

UCLA

UCLA Previously Published Works

Title

Musical Works on OCLC, or, What if OCLC Were Actually to Become a Catalog?

Permalink

<https://escholarship.org/uc/item/2m96b63w>

Journal

Music Reference Services Quarterly, 8(1)

Author

Yee, Martha M

Publication Date

2002

Peer reviewed

MUSICAL WORKS ON OCLC, OR, WHAT IF OCLC WERE ACTUALLY TO BECOME A CATALOG?

Martha M. Yee
UCLA Film & TV Archive
UCLA

ABSTRACT

Music catalogers and audiovisual catalogers have long had a problem with AACR2 because of its failure to deal adequately with works intended for performance. When a work intended for performance, such as an opera, is actually performed and the performance is recorded on video or film, many music catalogers consider this performance to be equivalent to a sound recording of the performance (which would be entered under the composer of the opera), while most film catalogers consider the video or film to be a work of mixed authorship to be entered under title (with the director, screenwriter, cinematographer, etc., considered to be authors of the same level of importance as the composer). This disagreement led to the creation of a task force by the Cataloging Committee: Description and Access (CC:DA) at the American Library Association and was one of the developments that caused the Joint Steering Committee for Revision of AACR to convene the International Conference on the Principles and Future Development of AACR in Toronto in October of 1997 to discuss possible revision of the cataloging rules.

I. CC:DA TASK FORCE RECOMMENDATIONS

The Task Force on Works Intended for Performance was created by CC:DA; the task force presented the following recommendations to CC:DA for discussion in October of 1996, and the recommendations were subjected to both e-mail discussion and CC:DA-wide discussion at ALA Midwinter of 1997. It should be emphasized that these recommendations were not adopted by CC:DA, and in fact are supposedly still under discussion as part of the AACR2 revision process being managed by the Joint Steering Committee. The full text of the recommendations is still available on the CC:DA website¹ in anticipation of further discussion by the cataloging community.

The Task Force recommended that rules 21.8 to 21.27 in AACR2R be rewritten and reorganized as follows:

1. Develop general rules for works of mixed responsibility that can be applied to such works in any form or format, whether they are new works or are based on pre-existing works.
2. Develop rules for works realized through performance that can be applied to such works in any form or format.

3. Develop a general rule covering pre-existing works reissued in any form or format with the addition of matter of all kinds, including commentaries, and biographical/critical material, as well as non-textual matter such as posters, film trailers and new sound tracks. Usually, inclusion of such material should not be held to create a new work.

4. Add a definition of 'work' to the glossary.

The Task Force roughed out the following text for an amalgam approach for recommendations 1 and 2 above for consideration by the cataloging community:

New works of mixed responsibility in which creation of a text is just part of the collaborative production of the work should be entered under title, unless there are only two authorship functions involved, and a more specific rule assigns primacy to one of the functions.

Realizations of pre-existing texts which consist of instructions for performance should be entered as follows:

If the instructions are detailed, and if they are closely followed in the performance, the performance should be considered the same work as the pre-existing text, and creation of the text should be considered the primary function in the creation of the work, with performance being subsidiary. The concepts of "detailed instructions" and "closely followed instructions" would need to be treated as general principles subject to catalogers' judgment and worked out in practice over time. They were an attempt on the part of the Task Force to address the question of when a performed work is changed so much in the performance that it has become a new work related to the work from which it was derived, rather than being an expression or "edition" of a previously existing work.

If, however, the original instructions are not detailed and/or are not closely followed in the performance, the performance should be considered a new work, but one related to the pre-existing text; i.e., if improvisation and/or adaptation and/or creative or intellectual work beyond mere performance occur, the performance should be considered a new work. This new work should be entered under title, unless there are only two authorship functions involved, and a more specific rule assigns primacy to one of the functions.

It should be emphasized in the rules for added entries that it is crucial to make an added entry for the main entry of any pre-existing work which is adapted into a new work in the course of performance.

Some clues that may indicate that an adaptation has occurred might be a screenplay credit and/or a cinematography credit.

