Wilson Index Award goes to Solow

Linda L. Solow (Massachusetts Institute of Technology) was presented the H.W. Wilson Indexing Award for 1979 for her index to the text Beyond Orpheus: Studies in Musical Structure, by David Epstein (MIT Press, 1979). The committee stated in part that "it took a highly skilled indexer to bring [the book's] seemingly amorphous ideas together into a structured index ... One feels that the indexer herself must be highly knowledgeable about the subject matter, to have brought such authority and confidence to her task. That quality, perhaps more than any other, is the hallmark of excellence in indexing."

Musical theater conference planned

The American Society for Theatre Research, the Theatre Library Association, and the Sonneck Society are sponsoring the first national conference on American musical theater to be held April 2-5, 1981 at the C.W. Post Center of Long Island University, Greenvale, N.Y.

Calls for papers have been sent out and discussions with distinguished musical theater practitioners for their participation are under way. The planning committee now needs to have a preliminary idea of how many people will attend the conference. If you expect to attend, please write to Dean Julian Bates, School of the Arts, C.S. Post Center, LIU, Greenvale, NY 11548. Indicate whether you will need a place to stay and if you prefer Manhattan or Manhasset near the campus. Busses will be available to transport registrants from New York City and the Long Island Railroad station at Manhasset, to the motels and the C.W. Post Center.

Moretto wins CRL internship

Kathleen J. Moretto (Yale University Music Library) is one of five librarians chosen by the Council on Library Resources, Inc. (CRL) to participate in the Academic Library Management Intern Program for 1980-81. She will spend the academic year at the University of North Carolina at Chapel Hill working with the director and senior administrative staff of the library.

In addition to various administrative responsibilities at the Yale University Music Library, Kathleen coordinates the archival division and record library, and supervises processing, cataloging, storage, and preservation. In 1978 she was a visiting scholar at the American Academy in Rome, where she cataloged the library of the late Oliver Strunk (Professor Emeritus, Princeton University). That same year, while on research leave from Yale, she also studied music in Urbino at the Vatican Library. Prior to her affiliation with Yale, and while a consultant with PALINET, Moretto profiled sixteen libraries in preparation for the installation of OCLC. She currently serves MLA as a member-at-large on the Board of Directors.

Library institute to be held at U of C

The Tenth Annual Library Institute to be held at the University of California, Santa Cruz, will feature eight seminars and workshops in July and August, 1980.

Programs include "Bibliomania" on July 18-19; "Bibliomania" on July 25-27; "Preservation of Photographs" on August 1-2; "Government Publications: an Update for Non-Documents Librarians" on August 8-9; "New Careers for Librarians" on August 16; "Conservation of Library and Archival Materials on August 18-19; "Developing Techniques in Rare Book Conservation" on August 20-22; and, "The Supervisor's Role in Academic Libraries" on August 22-23. For more information, write to the University of California Extension, Santa Cruz, CA 95064 or phone 408/429-4534.

Also in this issue

President's Report . . . . . . p. 2
San Antonio Conference:
Conclusion
Broadcast Music . . . . . . p. 2
Coping with the Rules,
by Fred Bindman . . . . . . p. 3

Basic Music List ranked outstanding

A Basic Music Library (ALA, 1978), compiled by Pauline Shaw Bayne, was named one of the Outstanding Reference Sources of 1979 by the Outstanding Reference Books Committee, Reference and Adult Services Division, the American Library Association.
As for this summer, our representative, Dena Epstein, will be going full steam ahead to the Summer Conference of ALA. Some of our other members are attending to participate in various parts of the program. You will be learning about their activities and accomplishments in the Fall Newsletter.

Although the June meetings of the Board of Directors have been postponed in the interests of economy and will be replaced by a three day session in early Fall, the members of the Board and the officers have been busy with committee work, with plans for the future, working with policies, and visiting Chapters. The Standing Committees and most of the Special Committees have been duly constituted and are active. If you are interested in working on MLA projects or on committees, please let me hear from you. Even if you are not appointed this year, your name will be passed on to our next President, Donald Krummel, who will be happy to know about your interests.

