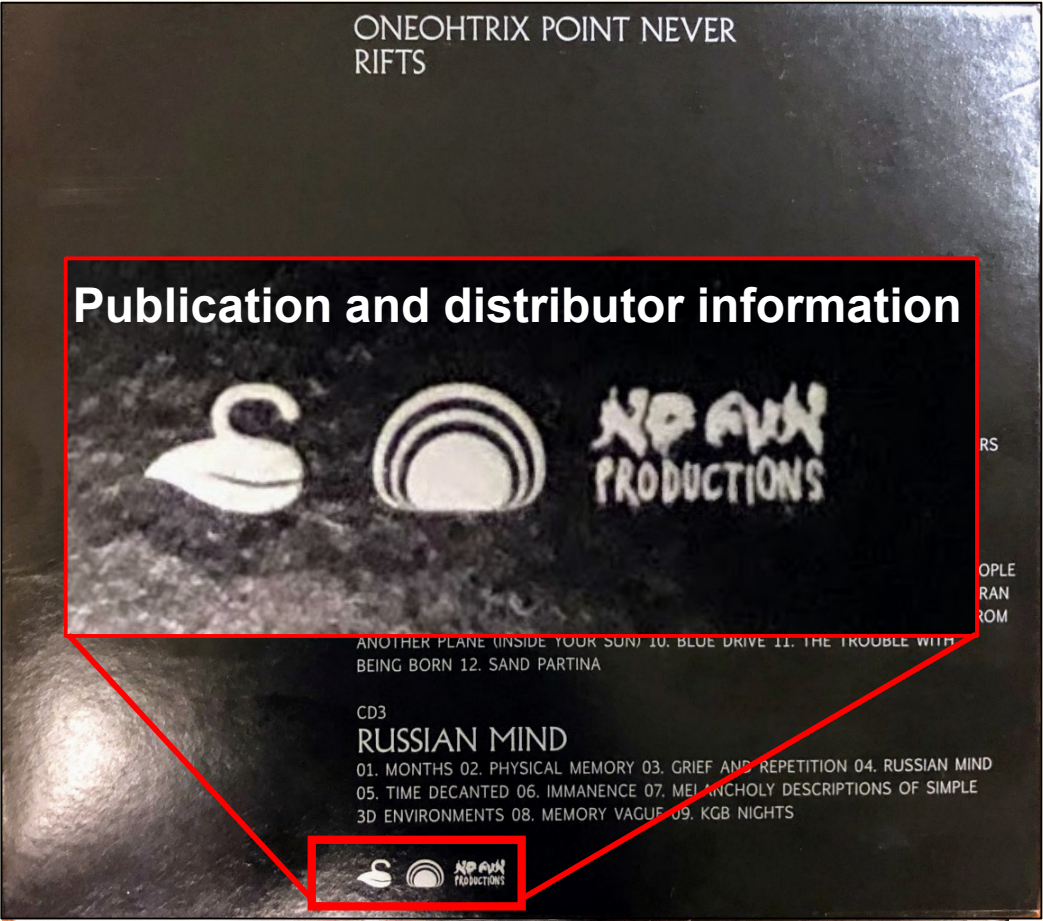
CD1
BETRAYED IN THE OCTAGON
01. WOE IS THE TRANSGRESSION I 02. BEHIND THE BANK 03. EYEBALLS
04. BETRAYED IN THE OCTAGON 05. WOE IS THE TRANSGRESSION II
06. PARALLEL MINDS 07. LASER TO LASER 08. SHIPS WITHOUT MEANING
09. TERMINATOR LAKE 10. TRANSMAT MEMORIES 11. A PACT BETWEEN STRANGERS
12. WHEN I GET BACK FROM NEW YORK

CD2
ZONES WITHOUT PEOPLE
01. COMPUTER VISION 02. FORMAT & JOURNEY NORTH 03. ZONES WITHOUT PEOPLE
04. LEARNING TO CONTROL MYSELF 05. DISCONNECTING ENTIRELY 06. EMIL CORAN
07. HYPERDRAWN 08. LOVERGIRLS PRECINCT 09. I KNOW IT'S TAKING PICTURES FROM
ANOTHER PLANE (INSIDE YOUR SUN) 10. BLUE DRIVE 11. THE TROUBLE WITH
BEING BORN 12. SAND PARTINA

CD3
RUSSIAN MIND
01. MONTHS 02. PHYSICAL MEMORY 03. GRIEF AND REPETITION 04. RUSSIAN MIND
05. TIME DECANTED 06. IMMANENCE 07. MELANCHOLY DESCRIPTIONS OF SIMPLE
3D ENVIRONMENTS 08. MEMORY VAGUE 09. KGB NIGHTS



Rifts / Oneohtrix Point Never (Musician)



264		1	[Brooklyn, NY] : \$b Software : \$b No Fun Productions, \$c [2012]
264		2	[Brooklyn, NY] : \$b Mexican Summer
505		0	CD 1. Betrayed in the octagon. ... --
505		8	CD 2. Zones without people. ... --
382	1	1	electronics \$2 lcmpt
65X		X	Electronica (Music)
65X		X	Ambient music.
65X		X	Noise pop (Music)
655		7	Ambient music (Electronica) \$2 lcgft
740	0	2	Betrayed in the octagon.
740	0	2	Zones without people.