This approach would have the following results: ²

A score:

Beethoven's 5th Symphony

Main entry: Beethoven

A printed text of a play:

Shakespeare's Macbeth

Main entry: Shakespeare

An opera (printed score plus printed libretto):

Don Giovanni (Mozart and Da Ponte)

Main entry: Mozart

A ballet (printed score plus Laban notation choreography):

The dying swan (Saint-Saens and Fokine)

Main entry: The dying swan

A straight through sound recording of a live performance of a musical work:

Beethoven's 5th Symphony, New York Philharmonic

Main entry: Beethoven

A straight through sound recording of a live performance of a play:

Shakespeare's Macbeth; Royal Shakespeare Company

Main entry: Shakespeare

A straight through sound recording of a live performance of an opera:

Don Giovanni (Mozart and Da Ponte); Opera de Paris

Main entry: Mozart

A straight through videorecording of a live performance of a musical work:

Beethoven's 5th Symphony, New York Philharmonic

Main entry: Beethoven

A straight through videorecording of a live performance of an opera:

Lucia di Lammermoor (Gaetano Donizetti); Metropolitan Opera, New York

Main entry: Donizetti

A straight through videorecording of a live performance of a play:

Shakespeare's Macbeth; Royal Shakespeare Company

Main entry: Shakespeare

A film based on an opera:

Don Giovanni (Mozart and Da Ponte); Opera de Paris; directed by Joseph Losey

Main entry: Don Giovanni

A straight through videorecording of a ballet:

The dying swan (Saint-Saens and Fokine); performed by the Royal Ballet

Main entry: The dying swan

An adaptation of a play for a film:

Polanski's Macbeth

Main entry: Macbeth (1971)

A videorecording of a film with an original screenplay:

Gone with the wind (dramatization of a novel)

Main entry: Gone with the wind (Motion picture)

A screenplay written for a film:

Gone with the wind, script by Sidney Howard

Main entry: Gone with the wind (Motion picture)

A music score written for a film:

Gone with the wind, music score by Max Steiner

Main entry: Gone with the wind (Motion picture)

A music video:

Michael Jackson's Bad, directed by Martin Scorsese

Main entry: Bad

Subsequent to the above recommendations having been made, it became clear that the principle of "detailed instructions closely followed" was in conflict with current practice in the music field of considering works that have been either arranged (prior to the performance) or improvised (during the performance) as being still the work of the original composer (in other words, the same as the pre-existing work). If the Task Force's approach is desired, a loose approach to the definition of "detailed instructions" would have to be taken, such that when improvisation was intended as part of the original instructions or is accepted as a standard method of performance of a particular kind of music, it would have to be considered to be part of the instructions. In fact, this same kind of looseness of definition of "detailed instructions" could be used to justify considering production elements of dramatic works (costumes, lighting, etc.) to have been understood as part of the original instructions, or intended by the composer of the opera or the writer of the play.

II. RECOMMENDATIONS IN TORONTO

The International Conference on the Principles and Future Development of AACR was convened by the Joint Steering Committee in Toronto in October 1997. Prior to the conference, papers were solicited and posted on the Joint Steering Committee website³ and were discussed by means of a listserv (archived at the same website)⁴.

At the conference itself, the writers of the papers discussed the issues raised in their papers in the light of the discussion on the listserv and further discussion by the invited participants. The participants were from a broad cross-section of interested parties, including system designers, representatives of bibliographic utilities, library administrators, library educators, and catalogers.

At the end of the conference, participants were asked to form nine break-out groups on the nine different topics that included principles, seriality, content vs. carrier, and main entry/work-based record. Each break-out group made recommendations; these recommendations were then discussed by the group as a whole. The group then voted on prioritizing three of the nine areas. The three prioritized topics were principles, seriality, and content vs. carrier.

A number of the break-out groups discussed and recommended the use of work-based authority records to collocate and subarrange the expressions of a particular work, and to demonstrate relationships among related works. While 'Main entry/work-based record' did not make the final cut, the three that did

encompass clarification of when changes to a bibliographic entity such as a musical work cause the creation of a new expression of the same work, and when changes cause the creation of a new related work.

