

To: ALA/ALCTS/CCS Committee on Cataloging: Description and Access

From: Bibliographic Control Committee, Music Library Association

Re: Call for proposals to simplify AACR2 Ch. 21 special rules for musical works (21.18–21.22)

Per *5JSC/Chair/5*, the Subcommittee on Descriptive Cataloging of MLA's Bibliographic Control Committee has reviewed rules in AACR2 Chapter 21 relating to musical works (specifically 21.18–21.22). Although this response does not address issues related to the rules relating to sound recordings in 21.23, we would welcome the opportunity to comment on those in the future.

The current AACR2 arrangement of this section of rules relating to musical works arranges the instructions based on the overall musical content rather than by the function of the responsible body (bodies). Thus, rules relating to musical arrangements, transcriptions, etc. (21.18B) relates to revisions of texts in 21.12, and rules regarding adaptations of musical works (21.18C) correspond in part to rules about adaptations of texts in 21.10. Musical works including words (21.19A) and musical settings for ballets, etc. (21.20) are really works of shared responsibility, already covered by 21.6. Pasticcios, ballad operas (21.19B), and writer's works set by several composers (21.19C) correspond to rules in 21.7, Collections of works by different persons or bodies. Rules about liturgical music (21.22) already direct catalogers to the rules for liturgical works in 21.39. Since AACR2 already requires music catalogers to consult earlier rules in Chapter 21 for musical works that do not have mixed responsibility, we support rearranging these rules to better reflect the function of the responsible body (bodies).

Here follow some proposals or recommendations for combining these special music rules with their related counterparts. These serve primarily as suggestions for reorganization; the Music Library Association does not support the removal of these special rules.

Current text, AACR2, 21.10 (without examples)

21.10. ADAPTATIONS OF TEXTS

21.10A. Enter a paraphrase, rewriting, adaptation for children, or version in a different literary form (e.g., novelization, dramatization) under the heading for the adapter. If the name of the adapter is unknown, enter under title. Make a name-title added entry for the original work. In case of doubt about whether a work is an adaptation, enter under the heading for the original work.

Current text, AACR2, 21.18C (without examples)

21.18C. Adaptations

21.18C1. Enter any of the following types of adaptations of music under the heading for the adapter:

- a) a distinct alteration of another work (e.g., a free transcription)
- b) a paraphrase of various works or of the general style of another composer
- c) a work merely based on other music (e.g., variations on a theme).

If the name of the adapter is not known, enter under title.

If the work is related to one other work or to a part of a work with its own title or designation (e.g., a movement, an aria), make a name-title added entry for that work or part of a work. If the work is otherwise related to the music of another composer, make an added entry under the heading for that composer.

In case of doubt about whether a work is an arrangement, etc., or an adaptation, treat it as an arrangement, etc. (see 21.18B).

Note that AACR2 21.18A1 c) & d) also apply to musical adaptations:

- c) arrangements described as “freely transcribed,” “based on . . .,” etc., and other arrangements incorporating new material
- d) arrangements in which the harmony or musical style of the original has been changed.

Proposed revision:

ADAPTATIONS

Enter a paraphrase, rewriting, textual adaptation for children, version in a different literary form (e.g., novelization, dramatization), or version in a different graphic arts medium (e.g., painting, sculpture) under the heading for the adapter.

For music, apply this rule to arrangements described as “freely transcribed,” “based on . . .,” etc., arrangements incorporating new material, and arrangements in which the harmony or musical style of the original has been changed. For other musical arrangements, see #.

If the name of the adapter is not known, enter under title.

Make a name-title added entry for the original work.

For music, if the work is related to one other work or to a part of a work with its own title or designation (e.g., a movement, an aria), make a name-title added entry for that work or part of a work. If the work is otherwise related to the music of another composer, make an added entry under the heading for that composer.

In case of doubt about whether a work is an adaptation, enter under the heading for the original work.

For music, in case of doubt about whether a work is an arrangement, etc., or an adaptation, treat it as an arrangement, etc. (see #).

Current text, AACR2, 21.12 (without examples)

21.12. REVISIONS OF TEXTS

21.12A. Original author considered responsible

21.12A1. Enter an edition of a work that has been revised, enlarged, updated, etc., under the heading for the original author if:

- a) the original author is named in a statement of responsibility in the item being catalogued
- or* b) the original author is named in the title proper and no other person is named in a statement of responsibility or other title information.

Make an added entry under the heading for the reviser, etc.