Lastly, you will be receiving notices of membership dues and NOTBS subscriptions a month earlier this year than in previous years. This is part of our effort to stabilize our fiscal calendar to insure a smooth schedule of Association work. You will be able to assist us by responding to the notices at your earliest convenience. In the meanwhile, I trust that a happy and pleasant summer awaits you all.

Ruth Watanabe
President

Irwin Kraus dies suddenly

Irwin Kraus died on Sunday, May 11 in New York City after suffering a stroke the previous Thursday. He had worked for many years as record librarian at the Fordham branch of the New York Public Library in the Bronx and had been an active member of the Music Library Association, including the Greater New York Chapter. In lieu of flowers, it was suggested at his funeral that donations in his memory be made to the Music Library Association.
Meeting SAN ANTONIO 1980

Pre-Conference Workshop: AACR-2 for music librarians

Coping with the rules

Library Service Packages, or syndicated musical jingles are bought through subscription by radio stations for a price of $250 to $2000 per month. A typical package would include an initial shipment of thirty discs and a supplement of two or three discs every other month. Rutherford played parts of a package called, "Listen To The Music" which included spoken ads for the package over the musical examples fading in and out. Full orchestra, electronic sounds, jazz vocals and shouts were incorporated into this kit.

Rutherford then talked about the jingles created in Dallas. Although New York City and Los Angeles remain the two large production centers -- Nashville and Chicago are secondary areas -- Dallas contains a number of small, profitable agencies which solicit business on a per order basis, through portfolios containing examples from past work.

Perhaps the most amazing example of a jingle was the "I Am" song, a veritable drama of self-realization which turned out to be -- in the final line -- an ad for a jewelry store. Rutherford concluded his talk by listing a timetable for the creation of a typical commercial: a month prior to the pressing, the budget is settled and initial musical ideas and focus settled; the music is written in about three weeks, copied in two days, and recorded on 16-24 tracks the night before the pressing. The client listens to the results and the product is remixed, sometimes until moments before air time. Tensions run high; so do the profits.

By

Fred Bindman
Head, Music Section
Descriptive Cataloging Division
Library of Congress

I will precede each of my comments with an AACR 2 rule citation. You might want to turn to the appropriate rule in your AACR 2 copy and examine it as I deliver my comments.

5.1B2. ISBD punctuation as prescribed in the revised Chapter 6 of AACR 1 and as applied by LC's Music Cataloging Section, excludes medium of performance, key, and serial and/or opus numbering as part of the title proper if these elements are preceded by a generic term, e.g., trio, symphony, suite, string quartet. AACR 2 will treat these elements as part of the title proper.

However, because of the frequency with which the music cataloger faces title page data with some elements shown once and other elements repeated in a different language, we have been forced to study Chapters 5 and 1 very closely in order to provide the cataloger special rule interpretations for the uniformity of treatment of this common phenomenon. These special rule interpretations were published in the February 1980 issue of the Music Cataloging Bulletin and can be summarized as follows: 1) when the title proper begins with a generic term that appears once, while the succeeding elements of medium, key, number, etc., appear in multiple languages, and the title proper after the first statement of medium, key, number, etc., and punctuate each of the other statements as elements of other title information (cl. 1.1B5):

On title page:

Sonate
für Violine und Klavier in h
for Violin and Piano in B

Transcribed as:

Sonate für Violine und Klavier
in h : for violin and piano in B

2) When the succeeding elements of medium, key, number, etc., are broken up rather than showing all the statements in any one language together, transcribe the statements so that all elements of one language are together. Treat the first group of elements in one language as part of the title proper, and punctuate each one after the first as an element of other title information.

On title page:

Concerto
D-Dur/D major/Ré Majeur
Für Horn und Orchester
pour Cor et Orchestre

Transcribed as:

Concerto, D-Dur, für Horn und Orchester : D major, for horn and orchestra: ré majeur, pour cor et orchestre

3) When data that are other title information or statements of responsibility are only partially repeated from language to language, follow Rule 1.1F1 (2d paragraph "if it is not practicable ...") by giving the statement that matches the language of the title proper and omitting the other statement(s).
On title page:

... Czech title proper
Revidoval—Revidiert von
Antonin Myslik

Transcribed as:

... / revidoval Antonin Myslik

Although there is no comparable "if it is not practicable..." provision in the rule for other title information, apply the same idea to other title information.