So far, the Joint Steering Committee has been concentrating on the former (new manifestation vs. new expression) rather than the latter (new expression vs. new work), perhaps because it has begun with the first chapters in AACR2 concerning description rather than the last chapters concerning access. However, it is anticipated that eventually the JSC will have to tackle the issues raised by the CC:DA task force.

III. THE THEORETICAL ISSUES

Many of the recommendations made above, both in the CC:DA context, and in the Toronto conference context, stem from the ambiguities of mixed responsibility. According to the AACR2R glossary, a work of mixed responsibility is one in which different persons or bodies contribute to its intellectual or artistic content by performing different kinds of activities (e.g., adapting or illustrating a work written by another person). Mixed responsibility is very common in film and television, in the production of original works for distribution by way of the Web, and possibly even in the creation of works of art, literature and music. Films are classic cases of mixed responsibility. Major contributions to a film work are made by the writer, the director, the cinematographer and the editor, and these are often four different people. Film scholars study the work of all four, but tend to identify and cite works by title, rather than selecting one function as predominant over the others, and citing works by, for example, director or writer.

In the music field, the dominant mode of production for hundreds of years has been composition by a single composer. A piece of written or printed music usually has a single composer. It often has a nondistinctive title, and is best known by the name of its composer.

However, music is written in the anticipation of its performance. For centuries, we have been able to collect only the written music, but not the performances. With the advent of recording mechanisms in the latter part of the 19th century, it became possible to begin to collect many different performances of the same musical work. Technically, all performances are works of mixed responsibility, in that both composer and performer are responsible for a performed work. In practice, however, music scholars have considered the work of the performer to be a subsidiary type of authorship, similar to that of a translator of a text. Performer and translator both are seen as conduits that allow the work to pass from its creator to its audience, with faithfulness to the original work being one of the hallmarks of an effective and praiseworthy

conduit.

There are three major kinds of musical works for which considerations of problems of mixed responsibility can not be easily ignored. The first are performances involving improvisation, such as jazz performances of popular songs. The second are works that consist of music and words, with one person responsible for the music and another responsible for the words. The third are dramatico-musical works, such as operas, that are meant to be staged with large casts, and that involve the use of both music and words (librettos); this third category becomes further complicated when such dramatico-musical works are made into films.

Performances involving improvisation

To someone who is not an expert music cataloger, it seems that it would be useful to have a more principled approach toward when improvisation (or an arrangement, or other similar change to a musical work, for that matter) is extensive enough to justify considering it a new work (i.e., a type of adaptation). What is essential about a musical work that persists through improvisation or an arrangement? Is it melody? Are there musical forms analogous to 'play' and 'novel' such that movement from one form to the other constitutes adaptation, thereby creating a new work related to the previously existing work, rather than an edition or version of the previously existing work?

Is there adequate consensus yet about whether jazz improvisation creates editions of previously existing works, or whether, on the contrary, it constitutes a kind of composition on the fly, thereby creating new works? For example, the song "All of me" was written by Gerald Marks (music) and Seymour Simons (lyrics). It has been performed by the following jazz artists: Billie Holiday, Erroll Garner, Frank Sinatra, Sidney Bechet and Louis Armstrong, among others. If an analytical entry is being made for Erroll Garner's performance, should this be treated as an expression of the song, the music for which was composed by Gerald Marks (Marks, Gerald. "All of me")? Or should it be treated as a new related work composed by Erroll Garner in the course of his jazz performance (Garner, Erroll. "All of me")? Or is "All of me" fundamentally a work of mixed responsibility (lyrics, music and performance) that is most appropriately identified and cited by title? Note that these questions involve both the question of what is a musical work, and that of how a musical work should be identified when it is a work of mixed responsibility (using one predominant author and the title for the main entry, or using the title alone for the main entry).

Music with words

Is it really wise to consider musical works that include words (such as librettos or lyrics) to be primarily musical, rather than works of mixed responsibility? A newsreel story about the famous Marian Anderson concert in 1939 in front of the Lincoln Memorial includes her complete performance of "America" ("My Country 'Tis of Thee"). It was disconcerting to discover that the main entry for it is "God save the King," since it uses the melody of the latter. In other words, the change in the lyrics to the song was not considered significant enough to create a new related work. However, I note that music catalogers didn't quite have the nerve to enter "The Star-spangled Banner" under "To Anacreon in Heaven!"