Don't Make Me Over ; Falling in Love / Sybil (Singer)



500			Don't make me over remixed by Tony King.
508			Tom King (Don't make me over) , James Bratton, Keith Dumpson (Falling in Love), mixing engineers.
505	0		Don't make me over. The KING-dom come mix (7:20) ; Radio (3:54) -- Falling in love. Club mix (5:52) ; Radio (4:00).
382	1	1	singer \$2 lcmpt
65X		X	Rhythm and blues music.
65X		X	Electronic dance music.
650		0	Remixes.
655		7	Remixes (Music) \$2 lcgft
700	1		King, Tony \$q (Tony Moorcroft), \$e mixing engineer.

Don't Make Me Over ; Falling in Love / Sybil (Singer)



DON'T MAKE ME OVER
(B. Bacharach, H. David)
1. The KING-dom Come Mix 7:20
2. Radio 3:54
PRODUCED BY JAMES BRATTON and DOLORES DREWRY.
Co-produced by Ron Wilmore for SRP. Sound Productions.
Executive Producer: Joe Maggio.
Remixed by Tony King at the Bunker for PWL Records.

The coldest rap ; Cold wind-madness / Ice-T.

382	1	1	rapper \$2 lcmpt
382	0	1	rapper \$n 1 \$a electronic keyboard \$n 1 \$a bass guitar \$n 1 \$a synthesizer \$v OB-8 \$n 1 \$s 4 \$2 lcmpt
511	0		Ice "T" (Tracy Marrow) ; with Jimmy Jam, keyboards ; Terry Lewis, bass ; Daniel Sofer, OBX8 .
650		0	Rap (Music)
650		0	Electronica (Music)
655		7	Rap (Music) \$2 lcgft
655		7	Electro (Music) \$2 lcgft

Electro example:

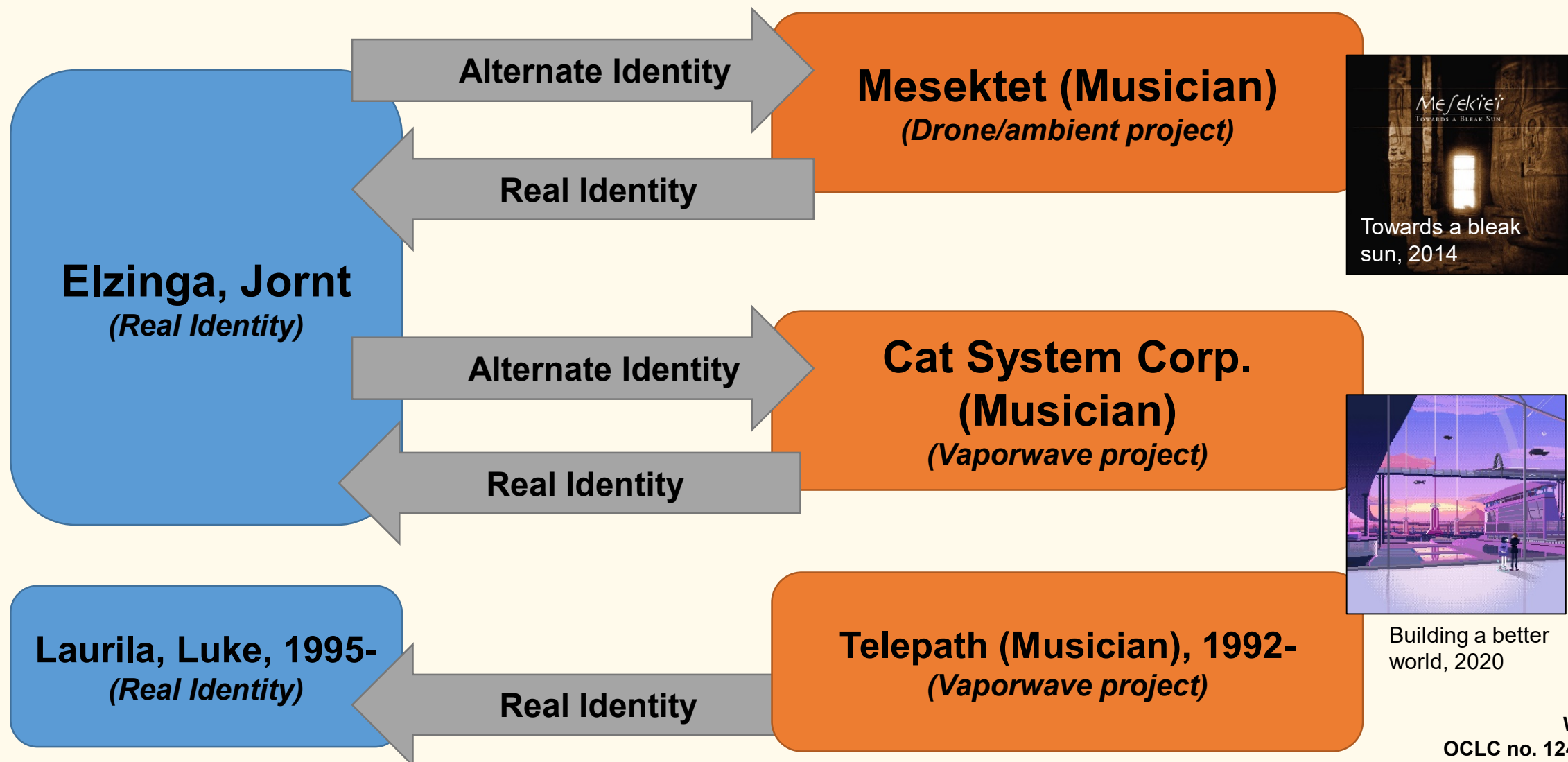
https://www.youtube.com/watch?v=_RR3reLk9aA&t=7s

