

To: ALA/ALCTS/CCS Committee on Cataloging: Description and Access
From: Bibliographic Control Committee, Music Library Association
Re: Comments on 5JSC/AACR3/I/LC response

The Subcommittee on Descriptive Cataloging of MLA's Bibliographic Control Committee has reviewed the rules under C1.5B2.2 and the Glossary definitions suggested in 5JSC/AACR3/I/LC response that relate to music. We have comments on the following proposed revisions:

C1.5B2.2. We have no objections to the proposed change.

C1.5B2.2.1. and **C1.5B2.2.2.** We find value in separating out rules for solo performer vs. music for more than one performer.

In **C1.5B2.2.1.**, we recommend removing "originally written" from the caption, since these instructions would also apply to works arranged for a solo performer. We suggest the following rephrasing:

C1.5B2.2.1. Music ~~originally written~~ for one solo performer. ...

In **C1.5B2.2.2.**, we question why "piano score" is included in the examples; according to the Glossary definition, piano scores are for a single performer. Presumably "chorus part" and "part" examples still belong here, since the rules apply to the work as a whole and not just what is being cataloged.

As clarified in our Glossary comments below, MLA does not support the removal of "miniature score" or "piano [violin, etc.] conductor part," nor do we support the use of "set of music materials." In addition, we would like to see justification for including "set" to refer exclusively to a set of parts before endorsing that term. This usage must be inferred from the LC response.

C1.5B2.2.3. We prefer that the word "parts" be removed in the description of this rule, to lessen potential confusion with musical parts. With slight rephrasing, this would read:

C1.5B2.2.3. Component parts. Record the number of components ~~series~~ and/or parts ~~as~~ issued by the publisher.

In the examples here and in **C1.5B2.2.4**, we don't understand the difference between:

1 set of 5 parts
and 1 set (5 parts)

C1.5B2.2.4. Generally speaking, we support the concept of breaking out the rules for volumes and pagination. However, as noted above, we take exception to some of the examples. Instead, we prefer the current practice in AACR2 for describing scores and parts in the technical description area.

Glossary comments:

Chorus score

We can accept this revision but wonder why “score order” has been added into the definition. If this revision stands, consider adding a definition of “score order” in the Glossary as follows:

Score order. The order musical instruments or voices appear in the score being cataloged; this order may vary from work to work based on the prominence of the instruments/voices. If reference to an existing score is not possible, for example, if the first manifestation is a sound recording, group instruments by the following categories: woodwinds, brass, percussion, keyboard, vocal, strings; within those categories, list the instruments based on pitch range from top to bottom.

Rationale: “Score order” varies among types of ensembles. For example, minor differences in group or instrument order occur among works for orchestra, band, and brass quintet. As another example, separate duets for guitar and violoncello may vary in listing the first instrument. Consider the following AACR2 name/title authority records:

Domeniconi, Carlo. Imaginationen, violoncello, guitar
Domeniconi, Carlo. Stücke, guitar, violoncello

Finally, without a definition of “score order” for recordings (the current situation in AACR2), catalogers must look outside the rules for guidance about applying this concept, which is contained in the rules (near the end of 25.30B1).

Condensed score

The revised wording suggested by LC for the end of the first sentence, “and with cues for the individual parts” implies that cues are an essential element of condensed scores. While cues would be common in many condensed scores, we are not certain that they are a definitional requirement. We recommend revising as follows (changing “and” to “often”):

Condensed score. A musical score in which the number of staves is reduced to two or a few, generally organized by the instrumental sections, ~~and often~~ with cues for the individual parts. Sometimes called reduced score or short score.

Label number

This new definition seems to exclude numbers printed directly on the surface of a CD. While including a definition of this type of number would be useful in the RDA Glossary, we question limiting the definition to the “permanently affixed label and/or container” and defining the label number as consisting of “some form of the publisher’s name.” The latter *may* happen, but it should not be a requirement. If this concept is important to retain, we recommend using phrasing similar to that in the definition of “publisher's number”: “It may include initials, abbreviations, or words identifying the publisher.”

In addition, we recommend entering this definition under “issue number,” in part to get around the troublesome definition of “label” (not including information printed on the surface of a CD, DVD, etc.), especially if the Glossary is going to include a definition of “label” as proposed in the 5JSC/AACR3/I/ALA response. If this definition is moved to “Issue number,” then “Label number” should become a see reference to that entry.