Dramatico-musical works

The CC:DA Task Force charged with making recommendations concerning works intended for performance failed to reach consensus in an attempt to consider most works intended for performance the work of the author of the original text.

Note that there are actually three 'layers' of creative activity going on in the creation of a dramatico-musical work which is then filmed: 1) There is composition of the original music (in the case of an opera; we will ignore the problem of the libretto for now); 2) There are the decisions that go into actually producing the opera in a live performance (lighting, sets, costume design, casting, various voicings of the arias, and so forth); 3) Finally, there are the creative decisions that go into making a cinematic work: camera angles, composition of frames, cutting, etc. It is the third layer that I am convinced constitutes a kind of adaptation, such that the opera becomes a film, a different work--a photographic work, not a musical work (but one related to the opera on which it is based). It is possible that when film is used as a mere recording medium, it is not a cinematic work. However, if a screenwriter, an editor or a cinematographer are credited, it can be considered a new cinematic work. Note that if this approach were to be taken, it would be crucial to make an added entry for the main entry of any pre-existing work which is adapted into a new work in the course of performance.

There is a more logical (but very radical) approach that should be examined, at least. To consider all performances of a particular dramatico-musical work as the same work, no matter what the medium, we could consider all dramatico-musical works to be inherently works of mixed responsibility, unable to exist without the work of many different people carrying out many different functions, and therefore entered under title.

Thus, all texts, performances and films of *Magic Flute* would be entered under title. We would then doubtless be committing ourselves to elaborate uniform titles to allow versions of versions to be linked up to each other. For example, the various versions of Ingmar Bergman's *Magic flute* would need to be subcollocated along with its sound track, its scripts, works about it, videodisc versions with additional material, etc. It is interesting to note in this connection that these works tend to have fairly distinctive titles (*Don Giovanni* vs. *5th symphony*), and their performances are often advertised without using the names of composers.

Creations that result during the course of the preparation of a final work

Creating a work of mixed responsibility, such as a film, is a complex effort. Many pieces must be prepared ahead of time, such as the various drafts of the screenplay, the costume designs, the musical scores, etc. Some can be separately published, such as the sound track and/or the screenplay. Current practice is to treat each of these pieces as a separate work, each to be entered under its own "author." Perhaps, however, the various pieces that are prepared as part of the process of creating a work such as a film or other collaborative work should be considered part of that resultant work, to be identified by its title.

Pure categories of content

It was suggested in Toronto that there might be a few pure categories of content, of which music would be one⁵. The hypothesis is that a work in one of the eight categories listed below cannot be transformed into a work in another of the eight categories without becoming a new work. This hypothesis needs testing by research. The potential utility of this approach is as follows: if we can delineate the fundamental types of content, it might help in defining the concept of "work," and it might help us determine when a previously existing work has been modified so much it has become a new work.

Definition of music as a pure type of fundamental content:

a work fundamentally comprised of music, either musical notation (typed, printed or handwritten), or actual sound, i.e., performed music

Other pure types:

text

still image

moving image

(a work fundamentally comprised of moving images, which often, but not necessarily, has text and sound integrated to make a single work; may include dance as well as dance notation, since dance consists of movement, i.e., moving image, plus sound)

spatial data

three-dimensional objects

numeric data
computer programs

Mixed types

Text with musical illustration
Music with words, including dramatico-musical works such as operas
Dance--choreography and music? (but see above)
Interactive multimedia that includes music: but exclude musical works reissued with biographical critical material, commentary, etc.?

Once different types of content are combined in a single work, all bets are off. Predominance must be assigned to one of two types of content, or we must decline to assign predominance, and treat the work as a work of mixed responsibility to be identified by title alone.

Summary

All of the issues discussed above should be thoroughly discussed and debated by music catalogers and reference librarians and by other catalogers and reference librarians in the humanities before any decisions are made. The issues can be summarized as follows:

What is a musical work?