On title page:

Sonata a velocita paezzetta
per e cembalo

Transcribed as:

Sonata a velocita paezzetta : cembalo

If no real match in languages is possible, give the first of the language forms, matching at least the other title information with the statement of responsibility if possible.

On title page:

Gregor Joseph Werner
Concerto per la camera a 4
für Violoncello & Piano
Herausgegeben und bearbeitet von
Edited and arranged by
Richard Moder

Transcribed as:

Concerto per la camera a 4 : für Violoncello & Piano / Gregor Joseph Werner; herausgegeben und bearbeitet von Richard Moder.

All of these complex rule interpretations are avoided in the ISBD(FM) by the following rule: 1.1.7 "The title proper may consist solely of the name of a musical form, genre, or other type of composition; e.g., Concerto, Sonatas, Etudes, Concerto grosso, Divertimenti, etc. In such cases, statements about the medium of performance, the key, or a numbering are treated as part of the title proper only if they precede it or if they are presented typographically as part of it. Otherwise these statements are transcribed as other title information."

Notice here that the typography of the title page becomes a strong governing factor in the application of ISBD punctuation and in the breaking down of the title area.

5.2B1. In the ISBD(FM) we have the definition of an edition which reads: "All the copies of a publication printed from one setting of type or sound therefrom be issued by one publisher or group of publishers. (An edition may comprise several impressions, in which there may be slight variations.) Statements which indicate the version, the arrangement, etc., of a work or the form in which a work is presented in the publication in hand (i.e., the music format) are not regarded as statements of edition, even when the term 'edition' is used in the publication."

The last two examples under 5, 2B1 which read "Ed. for 2 pianos" and "Ausg. für zwei Klavieren" would not qualify as edition statements according to the above definition and would not be placed in the statement of responsibility area because they conform to rule 1.1F4 which allows us to "transcribe a statement of responsibility even if no person or body is named in that statement."

The terms edition, edition, Ausgabe, etc., only go in area 2, the edition area, when a set of copies from one setting of type is meant, i.e., edition in the traditional or monographic sense.

Edition, édition, Ausgabe, etc., only go in area 1 (statement of responsibility) when the music itself is meant: a version of the music, an arrangement of the music, even a transposition of the music. In all these cases, an "author" is responsible for a changing of the original work. It is completely irrelevant whether or not the term edition is used.

Finally, edition, édition, Ausgabe, etc., belong in area 3 -- I will deal with area 3 in a moment, so please bear with me -- when the music format is meant, e.g., edition in score format, edition as a set of parts, etc. This sort of edition is something else than edition in area 1 or 2.

5.3. Material (or type of publication) specific details area will not be used in the AACR 2. However, the ISBD(FM) this area will be used and will be called Type of Publication Area. The statement will be given in the terms used in the principal source, e.g., miniature score, Partitur und Stimmen, Partition, Orchester-Partitur. If no statement appears in the principal source, this area will not be used.

The purpose of using these statements is simply to provide a more faithful picture of the title page than would otherwise be obtained.

6.0C. ISBD provisions for the arrangement and punctuation of the elements making up a bibliographic description, which have been applied to music publications since the publication in 1974 of revised chapter six of AACR 1, will now be applied to sound recordings under chapter six of AACR 2.

6.1F1. Please note that in the case of so-called "serious" or classical music, statements of performance will never appear as statements of responsibility; this would be the case even if the same personal name or corporate body has already been used as main entry according to rule 21.23C.

6.1G1 and 6.1G4. Sound recordings containing two or more works by different persons, and which lack a collective title, will be cataloged as a unit. This is in contrast to cataloging each work on the recording with a separate bibliographic record as described under 6.1G4. This latter practice has been followed under AACR 1, but will be discontinued under AACR 2; 6.1G4 will therefore not be used.

