

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

Public Hearing at the MLA Annual Conference in Pittsburgh, Pennsylvania
Saturday, March 3, 2007 @ 9:00-10:30 a.m.

Questions and Topics for Public Hearing on DCRM(M)

Overall Issues

Transcription

There has been much discussion on transcription among the JTG members. Title page transcription has been a central point, since title pages in music are presented so differently in music between publishers and time periods. The solution currently given in **M1B2** represents the JTG's solution to the balance between recommending transcription and making a clear title statement without requiring a note on transposed elements every time. Notice that it also gives a typical instance as a helpful example. One other question is, should additional guidance, "*Optionally*, make a note to indicate the original position of transposed elements", also be given for less typical instances?

Broad terminology to be inclusive of published and manuscript music

Most of the occurrences of the term "publication" (and variations thereof) in DCRB/DCRM(B) were originally changed to "item" for DCRM(M) as a way to be more inclusive of non-published material. In some places, this term has been alternated with what is intended to be a generic usage of the term "music". (These terms have been highlighted in blue in the draft.) In general, do these terms convey the points well? It is worth noting that RDA tends to use the word "resource" to cover a broad array of material, but there is not much enthusiasm in the JTG for this term (for a variety of reasons). Are there other ideas for using a broad term to cover published and non-published material?

Consideration of a few additional guidelines for the sake of manuscripts

- 1) Guidance probably should be added to incorporate a "Cite as:" note (MARC 524: Preferred Citation")
- 2) Adding one or two more options for the formal "Contents" field, providing for 2 or 3 "levels" of detail specific to manuscripts. The minimum level might be a summary option (possibly even using the MARC 520: "Scope and content"); the maximum would be a much more detailed option than the examples currently showing in the examples, to include an indication of each title's placement (the range of leaves or pages) within the codex. This has not been devised yet; awaiting input on this.

References to AACR2 in the rules

The JTG made a decision at its last face-to-face meeting at MLA (February 2005) to avoid references either to AACR2 or to RDA in its guidelines, preferring, if possible, broader terminology in its guidance. The reason for this is AACR2 will soon be superseded and may soon or eventually not be on the shelves (or in *Cataloger's DeskTop*) as a reference to be consulted. Here are the places where AACR2 is mentioned in DCRM(M): **M0A**, pars. 1, 4-5; **M0F2**, par. 3; **M0H**; **M1B5**; **M1C1**. Two places where AACR2 had been mentioned but new, broader guidance has been substituted as a "tryout" are: **M4B4** and **M5C2**. How does

this seem to work? If specific reference tools should be cited, what are the likely resources--dictionaries, *Chicago Manual of Style*, others?

Area Issues

M1A-B.

The JTG is still looking for ways of giving guidelines for two common occurrences in music. Here is the issue as outlined by JTG member Nancy Lorimer, with some ideas for solutions:

“1) The list t.p. As a peculiar type of t.p., with a lot of extraneous information, it seems to me that some specific mention about how to deal with it would be very helpful. It could be part of **M1A** or within the rules themselves, perhaps part of **M1B3**.

“2) When the t.p. is for an entire work (e.g. an opera), but the item is actually one aria from that opera, as given in the caption. With the emphasis on the t.p. as the primary source, this can cause confusion. This might actually belong in **M0C2a** rather than in Area 1.”

(*Please note:* This question refers to how to give guidelines for recording the appropriate title when it is found in a list, not the general choosing the list t.p. as title proper, as in **M0C**.)

M1B, E, G (or...?)

Should statements like “as performed at [place], [exact date]” or “as performed by [person]” be put into the title, other title, statement of responsibility or should it go into a note? It *is* a common phrase, so the JTG believes it should be transcribed, but where?

M4. The topic of fictitious imprints

If a strict alliance to DCRM(B) is followed there are still places where there may be too much guidance on “book-like” issues. One of these is the concept of “fictitious imprints” whose guidance is not as pertinent to music. Fictitious imprints are sometimes associated with music, but do not occur often as scores (an example would be compilations of lyrics--along the lines of bawdy ballad texts--which usually appear without music [meaning not covered by DCRM(M)], but these lyrics could also appear with music). Therefore, a single overall reference to them should suffice, probably in **M4A4**, probably edited somewhat. (For consideration of this topic, here are where the rules related to fictitious imprints are found in DCRM(M): **M4A4**, **M4B9**, **M4C5**, **M4D2(Fictitious or incorrect dates)** and **M7B6(Authorship)**.) It is worth noting that if a single reference to fictitious imprints is made in **M4A4**, this would change the rule numbering in the places where the other rules were deleted.

M5D1. Formats, especially oblong format

Please see the penultimate paragraph of this rule (the one that refers to Bowers). There is no standard for bibliographic description that actually addresses oblong format; the text used here was an attempt to indicate that perhaps oblong folding *might* be readily ascertainable by looking at Bowers or Gaskell’s model for other foldings. However, this is actually quite a difficult topic (the folding of oblong music) and has already caused confusion in beta cataloging. Not wanting anyone to agonize over how any particular oblong folding came about, there will be a footnote added to point to Donald Krummel’s definitive article on oblong format in music from this paragraph (or the next). Still, it seems as if there should be some indication of oblong in this area. (Krummel suggested “(obl.)” in an e-mail message.) In short, we are exploring options here; any ideas?