The Coldest Rap:

Ice-T enters at 1:12

<https://www.youtube.com/watch?v=MDo1DqolHOg>

A1.3: Cat System Corp. (Jornt Elzinga)



NARs for Cat System Corp. (Jornt Elzinga)

“Basic” NAR

100	1	Elzinga, Jornt
500	0	\$w nnnc \$a Mesektet \$c (Musician)
500	0	\$w nnnc \$a Cat System Corp. \$c (Musician)
663		For works of this performer entered under other names, search also under: \$b Cat System Corp. (Musician) \$b Mesektet (Musician)
670		Building a better world, 2019: \$b disc label (猫 シ Corp. (Romanized as Nekoshi Corp.))

Alternate Identity

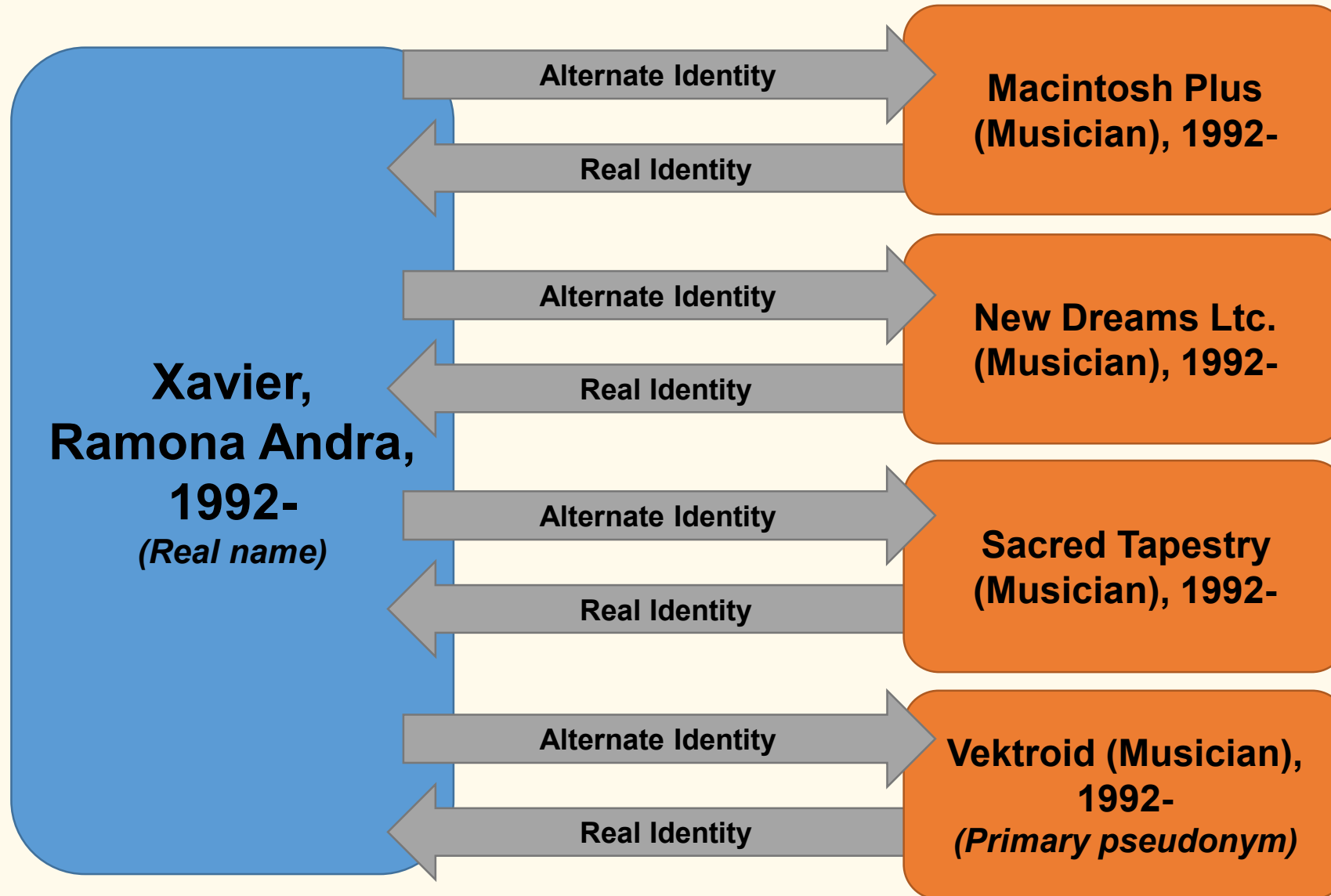
Alternate Identity

100	0	Mesektet \$c (Musician)
500	1	\$w nnnc \$a Elzinga, Jornt
663		Works by this performer are identified by the name used in the item. For a listing of other names used by this performer, search also under: \$b Elzinga, Jornt

Complex See Also Reference

100	0	Cat System Corp. \$c (Musician)
400		猫 シ Corp.
400		Nekoshi Corp.
400		Catcorp.
500	1	\$w nnnc \$a Elzinga, Jornt
663		Works by this performer are identified by the name used in the item. For a listing of other names used by this performer, search also under: \$b Elzinga, Jornt

A1.3: Xavier, Ramona Andra (Vektroid)



Floral shoppe, 2012



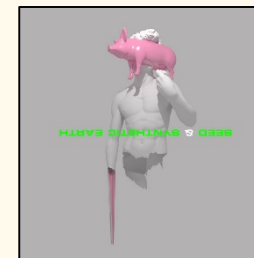
Sick & panic, 2019



Sleepline, 2016



Shader complete, 2016



Seed & synthetic Earth, 2017

NARs for Xavier, Ramona Andra (Vektroid)