In an attempt to offset some of the disadvantages of single unit cataloging, the maximum number of analytical added entries for items containing works by more than one composer will be raised from 15 to 25. Note that many of the items without a collective title treated under 6.1G will be covered by this policy, thus affording access even
though details of bibliographic description may be lost by the policy announced above in relation to the abandonment of "with" notes.

6.4. The most important change here is that all sound recordings will be treated in the same way as for books, i.e., the requirements to record a place of publication, the name of the publisher, and the date of publication are now the same as for books. This means that the recording label and number, given in the imprint area under AACR 1, will be transferred to the note area.

6.4 Fl. Here we have another indication of sound recordings being treated more like books. Under the revised rules in Chapter 14 of AACR 1, the "p" preceding copyright dates on sound recordings is transcribed. Under AACR 2, however, all copyright dates must be preceded by the "a" symbol. This means that if the cataloger wishes to use a copyright date as the date of publication (in accordance with 1.486) he would transcribe "c1979" when the date on the label read "p1979".

6.7E19. As mentioned earlier in my comments for 6.4, label names and numbers will be given in the note area. However, they will be given as the first note rather than the last note as shown in 6.7E19.

21.2A. A rule interpretation is currently being drawn up for determining when an added entry should be made for the writers of the words used in musical works. It will eventually appear in the Music Cataloging Bulletin.

21.2A and B. The Library of Congress will continue to treat sound recordings specially, in regard to the number of added entries made for performers. We will interpret Rule 21.2D as permission to make added entries well beyond the requirements of the last sentences of 21.2A and 21.2B.

21.2D and E. Rule interpretations are currently being developed at the Library of Congress for determining principal performer as main entry. Members of the MLA Cataloging Committee and other interested persons have been invited to examine these interpretations and provide input for the final version which will be published in the Music Cataloging Bulletin.

25.27B. All works with titles consisting solely of the name of one type of composition will be given in the plural in the uniform title. However, the singular may be retained when the composer is contemporary and his or her work is not serially numbered. If later another work with the same title and for the same medium of performance is published with a serial number, then the title will be given in the plural and the card for the earlier work reprinted.

25.29A2d. In cases where we have had a series of consecutively numbered works with the same title (the title being non-distinguishing and consisting "solely of the name of a type of composition") but with varying media of performance, we have been breaking the rule (AACR 1-27B) and placing the serial number before the medium. However, when we begin to catalog according to AACR 2 we plan to follow rule 25.29A2d and omit the medium.

There will, however, be some cases where we will be unable to omit the medium, e.g., the two Shostakovich piano concertos:

current form: Concerto, piano & string orchestra, op. 35, C minor;
AACR 2 form: Concerto, piano, string orchestra, op. 35, C minor;

There will, however, be some cases where we will be unable to omit the medium, e.g., the two Shostakovich piano concertos:

current form: Concerto, piano & string orchestra, op. 35, C minor;
AACR 2 form: Concerto, piano, string orchestra, op. 35, C minor;

current form: Concerto, piano, no. 2, op. 102; and, AACR 2 form: Concerto, piano, orchestra, op. 102. Notice that the serial numbers have been omitted in the two AACR 2 forms since they would no longer serve as filing devices if placed after the medium, as per 25.31A2.

25.29A4. In the AACR 2 examples illustrating instrument statements added to music uniform titles, numerals will be placed within parentheses after an instrument name, e.g., pianos (2). AACR 1 expressed the numeral before the instrument name, e.g., 2 pianos.

25.29C. Giving a "full statement of medium" under this Rule does not mean that one ignores the terms for groups of instruments in Rule 25.29B and their prescribed use in Rule 25.29B(3).

Example:

Quintets, piano, woodwinds, horn, bassoon, K. 452, B major
not
Quintets, piano, oboe, clarinet, horn, bassoon, K. 452, B major.
Also note that for the examples given after the last paragraph of 25.29C, attempting to group the strings in the first and third examples and the woodwinds and winds in the second and fourth examples, in accordance with Rule 25.29B, would result in conflicts.

25.29D. We plan to continue the use of violoncello and English horn. There will be two changes: kettledrums will be changed to timpani (the spelling "tympani" in the list is evidently a typographical error); and double bassoon will be changed to contrabassoon.

