

**General Comments for Consideration While Reviewing *DCRM Music*
--Joint RBMS/MLA Task Group (JTG)
for Developing Rules for Rare Music Cataloging--**

For a pdf version of each area, see:

<http://www.rbms.info/committees/bibliographic_standards/dcrm/dcrmm/dcrmm.shtml>

For a full color version of each area

(full color not for everyone; see "Note" below under Examples issues), see:

<<http://jfletchr.bol.ucla.edu/DCRM/TOC.htm>>

Note: the following designations, DCRM(M), DCRM Music, or just "Music" and DCRM(B), DCRM Books, or "Books," will be alternated throughout. (Aside from the aforementioned, the rest of the suite of RBMS Descriptive Cataloging of Rare Materials [DCRM] rules includes DCRM Serials [recently published], DCRM Graphics, DCRM Cartographic and DCRM Manuscripts [in progress].)

Reviewers

There are two main cataloging constituencies reviewing *DCRM Music*. One of them includes members of the RBMS Bibliographic Standards Committee, which has promoted and supported the creation of rules for rare materials. The other includes music catalogers, as represented by members of the Music Library Association, which has partnered with RBMS on the creation of rules for rare music material. Because both constituencies operate in fairly different spheres, it is useful to provide some reminders about the general background of these rules and about some of the decisions that have been made, to help each constituency understand some of the basic premises.

Descriptive Cataloging of Rare Materials (Books)

The rules in *DCRM(M)*--and a good deal of its fundamental text--are based on the model provided by *DCRM Books*, which represents the 3rd edition of AACR2-based cataloging rules for early materials. Prior to these editions there existed some excellent "best practices" guidelines, which had been used by LC rare books catalogers and shared with outside catalogers for several decades around the mid-20th century. The later "Books" rules have been used for over 20 years and, even though each of their editions have evinced further evolutionary developments, the overall statement can be made that these rules have been thoroughly vetted for their pertinence in providing description and access to rare books.

The place of DCRM(M) in the Descriptive Cataloging of Rare Materials scheme

In contrast to its model, *DCRM(M)* represents an initial effort in addressing the cataloging of rare music material. That is why, along with the solid standard provided by *DCRM Books*, the JTG has also looked for guidance concerning the most important issues for music cataloging in the rules and interpretations created and honed for years by the music cataloging community, as expressed through AACR2 Chapter 5, its rule interpretations, and its highly regarded instruction manuals.

AACR2 Ch. 5 touches on issues that arose from older printing processes, such as engraving (e.g., publisher's plate nos.). *DCRM(M)* has tried to complete the coverage of engraved music, as well as to extend its guidance further back to earlier forms of music printing, indeed, back to the effective point of inception of music printing (1501).

Inclusion of guidance in DCRM(M) for manuscript music

Soon after initiating the process of creating rules for rare music, the JTG decided to include rules for the description of manuscript music as well. The decision to include manuscript rules was in response to the music community's general need for such rules, a process that had already begun to some extent in *AACR2* Ch. 5.

After much consideration about whether manuscript rules should be included along with the main text or added as an appendix, the decision was made to incorporate them within the context of the rules for printed music. Therefore, manuscript guidelines are interspersed throughout the rules and are intended to be used in context with those rules. When aspects particular to manuscripts are identified, the rules are careful to express those aspects; when rules apply only to print/published material, the text indicates that fact, unless the application to print is very obvious. Otherwise, users should assume that all the rules apply to either print or manuscript, and can be used whenever they apply to the material in hand.

Broad terminology to be inclusive of published and manuscript music

Most of the occurrences of the term "publication" (and variations thereof) found in "*Books*" were originally changed to the term "item" for *DCRM(M)* as a way to be more inclusive of non-published material. However, "item" has a separate bibliographic meaning and it soon became clear another term should be found. In casting around for a good, overall term, the JTG settled on a generic usage of the word "music". Another term considered was the word "resource", which has a certain currency in conveying a broad array of material; however, there was not much enthusiasm in the JTG for this dry term, for a variety of reasons. The word "music" has survived during several years of drafts and seems to convey the intended meaning.

Expected user base

DCRM(M) has been written on the assumption that its primary users will be trained music catalogers who, in the course of their work, will encounter rare scores or manuscript music in their backlogs. As such, the rules were not constructed with the intention of being a "tutorial" for catalogers unfamiliar with music material or music cataloging. This decision is based on the fact that there is too much information conveyed in the non-textual portions (the graphical representation) of the music (the most obvious being the key or even the notation used) that is essential to the basic understanding of the music. As all music catalogers know, no music should be cataloged exclusively according to its surrounding textual information, since there is too much information in the notation itself. Knowing which of the textual and notational information is important for conveying important information for a

cataloging record comes from experience in both music and music cataloging. (e.g., the research needed to construct the uniform title, determine the date, etc.) to render even an accurate basic record. Therefore, it is suggested that rare materials catalogers with experience only in text-based material work in conjunction with an experienced music cataloger to address the cataloging of music material.

Stand-alone manual for the music cataloging community

Despite its alliance with the DCRM guidelines, the JTG views *DCRM Music* as a stand-alone manual for its users, so provides the same lengthy information on dates and other such info as “*Books*” does. The JTG has retained almost all of the information given in these places (deleting only some that seemed quite unlikely for music) since it believes that this information will likely be useful for rare music cataloging in some instances. The alternative would have been to omit all such information in *DCRM(M)* on the assumption that anyone needing that particular information could consult *DCRM(B)*. However, the JTG believes this may not be a realistic assumption, since some music catalogers work exclusively on music in remote branches or separate libraries, where ownership of the “*Books*” manual would not normally be considered a necessary acquisition. Furthermore, many institutions do not subscribe to LC’s *Catalogers DeskTop*, so it would be unlikely that music catalogers could consult “*Books*” in that way.

