

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 ~~scores~~ 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 recommend revising the LC definition to remove the reference to “score order,” which may need to be defined in RDA in relation to Part III. Because of difficulties in establishing a consistent definition for “score order,” MLA strongly recommends discussing the issues surrounding this phrase in the context of citation titles. Our revision of the LC definition uses a reference to the Glossary-defined “score” in the place of “score order”:

Chorus score. The chorus parts from a larger musical work arranged ~~in score order and as a score,~~ with the original accompaniment arranged for keyboard instrument or omitted. *See also* Chorus part; Vocal score.

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. The same situation is true of publisher’s numbers for notated music, and a similar statement does not appear in that proposed definition. Because of the conceptual similarities between these two types of numbers, we recommend adding a see also reference to Publisher’s number (Music) to the end of this definition.

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.

Thus, we propose the following definition:

~~Label number~~ **Issue number (Sound recordings)**. A type of publisher’s number for sound recordings that appears on the face of the recording, the permanently affixed label, and/or the container of a recording to identify a particular release. The label number consists of some form of the publisher’s name and the serial number(s) assigned to the recording, and may contain some form of the publisher’s name. ~~and~~ It is used when listing the recording in publisher’s catalogs. Also known as catalog number, issue-label number, or publisher’s stock number. See also Publisher’s number (Music).

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

MLA 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 a musical format statement in Area 2 would introduce variant terminology for this concept, since that element either uses the language and phrasing of the manifestation (Taschenpartitur, Pocket score, Study score, Miniature score), or terms that a cataloger may choose to provide. After all, Area 2, unlike the current musical presentation statement, is not limited to statements found on the chief source, or even within the resource. 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 changes proposed in *5JSC/LC/4*, MLA can accept this terminology change and supports the Glossary definition for this phrase contained in that document.

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 instrumentalist, unlike the proposed definition in AACR3. It is not uncommon to find “parts” in “score format” (i.e., more than one instrument included on a “part”), nor is it unusual to have a soprano part, as noted in the first definition for this entry. We therefore make the following recommendations for change:

Part (Music). 1. The music designated for a voice or instrument (e.g., soprano part, 1st violin part) in a musical work for two or more performers. 2. In the technical description area, a component consisting of the music ~~from which one of two or more instrumentalists called for in a work performs.~~ for the use of one or more, but not all, performers.

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

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

Piano [violin, etc.] conductor part. A performance part for ~~the pianist a~~ particular performer in an ensemble, with cues for the other instruments that enable the ~~pianist~~ performer of that part also to conduct.

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)

Much of the content of the removed second sentence from this AACR3 definition appears in the definition of Publisher's number (Music). Because of the cross-reference to that entry, the omission here is fine. However, MLA believes that retaining the last portion of that removed sentence would reduce 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. Thus, we propose the following change:

Plate number (Music). A type of publisher's number for music that is repeated at the bottom of each page, usually in the center and sometimes also on the title page. It is sometimes followed by a number corresponding to the number of pages or plates. See also Publisher's number (Music).

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".