

To: ALA/ALCTS/CCS Committee on Cataloging: Description and Access
From: Bibliographic Control Committee, Music Library Association
Re: 5JSC/LC/4: Rule proposals for musical format information

The Subcommittee on Descriptive Cataloging of the Music Library Association's Bibliographic Control Committee has reviewed the rule proposals in 5JSC/LC/4. We agree with the bulk of LC's analysis of the use of this field and its limitations in AACR2. We would welcome the proposed change in terminology for this type of information from "musical presentation" to "musical format" in RDA.

While we can support the recommendation to eliminate the Musical presentation area, we question whether this change would truly eliminate the need to make "fine distinctions" in determining where this information belongs in the bibliographic record.

Current practice according to AACR2 and various LCRIs requires catalogers to decide whether to place musical format information in:

- Area 1, as part of the Statement of responsibility (for those terms or phrases that imply a modification of the music);
- Area 2, as an Edition statement (for "book type" edition statements);
- or Area 3, as the Musical presentation statement (for statements that indicate the physical presentation of the music).

Eliminating Area 3 for notated music will only address part of this conundrum; RDA will still need to provide guidance about when to place this type of information in Area 1 or Area 2. Catalogers will also need further instructions for when this "edition" type of information applies to only one work in the publication or is embedded in part of the title proper or other title information. Examples include:

Klavierbegleitung der Arie von Fanny Hensel
[publication contains both a recitative and an aria]

für höhere Stimme und Klavier

opera completa per canto e pianoforte

vocal score ; text compiled by R. Ellis Roberts ; concert version prepared by
Donald Mitchell

reduction for voice and piano based on the critical edition of the orchestral score
edited by David Lawton

Music publishers' practices also contribute to this problem. Scores do not always include a printed statement of musical format for catalogers to transcribe. For example, when using AACR2, "vocal score" will sometimes first appear in Area 5, and not at all in Areas 1-3. In addition, statements such as "Edition Peters" or "Wilhelm Hansen Edition" do not belong in Area 2 (or in Area 6), in spite of the presence of the term "edition."

We have additional questions about the impact of eliminating Area 3 for notated music:

Will adding musical format statements to Area 2 make this area more subjective than it has been in AACR2? If so, what are the implications?

Will Area 2 be expanded to include transcribed or supplied statements about different “versions” of works (such as the 13 instrument vs. full orchestra “versions” of *Appalachian Spring*)?

From the perspective of FRBR user tasks, does it matter where the musical format type of information appears in a bibliographic record?

Will stringing multiple “edition”-type statements together in Area 2 provide enough clarity for our catalog users? For example:

Revisione secondo le fonti / a cura di Ursula Günther e Luciano Petazzoni ;
comprendente gli inediti verdiani / a cura di Ursula Günther ; riduzione per
canto e pianoforte con testo francese e italiano.

We accept the proposed changes to the Glossary in the LC proposal.