"Basic" NAR

100	1	Xavier, Ramona Andra, \$d 1992-
500	0	\$w nnnc \$a Macintosh Plus \$c (Musician), \$d 1992-
500	0	\$w nnnc \$a New Dreams Ltd. \$c (Musician), \$d 1992-
500	0	\$w nnnc \$a Sacred Tapestry \$c (Musician), \$d 1992-
500	0	\$w nnnc \$a Vektroid \$c (Musician), \$d 1992-
663		For works of this performer entered under other names, search also under: \$b Macintosh Plus, (Musician), 1992- \$b New Dreams Ltd. (Musician), 1992- \$b \$b Sacred Tapestry (Musician), 1992- \$b Vektroid (Musician), 1992-

Alternate Identity

Alternate Identity

Alternate Identity

Alternate Identity

NARs for each 500 listed in "basic" NAR

100	0	Macintosh Plus \$c (Musician), \$d 1992-
500	1	\$w nnnc \$a Xavier, Ramona Andra, \$d 1992-
100	0	New Dreams Ltd. \$c (Musician), \$d 1992-
500	1	\$w nnnc \$a Xavier, Ramona Andra, \$d 1992-
100	0	Sacred Tapestry \$c (Musician), \$d 1992-
500	1	\$w nnnc \$a Xavier, Ramona Andra, \$d 1992-
100	0	\$w nnnc \$a Vektroid \$c (Musician), \$d 1992-
500	1	\$w nnnc \$a Xavier, Ramona Andra, \$d 1992-

Complex See Also Reference

Main entry

663		Works by this performer are identified by the name used in the item. For a listing of other names used by this performer, search also under: \$b Xavier, Ramona Andra, 1992-
-----	--	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

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