Libretto

While we agree that adding a definition for this term would be useful, we have some suggestions for improvement. First, we believe “oratoria” should be changed to “oratorio.” Secondly, because of the second proposed definition of “text” in the LC recommendation, “The words of a non-dramatic musical work (e.g., song, cantata),” we believe that “text” should be replaced in the proposed definition with “words.” The new definition would then read:

Libretto. The words of a dramatic musical work (opera, oratorio, etc.). *See also* Text 2.

Removal of miniature score

The Music Library Association does not support the removal of this term from the Glossary or as a phrase to be used as a SMD. We believe it to serve several useful functions and wish that the LC response included a rationale for this recommendation.

As a SMD, “miniature score” serves well as a term in common usage and allows for consistent description of such manifestations. Relying solely on the “musical presentation statement” (or “musical format statement”) would introduce variant terminology for this concept, since that element uses the language and phrasing of the manifestation (Taschenpartitur, Pocket score, Study score, Miniature score). The term “miniature score” is no less an SMD than others that have been retained.

Users of our catalogs may specifically seek out or avoid miniature scores; they are not generally considered useful for performance but are often preferred for study. Because this phrase applies to scores of varying heights, dimensions alone cannot be relied upon to guide catalog users to identify a manifestation that meets the AACR2 definition of miniature score.

We understand that there are some ambiguities in using the AACR2 definition of miniature score – many music libraries actually have some miniature scores shelved in the oversize section – however, in MLA’s opinion, that difficulty is outweighed by the usefulness of continuing to support this concept in RDA.

Change of **Musical presentation statement** to **Musical format statement**

With the revision of this terminology, LC has also dropped the final sentence from the definition, “This type of statement should be distinguished from one that indicates an arrangement or edition of a musical work (e.g., vocal score, 2-piano edition, version with orchestra accompaniment, chorus score).” Such arrangements constitute more than just changes in layout and have normally been transcribed as part of the statement of responsibility in AACR2 records. We assume such a distinction will still be desirable in RDA and recommend waiting until the draft of Part I is available for review before considering renaming this glossary entry.

However, if LC’s definition of “musical format statement” stays in RDA and “miniature score” is removed as well, then the phrase “miniature score” should be removed from this definition.

Nonprocessed sound recording

Including “or field recording” in the definition here would be acceptable, although it might be preferable to define “field recording” separately; inserting “field recording” without the preceding “or” would be too restrictive. Without the suggested new definition, we did not find LC’s recommendation completely clear. We suggest the following definition:

Nonprocessed sound recording. A non-commercial or field recording that generally exists in a unique copy.

Part (Music)

MLA notes that the second definition inaccurately restricts “part” to the music of a single performer. It is not uncommon to find “parts” in “score format” (i.e., more than one instrument included on a “part”). We prefer the AACR3 definition for this glossary entry.

Piano [violin, etc.] conductor part removed in favor of **Piano conductor part** or **Violin conductor part**

We prefer the AACR3 definition here due to the flexibility of accommodating “[instrument] conductor parts” beyond those for piano or violin (such as cornet, in band music).

Piano score

We accept the inclusion of “text” in association with this definition. However, specifying “interlinear” is too restrictive. Instead, we suggest that the last sentence read: “Words may be printed within the musical notation.”

Plate number (Music)

We question the removal of the second sentence: "It may include initials, abbreviations, or words identifying a publisher and is sometimes followed by a number corresponding to the number of pages or plates." This change introduces ambiguity about whether or not a plate number which ends with a number corresponding to the number of pages should be transcribed as is, or with that final number removed. The AACR3 glossary definition is clearer here.

Score

While we can accept the revised definition, we question the necessity of adding the introductory phrase, "In notated music".

Eventually, the see also references will need to be reviewed here to ensure they reflect the final versions of the glossary entries.

Set of music materials

Although this phrase would accommodate the description of scores and parts issued together, the Music Library Association does not endorse this glossary entry or LC's proposal to include this phrase as a SMD. It certainly does not reflect a phrase "in common usage." If this type of terminology is retained in the glossary, then other materials issued in a set (multimedia, kits, others?) may also need a SMD that follows this pattern.

Vocal score

Consider adding a comma between "parts" and "with".