c Dolby-B encoded

Dolby-B is the standard Dolby noise reduction used on audio tapes. Commercial tapes with Dolby-B may simply say "Dolby" without further qualification or may have the "double D" insignia. Although these identifiers may also appear on commercial discs, this code is never used for mass-produced discs.

d dbx encoded

Use for discs and tapes that indicate that dbx decoding is required for playback; if dbx was used for recording but standard playback equipment may be used, do not assign this code.

e Digital recording

Use for all compact digital audio discs (CDs) and for special audio tapes (such as Sony PCM tape) that require digital playback equipment. Analog discs and standard tape recordings never use this code. If digital equipment was used during the recording but is not necessary for playback, do not use this code.

f Dolby-A encoded

Only "master tapes" and other professional tapes clearly labeled "Dolby-A" should have this code. It never applies to mass-produced discs or tapes. Instantaneous tapes, especially cassettes, that are labeled "Dolby" are usually Dolby-B (see code "c").

g Dolby-C encoded

Use only for tapes that specify that Dolby-C decoding is required. "Dolby" or the "double D" insignia without further qualification usually signifies Dolby-B (see code "c").

h CX encoded

Use only for recordings with pressing dates since 1981 that have the "CX" symbol. They may be labeled as being compatible with standard playback equipment.

n Not applicable

The item has no special playback characteristics.

u Unknown

The item has unknown special playback characteristics.

z Other

The item has special playback characteristics for which none of the other codes is appropriate. Use for the "QS" quadraphonic reproduction process.

007/13 Capture and storage technique

	Designation	Input Standard
OCLC	‡n (Capture and storage technique)	O
RLIN	CAP (Capture and storage technique)	NR

The means by which sounds were originally captured and stored is coded here. Any recording enhancements after the original capture and storage should be ignored. The first position of the three-character so-called "SPARS" code that appears on many CDs and on some audio cassettes, usually on the packaging or on the disc or cassette label itself, can help code the 007/13.

"SPARS" stands for the Society of Professional Audio Recording Services, the organization that created what

we know informally as the "SPARS code" in the early 1980s. You can read more about the organization on their Web site at <http://www.badanimals.com/users/spars/>. According to the Web site, the code

> was designed for use with CD releases to delineate exactly which parts of the recording process were digital and which were analog. This program consisted of a series of guidelines set down by SPARS and given to CD manufacturers so that they might mark their product honestly and precisely. This program flourished until the early 1990's when the digital/analog technical scene became so cluttered with conversions and algorithms for interface as to resemble rocket science. The simple code was no longer able to carry enough information to be meaningful. SPARS withdrew endorsement of the code in 1991, although some labels still use it today.

"D" stands for "digital" and "A" for "analog." The three positions correspond to the technology used in the original sound capture, in subsequent mixing and editing, and in the mastering, respectively. The most common codes are:

- DDD, indicating that digital technology was used in the original recording session, in subsequent mixing and editing, and in the mastering
- ADD, indicating that analog technology was used in the original recording session, but digital technology was used in subsequent mixing and editing, and in the mastering
- AAD, indicating that analog technology was used in the original recording session and in subsequent mixing and editing, but digital technology was used in the mastering

The first position of the code may be useful in determining the correct value for field 007 subfield ‡n ("Capture and storage technique"). "D" in the first position translates directly into value "d" for the 007/13. "A" in the first position usually translates into 007/13 value "e." Pay attention to the date of the original recording, however, and follow the guidance in the code definitions. The remaining two positions of the "SPARS" code are not useful for cataloging.

a Acoustical capture, direct storage

Most acoustical recordings predate the 1927/1929 period when electrical recording was developing. Live sounds were captured using an acoustical horn that directed sound vibrations to a diaphragm connected to a stylus. The stylus in turn engraved the vibration patterns directly onto a cylinder or analog disc, which became the master. This technique is sometimes referred to as mechanical recording.

b Direct storage, not acoustical

Recordings using microphones and other electrical equipment and stored directly on the surface of a disc. Prior to the availability of magnetic recording in the late 1940s, all electrical recordings employed direct storage. Nowadays, discs labeled "direct-to-disc" or some equivalent, use much the same method. Electromechanical recording is another name for this method.

d Digital storage

Electrical capture and digital storage is usually indicated by a phrase such as "digitally recorded" on the label or package and a similar note in the cataloging record. The original sound signal is sampled at small intervals and encoded in binary form on the original recording medium. Neither digital remastering, digital mixing, nor digital playback (which is coded in 007/12) implies digital storage of the original recording.

e Analog electrical storage

Electrical capture coupled with storage of the sound as pulses and modulations on a magnetic surface such as tape or wire was the method used for most recordings from the late 1940s until the advent of digital technology in the early 1980s.

u Unknown

The capture and storage technique cannot be determined.

z Other

Techniques of capture and storage other than those listed above. Piano and organ rolls and any analog or digital sound recordings that originated as piano or organ rolls should be coded "other."

Examples

Compact Discs

For compact discs, the contents of this field should change very little because most of the information, save for the kind of sound and the capture and storage technique elements, is standard. Speed (1.4 m. per sec.), dimensions (4 3/4 in.), and the fact of digital reproduction all remain constant. In this example, the original capture and storage was made by digital means.

OCLC coding example:

```
300    1 sound disc (69 min.) : ‡b digital, stereo. ; ‡c 4 3/4 in.
007    s ‡b d ‡d f  ‡e s ‡f n ‡g g ‡h n ‡i n ‡j m ‡k m ‡l n ‡m e ‡n d
```

RLIN coding example:

```
300    ‡a1 sound disc (69 min.) :‡bdigital, stereo. ;‡c4 3/4 in.
007 SOUND RECORDING (COM:s)
SMD:d OR:? SPD:f SND:s GRV:n DIM:g WID:n TC:n KD:m KM:m KC:n RC:e CAP:d
```

Analog Discs

For analog discs, the bytes for speed, kind of sound, and dimensions are those most likely to change from record to record. A commercial 12 in. stereo 33 1/3 rpm analog disc would be coded as such, with microgroove being understood. Unless an explicit note or the original recording dates indicate otherwise, assume the original capture and storage technique to be analog.

OCLC coding example:

```
300    1 sound disc : ‡b analog, 33 1/3 rpm, stereo. ; ‡c 12 in.
007    s ‡b d ‡d b ‡e s ‡f m ‡g e ‡h n ‡i n ‡j m ‡k p ‡l l ‡m n ‡n e
```

RLIN coding example:

```
300    ‡a1 sound disc :‡banalog, 33 1/3 rpm, stereo. ;‡c12 in.
007 SOUND RECORDING (COM:s)
SMD:d OR:? SPD:b SND:s GRV:m DIM:e WID:n TC:n KD:m KM:p KC:l RC:n CAP:e
```

Coding for a commercial 10 in. mono 78 rpm analog disc assumes the standard, though unstated coarse groove width. In this case, the original recording was made acoustically, early in the 1920s.

OCLC coding example:

```
300    1 sound disc : ‡b analog, 78 rpm, mono. ; ‡c 10 in.
007    s ‡b d ‡d d ‡e m ‡f s ‡g d ‡h n ‡i n ‡j m ‡k s ‡l l ‡m n ‡n a
```

RLIN coding example:

```
300    ‡a1 sound disc :‡banalog, 78 rpm, mono. ;‡c10 in.
007 SOUND RECORDING (COM:s)
SMD:d OR:? SPD:d SND:m GRV:s DIM:d WID:n TC:n KD:m KM:s KC:l RC:n CAP:a
```