6. Deferred, possibly to next year.

7. <u>Other business</u>
    George Hall suggested that the CAML executive apply to the SSHRC for an associate grant to assist members wishing to attend the Annual Meeting.
    George Hall thanked all those who contributed to making the meeting a success.

The meeting was adjourned at 3:50 p.m.

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THE IMPACT OF AACR-II ON CATALOGUING OF MUSIC AND SOUND
RECORDINGS: REPORTS FROM THE CATALOGUING COMMITTEE WORKSHOP,
June 11, 1981.

AACR-II was published in 1978 after years of study and revision of the Anglo-American Cataloging Rules (1967). Most libraries began implementing AACR-II in 1980. Since changes occuring in the rules affect music materials considerably, the CAML Cataloguing Committee felt that a workshop on AACR-II would be most applicable to the concerns of music librarians this year.

The workshop, moderated by Tony Woodword (National Library), began with an outline of the differences between AACR-I and AACR-II, followed by a panel discussion on some problems of implementing changes in three libraries with different types of catalogues. Next was a talk on AACR-II and popular music, which is at last being recognized by the cataloguing rules. Then Tom Delsey, our guest speaker, gave a paper on the ISBD's which affect music materials, comparing both ISBD(PM) and ISBD(NBM) to AACR-II. This was followed by some comments on the abridged version of AACR-II and the French translation of the full rules. The program concluded with a short talk on the proposed revision of the Dewey 780 classification for music. Since the proposed schedule had just been published a few weeks before the workshop, it was thought that it should be discussed briefly, even though it did not concern AACR-II.

                                        Joan Colquhoun.

    (The following are the first four reports of participants; the remaining reports will be included in the next issue of the Newsletter).

AACR-II: DIFFERENCES FROM AACR-I

General structure
- layout - description, then access points
- style of stating the rules - simple, declarative, imperative mood
- abandonment of title page transcription
    - 2 separate concepts - chief source of information
                          - prescribed sources of information
- abandonment of card-format oriented prescriptions
    - variously formatted records may be produced from a data base
    - 3 levels of description
- abandonment of library-specific policy
    - universally applicable
    - many options
    - guidelines & interpretations added by major agencies and individual libraries.

Description - General
- Part I based on ISBD(G) - terminology changed
- chapter 1 is specific to no one format but relevant to all
- chapter 2-12 for specific types of material - must be used in conjunction with ch.1
- mnemonic rule numbering
- provision for new types of material
- GMD may be used for all types of material
- notes - logical arrangement of characteristics of desirable notes generally applicable to all types of material
- terms of availability included in rules - change in terms and punctuation.

Description
Printed music - specific sources of information for each part of the description prescribed
- recording of titles which include generic terms
- more descriptive terms for use in physical description area
- plate no. in a note rather than imprint - more frequent mention of it apart from dating
- differences in score and part terminology.

Sound recordings - use of ISBD
- a sound recording lacking collective title may be described as a unit
- addition of publication, distribution, etc. area for all s.r.
- publisher's number in note rather than in imprint
- possibility of including performer in statement of responsibility

- physical description area
                            - more specific terms
                            - duration may be included
                            - special recording process
                              mentioned
                    - provision for edition statement, standard
                      number, key title.

Entry - General
 - all rules for choice of access points in one chapter
 - in general, more added entries prescribed
 - changes in terminology - reconciliation of British &
   North Amercian texts
        - "chief source of information" instead of "title page"
 - abandonment of philosophy of corporate authorship
        - instead, 5 categories of material which are entered
          under heading for the corporate body are listed
 - abandonment of rule for entering certain corporate bodies
   under place.

Entry - Music and sound recordings
 - arrangements of folk music now entered under title (no longer
   under arranger)
 - librettos can be entered under the author of the libretto
   rather than the composer
        - however, the alternative rule (which both NLC and LC
          have chosen to follow) allows for entry of libretto
          under the composer of the musical work
        - make name added entry for author of libretto (not
          name-title)
        - name-title added entry required for the original work
          on which a libretto is based (formerly just a reference)
        - collections may be entered under principal performer.

Form of heading - Personal names
 - thoroughly rewritten
 - predominant form rather than fullest form
 - allowance of having more than one heading for the same
   person if there is no predominant pseudonym
 - new method of distinguishing between names containing
   initials - full name in ()
 - romanization - different criteria - e.g. AA-1: Chaĭkovskiĭ
                                            AA-2: Tchaikovsky
 - hyphens retained in all names, including French names.

Geographic names
 - in a separate chapter
 - preference to English language forms.