21.12B. Original author no longer considered responsible

21.12B1. Enter under the heading for the reviser, etc., or under title, as appropriate, if the wording of the chief source of information of the item being catalogued indicates that the person or body responsible for the original is no longer considered to be responsible for the work (e.g., when the original author is named only in the title proper and some other person or body is named as being primarily responsible in the statement of responsibility or in the statement of responsibility relating to the edition). Make a name-title added entry under the heading for the original author using, if it can be readily ascertained, the title of the last edition to have been entered under the heading for the person or body responsible for the original. Always make a title added entry if the title begins with the name of the original author and the main entry is under the name of the reviser, etc.

Current text, AACR2, 21.18B (without examples)

21.18B. Arrangements, transcriptions, etc.

21.18B1. Enter an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) under the heading for that composer (see also 25.35C). If the original composer is unknown, enter under title. Make an added entry under the heading for the arranger or transcriber. *Optionally*, add *arr.* to the added entry heading.

Note that AACR2 21.18A1 a) & b) also apply to musical arrangements:

- a) arrangements, transcriptions, versions, settings, etc., in which music for one medium of performance has been rewritten for another
- b) simplified versions

Current text, AACR2, 21.21 (without examples)

21.21. ADDED ACCOMPANIMENTS, ETC.

21.21A. Enter a musical work to which an instrumental accompaniment or additional parts have been added under the heading for the original work. Make an added entry under the heading for the composer of the accompaniment or the additional parts.

Proposed revision:

REVISIONS

Original author considered responsible

Textual works

Enter an edition of a work that has been revised, enlarged, updated, etc., under the heading for the original author if:

- a) the original author is named in a statement of responsibility in the item being catalogued
- or b) the original author is named in the title proper and no other person is named in a statement of responsibility or other title information.

Make an added entry under the heading for the reviser, etc.

Musical works

Enter an arrangement, transcription, etc., of one or more works of one composer (or of parts of one composer's works) under the heading for that composer (see also #). If the original composer is unknown, enter under title. Make an added entry under the heading for the arranger or transcriber.

Enter a musical work to which an instrumental accompaniment or additional parts have been added under the heading for the original work. Make an added entry under the heading for the composer of the accompaniment or the additional parts.

Original author no longer considered responsible

Textual works

Enter under the heading for the reviser, etc., or under title, as appropriate, if the wording of the chief source of information of the item being catalogued indicates that the person or body responsible for the original is no longer considered to be responsible for the work (e.g., when the original author is named only in the title proper and some other person or body is named as being primarily responsible in the statement of responsibility or in the statement of responsibility relating to the edition). Make a name-title added entry under the heading for the original author using, if it can be readily ascertained, the title of the last edition to have been entered under the heading for the person or body responsible for the original. Always make a title added entry if the title begins with the name of the original author and the main entry is under the name of the reviser, etc.

Musical works

See rules for adaptations (#).

Current text, AACR2, 21.19-21.20 (without examples)

21.19. MUSICAL WORKS THAT INCLUDE WORDS

21.19A. General rule

21.19A1. Enter a musical work that includes words (e.g., a song, opera, musical comedy) under the heading for the composer. For librettos, see 21.28. Make added entries under the headings for the writers of the words if their work is fully represented in the item being

catalogued (e.g., a full score, a vocal score). If the words are based on another text, make a name-title added entry under the heading for the original.

21.19B. Pasticcios, ballad operas, etc.

21.19B1. If the music of a pasticcio, ballad opera, etc., consists of previously existing ballads, songs, arias, etc., by various composers, enter the work under title. Make an added entry under the heading for the person who adapted or arranged the music and under the heading for the dramatist.

Enter a collection of musical excerpts from such a work under the title of the larger work. Enter a single song under the heading for its own composer, or under its title if the composer is unknown, and make a title added entry for the larger work.

21.19B2. If the music of a pasticcio, ballad opera, etc., was especially composed for it, enter the work as instructed in 21.6.

21.19C. Writer's works set by several composers

21.19C1. Enter a collection of musical settings of songs, etc., by one writer made by two or more composers as a collection (see 21.7). Make an added entry under the heading for the writer.

21.20. MUSICAL SETTINGS FOR BALLETS, ETC.

21.20A. Enter a musical setting for a ballet, pantomime, etc., under the heading for the composer. Make added entries under the headings for choreographers and writers of scenarios, librettos, etc., whose names appear in the chief source of information of the item being catalogued.

Recommendations

Move 21.19A to 21.6B1, with separate numbering, heading, or paragraph.

Move 21.19B to 21.7, with separate numbering.

Move 21.19C to 21.7, with separate numbering.

Move 21.20 to 21.6B1, with separate numbering, heading, or paragraph.

Current text, AACR2, 21.22 (without examples)

21.22. LITURGICAL MUSIC

21.22A. Enter an edition of music that is officially prescribed as part of a liturgy as instructed in 21.39.

Recommendation

Move this rule to the appropriate section for liturgical works and include musical examples.