When does change occur that is substantial enough to create a new related musical work?

When are works that include a musical component actually works of mixed responsibility more appropriately identified and cited by title than by original composer of the musical component?

Is Gerald Marks's name really essential for identifying and citing the song "All of me"?

Is the song Marian Anderson sang really "God save the King"?

Can Mozart really be the author of a work of photography, given that photography did not exist in his time?

IV. OCLC CURRENT VS. OCLC'S POTENTIAL AS A CATALOG

The following are recommendations for steps OCLC could take to move from being a warehouse of cataloging records to being a true catalog (meeting the objectives of the catalog⁶):

1. Integrate authority file into the online union catalog (**OLUC and FirstSearch**).

This would be a *sine qua non*, if OCLC were ever to want to claim to be a catalog. Of course, it would be a massive project, as it would require not just that the syndetic structure of the authority file be integrated into the online union catalog, but also that records with nonauthorized forms of name be edited to match the authorized forms found in the authority file. This could not be done without considerable human

intervention. Until this is done, however, OCLC does not meet the cataloging objective of enabling users to find all of the works of a particular author (composer), and all of the editions of a particular work.

Interestingly, when OCLC announced in November 2000, at a Program for Cooperative Cataloging (PCC) meeting that it was planning to move to a relational database management program for WorldCat, and PCC decided to have BIBCO and CONSER participants brainstorm and develop a "wish list" to be sent to OCLC, authority validation, (linked authorities) emerged at the top of the wish list. Interestingly, the "wish list" did not include solutions for the multiple versions problem or implementation of the MARC 21 holdings format.⁷

Making an integrated authority file available to users of FirstSearch, and concomitantly allowing them to do searches of author, subject and work headings either as left-to-right matches or as keyword-within-heading matches, would help users immeasurably. It would also demonstrate to users a strong contrast between the tightly controlled data librarians create and the chaos on the Web. Currently, FirstSearch is as chaotic as the Web despite all of the added expense and trouble the contributing libraries have gone to in order to have professional catalogers create tightly controlled data; the expense and effort have been largely wasted due to poor system design.

2. No search should fail due to overload (**OLUC and FirstSearch**).

The three OLUC screens below probably look fairly familiar to music catalogers, who so frequently must do author searches, either to find works with nondistinctive titles, or to do authority work on composers. Whenever OCLC gives a user a message like this, it is failing to allow that user to find all of the works of an author, one of the cataloging objectives. Users of FirstSearch interested in music must also often have to wrestle with large search results in no useful order (see Figure 1).

FIGURE 1

Current OCLC, Online Union Catalog (OLUC):

EXAMPLE 1:

park, cha,

Number of records retrieved exceeds system limit

EXAMPLE 2:

12380 records retrieved. Select one of the following:

hlp revise return

Search Terms	Hits
au williams and au john	12380
au john	1339765
au williams	116409

EXAMPLE 3:

4070 records retrieved. Select one of the following:

hlp revise return

Search Terms	Hits
au mozart and ti symphonies	4070
ti symphonies	48195
au mozart	47670

Current OCLC, FirstSearch, WorldCat:

kw: mozart and kw: symphonies limited to sound recordings produces 2903 records in no discernible order with no sorting capability:

1. **Mozart for your modem : a little net music.**
Author: Mozart, Wolfgang Amadeus, 1756-1791. **Publication:** New York, N.Y. : Philips, 2000
Doc. Type: Sound Recording **Libraries:** 1
2. **Romantic symphonies.**
Publication: United States : Sterling Entertainment Group, 1996 **Doc. Type:** Sound Recording
Libraries: 1

3. **Mozart for a new millennium**
Author: Mozart, Wolfgang Amadeus, **Publication:** Roswell, GA : Platinum Entertainment, 1999
Doc. Type: Sound Recording **Libraries:** 1
4. **Dutch chamber organs from the Haags Gemeentemuseum**
Author: Oortmerssen, Jacques van, 1950-; Nieuwkoop, Hans van,; Bach, Johann Christian., and others **Publication:** Nieuwegein, The Netherlands : Vanguard Classics, 1994 **Doc. Type:** Sound Recording **Libraries:** 1
5. **Symphony no. 30 and 54 A musical joke : KV 522 /**
Author: Mozart, Wolfgang Amadeus, 1756-1791.; Kantschieder, Paul.; Lizzio, Alberto., and others **Publication:** Staufen [Germany] : Aurophon, 1991 **Doc. Type:** Sound Recording **Libraries:** 1

3. Enable an author-title search in the authority file with title terms searched only in \$t, \$p, and \$n subfields (**OLUC**).