What DCRM(M) does not cover

(1) Very early music manuscripts

These rules are not intended to cover very early (medieval and before) music manuscripts. It is hoped that the work of *DCRM(Ms)* will provide some guidance to music catalogers for early manuscripts and that those rules can be used in tandem with *DCRM (Music)* in cataloging very early music manuscripts.

(2) Sheet music

Does not cover single-sheet publications as *DCRM(B)* does, since for music, these would fall within the purview of “sheet music”. *DCRM Music* does not wish to interfere with existing rules for sheet music, so has opted to leave out any but the most basic allusions as to what to do with sheets.

(3) Serials

DCRM Music does not cover serials, except to include the Appendix, “Individual and Special Issues of Serials”, conceived by the *DCRM(B)* editors. There is no attempt to adapt this text for music; it is hoped that this Appendix will be useful for music catalogers, if needed. Otherwise, if music catalogers need further help with issues relating to early serials, they are urged to consult *DCRM Serials*.

Places where DCRM Music differs from DCRM Books

Although there has been a strong effort to align *DCRM Music* with the overall principles and text of DCRM, reviewers making comparisons between *DCRM Books* and *DCRM Music* will notice some differences between the two. The following list highlights some of the more prominent of these differences.

(1) Transcription of early letter forms, especially I/J, U/V

After discussion and the agreement of the RBMS Bibliographic Standards Committee, the JTG decided to use *DCRM(B)*'s "solution of last resort" for I/J, U/V conversion; the reason is that there is often not enough text in scores to analyze printer's prevailing font usage. With this decision in place, even in cases where there might be enough text in scores to determine a printer's usage patterns, the music cataloger is requested to follow the decision, since it has now been incorporated into the rules as **OG2.2** and should thus be considered the *DCRM Music* transcription standard.

(2) Inclusion of Area 3

Music material is one of the few formats that use the presentation statement.

(3) Different arrangement of Area 5

Area 5 has been "collapsed" to include single and multiple parts at once, as opposed to *DCRM Books*. Music in multiple parts is nearly the norm, so the guidance is being handled accordingly, instead of being set apart.

(4) Treatment of copyright dates

The JTG has made the decision to treat copyright dates in *DCRM(M)* differently than *DCRM(B)* does. Our position on this was made clear in a separate paper (see: <http://www.rbms.info/committees/bibliographic_standards/dcrm/dcrmm_copyri ght200806.pdf>) and was supported and approved by MLA standards committees, including an LC and an OCLC representative.

Examples issues

DCRM Music uses the construction "[Library's] copy" for local notes. This construction is not meant to be taken "as is"; instead, the brackets are intended to convey the idea that the cataloger should insert his/her institution name in lieu of the bracketed construction.

In alignment with *DCRM* principles, the examples are not rendered with MARC coding.

Note for reviewers: The "color version" of the draft is only intended to be printed in color for those reviewers who believe they might wish to aid in the search for examples; for all others, printing out the black & white version should be sufficient for the review. **More on the color coding:** Colors in the draft are intended to show the state of the "examples quest" for *DCRM Music*. RED examples are those that had been taken from either *DCRM(B)* or *DCRB* and had originally been put in place in black font just to show where examples were considered necessary (since *DCRM(B)* does not always provide examples for everything). Later, when *AACR2* Ch. 5 examples were added as placeholders, it seemed useful to find a way to identify quickly from which source the placeholder examples had come. This visual coding evolved into a small set of colors (RED, VIOLET, TEAL and GREEN; see "Color-Coded

Examples” <<http://jfletchr.bol.ucla.edu/DCRM/ColorCodedExamples.doc>> in the JTG site for a full description of their meaning; in fact, those helping in the search for examples should probably print it out to keep handy). *DCRM Music*’s goal is to provide real examples from music sources, so the goal is to “clean the slate” of *all* RED, VIOLET and TEAL examples, in favor of those that fit rare or specialized music material. GREEN examples denote a viable candidate for *DCRM Music*; they remain GREEN until they are vetted, at which point their font color is made BLACK. As unusual as this solution may seem, the color-coded examples remain hugely useful in the ongoing search for examples. One reason for this is the fact that they fall under rules that mostly align with *DCRM(B)*-wording, the rules and language of which are likely to be less familiar to the music cataloger reviewers. Without the *DCRM Books* examples in place, it is not always immediately clear what kind of situation the rule is trying to cover. It also has a very practical use, since the presence of GREEN and BLACK examples shows that no more work need be done finding examples for the rules they illustrate. Instead, those helping in the search for examples should prioritize their search in this order: RED, VIOLET, then TEAL. Since music catalogers are the primary group of reviewers that the JTG hopes to interest in helping with this final phase of the examples quest, the JTG believes that they will find the color coding as useful to them as it has been (and still is) to the JTG and to the LC music catalogers.

Request for ideas that cover missing cataloging situations

While *DCRM(M)* editors have made every attempt to consider every situation that might arise for a cataloger addressing all ages of printed music, we are aware that there may still be some situations that have not occurred to us. Therefore, during the review, we request that experienced music catalogers keep an eye open for situations they have run across but that do not seem to be addressed here. We will welcome any ideas for further consideration along these lines.