25.29G. Concertos for solo instruments or instruments accompanying ensemble will always have the name of the accompanying ensemble included in the uniform title. (AACR 1 called for the inclusion of the accompanying ensemble only if it were other than orchestra. The use of the word "solo" in the uniform title, as prescribed in AACR 1, is also eliminated, e.g., "Concerto, organ solo" is changed to "Concerto, organ ..." without "solo" under AACR 2.)

25.31A4. This rule allows "a generally accepted abbreviation" for the thematic catalog that would not necessarily be an initial for the compiler's name. The most significant example is the one shown in the rule for Bach. Consequently, we shall begin to use "BWV" numbers rather than "S" numbers in Bach uniform titles when AACR 2 is adopted. For Antonio Vivaldi, numbers from Ryom's thematic index will be used, preceded by the abbreviation RV (without a period), instead of Fanna numbers. However, in Vivaldi's opera 1-12, the opus numbers will be used in preference to thematic index numbers.

Also note that in the Haydn example on the next page under Rule 25.31A5, the use of "no." after H. I is incorrect. The uniform title should read: Symphonies, H.I, 24, D major.

Continued on page 6
25.32. This rule is not governed by Rule 25.6, which means that all parts of musical works are entered subordinately, not independently. Furthermore, although this fact is not stated explicitly, a part of a part of a work (and similar cases) should be entered showing both larger titles in the uniform title for the lowest.

Example: Praetorius, Hieronymus, 1560-1629. Cantiones sacræ. Opus musicum. 0 vos omnes, 1 not Cantiones sacræ. O vos omnes

This conclusion does not mean, however, that part numbering should be retained routinely as an aspect of showing complete "hierarchy". Various questions about numbering in relation to 25.32A have arisen and we have answered them as follows:

a) When all the parts of a musical work are identified by both a number and a title, use only the title in the uniform title. Example: Mozart, Wolfgang Amadeus... Cosi fan tutte. Come acoglielo?

b) When all the parts of a musical work are identified by a number and some of the parts are identified also by a title, use the number in the uniform title. Include also the title when there is one. Examples: Schumann, Robert... Album für die Jugend. Nr. 30 or Album für die Jugend. Nr. 2. Soldatenmarsch.

c) When all the parts of a musical work have the same title and are numbered, use only the number in the uniform title. Example: Schubert, Franz... Impromptu, piano, D. 899. No. 2; and Vivaldi, Antonio... Estro armonico. N. 8 (Each of the parts has the title Concerto.)

25.36. Note that the example Quartets, strings; under 25.36B would be used for a collection containing all of a composer's works for the standard combination of strings (2 violins, viola, violoncello) that have the title "Quartet". The example String quartet music; under 25.36A is provided for those collections containing all of a composer's works for the standard combination of strings, some or all of which do not have "Quartet" as a title, for example, Weber's Sechs Sätze, op. 9 and his Fünf Sätze, op. 5.

For a collection of string quartets written for a combination of instruments other than the standard combination, the uniform title would be determined by extension of the rules given earlier for single works. If all the works had "Quartet" as a title and all were for the same combination of instruments (excluding standard combination), the uniform title would be "Quartets", followed by the full statement of medium (25.29C), for example, Quartets, violin, viola, violoncello, double bass. If all the works had "Quartet" as a title, but were for different combinations of instruments, which could include some from the standard combination, the uniform title would be Quartets; (last sentence in 25.36B). If all the works were for varying combinations of strings (trios, quartets, sextets, etc.) the uniform title would be Chamber music (25.36A). Uniform title examples such as the ones below, have deliberately been omitted from the second group of examples under 25.36A, because the possibility of collections of works requiring such uniform titles is extremely remote. Examples: Violin, violas (2), violoncello music; Violin, viola, violoncello, double bass music; and Violin music, 2 violins.

Corrections

Please note the following corrections for the March-April, 1980 issue:

p. 9, column 2, paragraph 1. The examples used throughout these rules are illustrative and not prescriptive.

p. 11, column 2, Greater New York. Ruth Hilton is Head Librarian, not Associate Librarian.