When searching for a particular work by a prolific composer such as Beethoven, especially when that work has a nondistinctive title, such as 'symphonies,' an authority file search could be made much more efficient if there were an author-title search available that allowed you to specify some terms as author terms, and some terms as title terms, searching the former in author fields and subfields, and the latter in title subfields such as \$t, \$p and \$n (see Figure 2).

FIGURE 2

Current OCLC, Authority File (AF):

AUTH	pn beethoven	Hits
	Root Index	
R1	BEETHAM, E	1
R2	BEETHAM, E (EDWARD)	1
R3	BEETHAM, EDWARD	1
R4	BEETHAM, FRANK	1
R5	BEETHAM, KEN	1
R6	BEETHAM, MARGARET 1919	1
R7	BEETHE, R L (RONALD L)	1
R8	BEETHE, RONALD L	1
R9	BEETHOVEN, BRONZE 1808 1877	1
R10	BEETHOVEN, JANE	1
R11	BEETHOVEN, KARL VAN 1806 1858	1
R12	BEETHOVEN, L VAN (LUDWIG) 1770 1827	1
R13	BEETHOVEN, LOUIS VAN 1770 1827	1
R14	BEETHOVEN, LUDVIG VAN 1770 1827	1
R15	BEETHOVEN, LUDWIG JOHANN VAN 1839 CA 1890	1
R16	BEETHOVEN, LUDWIG VAN 1770 1827	50+
R17	BEETHOVEN, LUDWIK VAN 1770 1827	1
R18	BEETHOVEN, MARIA ANNA VAN	1

Once R16 is selected, one either has to go 64 screens in to find the fifth symphony, or learn a convoluted second search technique to place you in the file with titles beginning with a certain letter. (One probably would not want to solve this problem by doing a scan title search on 'symphonies!')

Current OCLC, FirstSearch, WorldCat:

No access to the authority file (i.e. cross references); an index of headings derived from bibliographic records is offered only to those who choose to do an "advanced search," and even then is used only to plug keywords into a keyword-in-record search; it is not available for direct browsing.

4. Enable a name-title derived search (da) in the bibliographic file to search on the name in a 700 \$a subfield, and the title in a 700 \$t subfield; note that the fact that you can now search the bibliographic file combining name and title words in a single search (e.g. fin au bizet and ti carmen) is at least a partial solution to this problem (**OLUC**).

5. Enable a scan author (sca pn) search in the bibliographic file (**OLUC**).

6. Index the \$t subfield in 7XX and 8XX fields for the title phrase search (sca ti) in the bibliographic file (**OLUC**).

7. Index the \$t subfield in 7XX and 8XX fields for the new ti and ut keyword searches (**OLUC**).

8. Index 6XX fields for author searches and author-title searches (da, fin au, fin au and ti) in the bibliographic file, but display works 'about' in a different alphabet from works 'by' the author, or the work itself (see below). Currently, 6XX fields for author and author-title headings are included only in su (**OLUC**).

9. In displays, begin by showing a compressed display of matched headings, with each heading shown from beginning to end (not chopped off, in other words, as they currently are in OLUC), in one A to Z list (**OLUC and FirstSearch**) (see Figure 3).

FIGURE 3

Current OCLC, OLUC:

Entire list displayed.