<u>Headings for Corporate bodies</u>
- substance - direct entry of name
            - predominant form of name
- format - changed order of elements
         - one format for all qualifiers (in parentheses)
- organization of the rules

<u>Uniform titles</u>
  <u>General</u> - rules for all uniform titles given in one chapter
           - changes result chiefly from attempts (1) to use
             same principles and forms for all uniform titles
             (2) to separate the rules for formulation of a
             uniform title from a particular catalogue
           - optional to put GMD as last element in uniform title

  <u>Music</u> - more conformity of musical uniform titles with those
          for literary works, except that musical excerpts are
          subdivisions of larger work
        - some small changes made in order to facilitate filing
             - use of singular for name of parts
             - pluralization of generic terms
             - omission of & in listing instruments
             - position of number of parts
        - more allowable standard chamber music combinations
        - differences in names of instruments
        - different criteria for choice of language
        - concertos may have acc. other than orchestra and the
          acc. is specified
        - "voices" may be used for both vocal and instrumental
          parts
        - provision of term "Sketches" after other elements of
          uniform title
        - use of term "vocal score" rather than "piano-vocal
          score"
        - inclusion of both enumeration and title of excerpt.

                                        Joan Colquhoun.

IMPLEMENTATION OF AA2 - UNIVERSITY OF OTTAWA

    Since the demise of UNICAT/TELECAT the University of Ottawa
has belonged to UTLAS (University of Toronto Library Automation
System). By means of a computer terminal a central data base
of machine-readable cataloguing from the Library of Congress,
the National Library, or other UTLAS users can be searched,
displayed, and edited. These records can be displayed on the
terminal by keying in the ISBN number, the LC catalogue number,
or the precise title up to a certain number of characters. As

a result of the implementation of AA2, derived cataloguing records of UTLAS catalogued in AAI fashion will be modified to the new style of AA2. However, these changes will be limited to access points, for example, the main entry, due to the time and the cost involved. Items catalogued originally will follow AA2 rules completely.

The implementation of AA2 has affected UTLAS coding minimally. However, there are a few changes, for example, a new subzone $q for qualification of name (fuller form).

The University of Ottawa has an automated circulation system called GEAC. UTLAS records are converted to GEAC. In the future, the card catalogue will disappear and users will search for books and scores by means of terminals, which will be set up in different parts of the library, or by microfiche. Eventually cataloguing will be done on-line, and changes such as those generated by the implementation of AA2 will be done automatically. In the meantime procedures must be devised to cope with the conflicting headings created by AA2.

The options which are available to libraries in dealing with conflicting entries are (a) correcting all cards to agree with new forms used in AA2, (b) using see-also references to link entries thus creating files in two different locations, (c) closing one catalogue and starting a new one, or (d) interfiling conflicting entries and linking entries with see references, thus creating one file with different entries interfiled. Where possible, the University of Ottawa has opted for the solution of stroking out and interfiling name headings for music. We simply do not have the manpower to correct all of the cards.

In dealing with uniform titles for music and the conflicts created by the new rules it is important to recognize that each different rule change must be dealt with individually. The most prevalent change is the pluralization of generic titles. At present we will interfile all plural forms, taking care to interfile old entries which were already in the plural. However, when the catalogue is put on-line and retrospective cataloguing is done, we can modify all records from singular to plural quite easily as the shelflist is typed into the computer. It is thus very important to train filers carefully to watch for these plural forms as they interfile. For many uniform title conflicts a combination of interfiling and stroking out is the best solution, for example, [Don Giovanni. Piano-vocal score. English & Italian]. However, in some cases cards must be corrected entirely; for example, with regard to rule 25.31 A4 there is no correspondence between the Ryom Index and the Fanna

Index. Interfiling of see-also references would be confusing
to users. One must remember that in dealing with conflicting
uniform titles each change must be considered individually,
bearing in mind the effect this will have on the users of the
catalogue.

Debra Begg.

UNIVERSITY OF WESTERN ONTARIO MUSIC LIBRARY
AND AACR II

BACKGROUND:

The Music Library has 2 physical catalogue formats: a
public card catalogue and a computer-produced catalogue on
microfiche (the microcatalogue). Presently 25 - 30 percent
of music materials appears on the microcatalogue.

Beginning in late 1980 and continuing until completion,
a major project has been undertaken to transfer (convert) the
University's non-computerized cataloguing onto the Library
system in-house data file in anticipation of the phasing in of
the GEAC On-line system in late 1981 and during 1982. As of
June 15th the Music Library scores ("M" class) had been con-
verted and the project is continuing with the sound recordings.

