

## Joint RBMS/MLA Task Group for Developing Rules for Rare Music Cataloging

Public Hearing at ALA Midwinter 2007

Saturday, January 20, 5-7 pm - Convention Center, rm. 210 - Seattle, Washington

### Overview of the Status of DCRM(M)

- I. Review and summary of the DCRM(M)'s goals
  - A. To cover the full range of printed music material, starting from the effective point of inception for music printing (1501) through the approximate end of the engraving process (around 1900)--and up to the present, if so desired by the cataloging agency
    1. In alignment with AACR2 Ch. 5 - but extending the rule coverage back before the period of engraved music, while allowing for more options for recording information throughout the entire range of publication dates
    2. In alignment with DCRM(B) - adopts the spirit and much of the text of these early rules; this takes into account the awareness that these earlier resources are intended not only for performers but also for scholars and "biblio-musicographers" (*Note*: currently aligned with DCRM(B)'s "epsilon" draft, but soon to be reviewed against the final version of DCRM(B))
    3. In alignment with ISBD, especially with respect to its "mark up" indicators (i.e., punctuation)
  - B. To provide rules for the description of manuscript music, incorporating them within the context of the rules for printed music, with the intent of responding to the general need for such rules
    1. Not intended for pre-1600 manuscripts, for instance, of the type that would be covered by AMREMM (since no comparable guidance currently exists for early music manuscripts [incidentally, the JTIG believes that addressing this lack would be a good future project--for *another* task group!])
    2. Manuscript guidelines are interspersed within the rules and are intended to be used in that context; when aspects particular to manuscripts have been identified, the rules express the manuscript aspect; otherwise assume all the rules apply to either print or manuscript, where applicable.
- II. Various larger issues that have been addressed by the Task Group along the way
  - A. Overall compatibility with DCRM's Principles & objectives
  - B. Examples format (following the decision of DCRM Editorial Cte not to be done with MARC coding)
  - C. Single sheet publications in DCRB is not equivalent to sheet music (which has its own set of rules), so DCRM(M) does not parallel DCRM(B) by singling these out
  - D. Transcription of early letter forms, especially I/J, U/V (after discussion and with the agreement of BSC, decided to use DCRM(B)'s "solution of last resort", since there is not enough text in scores to analyze printer's prevailing font usage)

### III. Overall points to be made about an extended review

A. The rules are now in place, but the wording will be changing, since (as mentioned above) the JTG will be moving next to work on Version 5—an alignment with the final version of DCRM(B). Version 5 will also include an extensive hunt for more appropriate music examples and a “fine-tooth comb review” of all its guidance

B. The JTG needs particular help with examples, citations, glossary

1. **Examples:** please refer to the “Explanation of Color-Coding”—a link from the Table of Contents

<<http://www.bol.ucla.edu/~jfletchr/DCRM/TOC.htm>>. The most important point to make clear here is that “non-green” examples are being used as “placeholders” until appropriate rare music (=green) can be found.

2. **Citations:** the point of this appendix (currently labeled as Appendix A - <[http://jfletchr.bol.ucla.edu/DCRM/AppA\\_510s.htm](http://jfletchr.bol.ucla.edu/DCRM/AppA_510s.htm)>) is to act as a music-related adjunct to *Standard Citation Forms for Rare Book Cataloging* (2nd ed.); this is not simply a music reference book but a book of useful tools that help with the details needed for cataloging materials. These are often (but not exclusively) descriptive bibliographies of music material which have information (author, publisher, date, etc.) that the cataloger can use in the record, with the source of the information cited in the 510 of the record.

3. **Glossary:** the point of this appendix (currently labeled as Appendix G - <[http://jfletchr.bol.ucla.edu/DCRM/AppG\\_Glossary.htm](http://jfletchr.bol.ucla.edu/DCRM/AppG_Glossary.htm)>) is to include words that need defining for the music being addressed; it is by no means intended to be a complete glossary of musical terms

### IV. Further reading

For a clearer understanding of some of the features of the rationale behind the formulation of these rules, the following articles are strongly recommended:

A. Tanselle, G. Thomas. “Descriptive Bibliography and Library Cataloguing”, in *Studies in Bibliography* 30 (1977), 1-56. (*for a general overview*)  
(article can be found at: <<http://etext.lib.virginia.edu/bsuva/sb/index.html>>).

B. Krummel, Donald W. “Citing the Score: Descriptive Bibliography and Printed Music”, in *The Library*, 6th series, 9 (1987): 329-346.

C. Krummel, Donald W. “Musical Functions and Bibliographical Forms”, in *The Library*, 5th series, 31 (1976): 327-350.

D. Krummel, Donald W. “Oblong Format in Early Music Books”, in *The Library*, 5th series, 26 (1971): 312-324.