CATALOGUING AND AACR II

The Music Library catalogues music materials and recordings
originally (i.e. with no outside assistance) and with the
assistance of contributory (proof slip) cataloguing from the
Library of Congress or the National Library of Canada.

AACR II is used when cataloguing original materials, with
the proviso that certain in-house, LC, or NLC rule adaptations
or interpretations may be applied. In the case of contributory
cataloguing, the form of entry and the uniform title are al-
tered to AACR II format while the remainder of the 'copy' is
accepted as is.

CONFLICTS CREATED BY AACR II

There are two areas of concern: Form of entry and Uniform
title.

When an item is catalogued according to AACR II principles,
a check is made of the Music Library regular and AACR II
authorities, the microcatalogue, and the public card catalogue.

If a conflict in form of entry is found in the microcatalogue, the cataloguer will change up to five entries. If more than five conflicting entries are present, the entry conflict is noted for future reference. If a conflict is found in the public catalogue, the cataloguer annotates the shelf list card with the correct AACR II form in anticipation of the conversion of that cataloguing record onto the Library data base.

In the case of a uniform title conflict in the microcatalogue, the cataloguer notes the call number and conflict on a list for future reference. No attempt is made to correct the uniform title conflict at the time of its discovery. For uniform title conflicts appearing in the public card catalogue, the cataloguer annotates the shelf list card with the correct AACR II form, once again in anticipation of the conversion of the cataloguing record.

"SEE ALSO" references are made for both form of entry and uniform title conflicts when both old and new forms remain in the various catalogues.

JUSTIFICATION OF DEFERMENT OF REQUIRED CHANGES

We follow the procedure indicated above for conflicts existing in the data file for the following reasons:

1) The GEAC On-line system is expected to have a name authority capability. For this reason it was decided to wait for the system's implementation and let the system clear up any conflicts created by AACR II forms of entry rather than spend valuable cataloguer time now correcting conflicts individually.

2) The GEAC system will allow the cataloguers to make corrections almost instantaneously. For this reason it was decided that when the GEAC cataloguing module is available, the Music cataloguers will take the list of call numbers representing uniform title conflicts, call up each individual record, and make the required change. This cleanup will probably be undertaken as a project after the GEAC system is in place and functioning smoothly. At this time there is no provision for a uniform title authority capability nor do I foresee one being developed.

William G. Guthrie.

AACR 2 AND AUTOMATION AT CARLETON UNIVERSITY LIBRARY.
UNIFORM TITLES.

Carleton University Library has an on-line cataloguing system, which has been developed in-house, and has been fully operational since August 1979. Retrospective conversion of pre-August 1979

records is being done, and we hope will be completed by the
fall of this year. This gives us time to study the implement-
ation of AACR 2. Many of the AACR 2 changes are dictated by
machine filing, where it is impossible to superimpose, hence
the necessity for uniformity. Our system has the facility to
make certain changes to uniform titles automatically, but the
low proportion of records involved plus the other changes which
would have to be made manually, as it would be too complex to
programme them,warrant against this. An examination of alter-
native methods indicates requesting an on-demand listing of all
music score records containing uniform titles, and making changes
to AACR 2 forms manually. The on-line alterations would then be
done by the Data Control Group as a project.

Alison Hall.

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BOOK REVIEW

Maria Calderisi. Music Publishing in the Canadas, 1800-1867.
Illustrated. x, 128p. Ottawa: National Library of Canada.
1981. $14.50 (Can.) paper. ISBN 0-660-50454-5

This is a superb work. In spite of the fact that very little
of the music published during the years 1800-1867 has survived,
Maria Calderisi has prepared a work that both notes and analyzes
existing materials and one that very succinctly indicates fer-
tile areas for further research.

The parameters of the study are set out in the preface:

    "...this work has been based mainly on primary sources,
    the great majority of which are available in the National
    Library of Canada. However, very few publications from
    the Maritimes are included in the National Library music
    collection, too few to form the basis for any kind of
    hypothesis on music publishing activities in that part of
    British North America. The present study, therefore,
    limits itself to the Province of Canada. Divided in 1792
    into Upper and Lower Canada and reunited in 1841, it con-
    tinued to be referred to separately as Canada West and
    Canada East until Confederation."

That music was an important part of early Canadian life cannot
be disputed ; published accounts by early travellers, explorers
and settlers all place strong emphasis on the amount of sing-
ing, dancing, and fiddling carried on in all parts of this
new continent. This joyousness of music was heard in churches
and civic ceremonies, in community functions and in private
homes.