OLUC au bach and au johann and au christoph Records: 850

Group#	Format	Dates	Records
G1	Books	1755-1995	15
G2	Visual Materials	1993	1
G3	Sound Recordings	1900-1970	92
G4	Sound Recordings	1971-1979	92
G5	Sound Recordings	1980-1985	99
G6	Sound Recordings	1986-1990	95
G7	Sound Recordings	1991-1994	99
G8	Sound Recordings	1995-1998	71
G9	Sound Recordings	1999-2000	43
G10	Sound Recordings	NO DATE	12
G11	Music scores	1672-1920	97
G12	Music scores	1922-1962	97
G13	Music scores	1964-1978	94
G14	Music scores	1979-1993	96
G15	Music scores	1994-2000	31
G16	Music scores	NO DATE	18

Current OCLC, FirstSearch, WorldCat:

No headings displays available (see example above).

Instead of this, couldn't we begin by selecting the composer we are interested in? For example:

Potential OCLC:

1. Bach, Johann Christoph, 1642-1703.
2. Bach, Johann Christoph, 1673-1727.
3. Bach, Johann Christoph Friedrich, 1732-1795.

10. In Authority file (AF) expanded index displays of work titles, retain capitalization and punctuation (**OLUC**) (see Figure 4).

FIGURE 4

Current OCLC, Authority File (AF):

AUTH pn MOZART, WOLFGANG AMADEUS 1756 1791

	Expanded Index	Hits
	MOZART, WOLFGANG AMADEUS 1756 1791 -	
E1	- DIVERTIMENTI K 439B ARR [100]	1
E2	- DIVERTIMENTI K 439B NO 1 [100]	1
E3	- DIVERTIMENTI K 439B NO 1 RONDO ARR [100]	1
E4	- DIVERTIMENTI K 439B NO 1 SELECTIONS [100]	1
E5	- DIVERTIMENTI K 439B NO 1 4 [100]	1
E6	- DIVERTIMENTI K 439B NO 2 [100]	1
E7	- DIVERTIMENTI K 439B NO 2 4 [100]	1
E8	- DIVERTIMENTI K 439B NO 3 [100]	1
E9	- DIVERTIMENTI K 439B NO 3 RONDO ARR [100]	1
E10	- DIVERTIMENTI K 439B NO 4 [100]	1

Potential OCLC:

	Expanded Index	Hits
	Mozart, Wolfgang Amadeus, 1756-1791.	
E1	- Divertimenti, K. 439B [100]	1
E2	- Divertimenti, K. 439B; arr. [100]	1
E3	- Divertimenti, K. 439B. No. 1 [100]	1
E4	- Divertimenti, K. 439B. No. 1. Rondo; arr. [100]	1
E5	- Divertimenti, K. 439B. No. 1. Selections [100]	1
E6	- Divertimenti, K. 439B. No. 1-4 [100]	1
E7	- Divertimenti, K. 439B. No. 2 [100]	1
E8	- Divertimenti, K. 439B. No. 2-4 [100]	1
E9	- Divertimenti, K. 439B. No. 3 [100]	1
E10	- Divertimenti, K. 439B. No. 3. Rondo; arr. [100]	1
E11	- Divertimenti, K. 439B. No. 4 [100]	1

11. When uniform titles are present, use them to organize displays (**OLUC and FirstSearch**).

If OCLC would use music uniform titles in displays (and if the database were under authority control, with the syndetic structure properly displayed as recommended above), it would have the effect of gathering together the editions of a particular work for the user (see Figure 5).

FIGURE 5

Current OCLC, OLUC:

OLUC au bach and au johan G9: 484-574 sco 1672-1922 Records: 850

Rec#	Main Entry	Title	Publisher	Date L
503	Bach, Johann Christ	Motette: Ich lasse dich nicht	Breitkopf & H	1853
504	Bach, Johann Christ	Motetten.	Breitkopf & H	1922
505	Bach, Johann Christ	Motetto /		1750
506	Bach, Johann Christ	Neun Motetten fur Singchore	Hofmeister	1820
507	Bach, Johann Christ	Prelude and fugue /	H.W. Gray,	1920
508	Bach, Johann Christ	Sarabande mit zwolf Variatio	Steingraber	1800
509	Bach, Johann Christ	Sei getreu bis in den tod. Mo	Hanssler	1900
510	Bach, Johann Christ	Unss ist ein Kind geboren p a		1680
511	Bach, Johann Christ	44 Chorale zum praambuliere	Barenreiter,	1900
512	Bach, Johann Christ	44 organ chorals /	Belwin Mills,	1900 D
513	Bach, Johann Christ	Allegretto con variazioni fu	Steingraber,	1800
514	Bach, Johann Christ	Allegretto : from sonata in D	Century Music	1900
515	Bach, Johann Christ	Die Amerikanerinn ein lyrisch	J.F. Hartknoc	1776
516	Bach, Johann Christ	Die Amerikanerinn, ein lyrisch	J.F. Hartknoc	1776
517	Bach, Johann Christ	Die Amerikanerinn : ein lyris	J.F. Hartknoc	1776
518	Bach, Johann Christ	Ausgewahlte Werke	C.F.W. Siegel	1920
519	Bach, Johann Christ	Ausgewahlte Werke	C.F.W. Siegel	1920
520	Bach, Johann Christ	Ausgewahlte Werke	C.F.W. Siegel	1920 D

Record at line 512:

...

5 100 1 Bach, Johann Christoph, \$d 1642-1703.
6 240 10 Chorale preludes. \$p Selections
7 245 10 44 organ chorals / \$c Johann Christoph Bach.
8 260 Melville, N. Y. : \$b Belwin Mills, \$c [19--?]
9 300 48 p. ; \$c 23 x 31 cm.

...

This record should display with the other 'Chorale preludes' in the C's, rather than filing at the end of the list of works of Johann Christoph Bach (1642-1703) under '44 organ chorals.'

12. Arrange displays of retrievals on name-title searches in the bibliographic file by the name-title heading matched, rather than by main entries of bibliographic records matched. For the purpose of this type of display, consider the main entry to be the heading for a work, even when it consists of two fields (e.g. 100 and 240 or 100 and 245). The following should all be considered to be a heading (work heading) matched on a name-title search:

- name match on 100 and title match on 240
- name match on 100 and title match on 245
- name match on 600 \$a subfield and title match on 600 \$t subfield
- name match on 700 \$a subfield and title match on 700 \$t subfield

This recommendation for arrangement and display is particularly important in the case of related work added entries for adaptations, e.g. when an opera has been adapted into a film, as well as in the case of name-title searches that match more than one work (see Figure 6).

FIGURE 6

Current OCLC, OLUC:

Entire list displayed.

OLUC au bach and ti chorale			Records: 991	
Group#	Format	Dates	Records	
G1	Books		1941-1961	2
G2	Sound Recordings		1900-1969	96
G3	Sound Recordings		1970-1984	89
G4	Sound Recordings		1985-1998	92
G5	Sound Recordings		1999-2001	22
G6	Sound Recordings		1970-1984	89
G7	Sound Recordings		NO DATE	14
G8	Music Scores		1708-1924	88
G9	Music Scores		1925-1934	89
G9	Music Scores		1935-1944	88
G10	Music Scores		1945-1954	95
G11	Music Scores		1955-1972	95
G12	Music Scores		1973-1985	88
G13	Music Scores		1986-2000	85
G14	Music Scores		NO DATE	48

It would be so much easier for a user to select the work sought if the initial display was by work heading matched:

Potential OCLC:

- Bach, Johann Christoph, 1642-1703. Chorale preludes
- Bach, Johann Christoph, 1642-1703. Chorale preludes. Selections
- Bach, Johann Michael, 1648-1694. Chorale preludes
- Bach, Johann Sebastian, 1685-1750. Chorale preludes. Selections
- Bach, Johann Sebastian, 1685-1750. Chorale preludes. Selections; arr.
- Bach, Johann Sebastian, 1658-1750. Chorales. Selections; arr.

The following example is not for a musical work, but it illustrates the value of the recommendation when more than one work is matched and when some of the records matched represent related works rather than the work sought.

Current OCLC, OLUC:

Entire list displayed.

OLUC au mitchell and ti gone		Records: 333	
Group#	Format	Dates	Records
G1	Books	1900-1956	95
G2	Books	1957-1983	98
G3	Books	1984-1996	90
G4	Books	NO DATE	1
G5	Visual Materials	1939-1996	22
G6	Mixed Materials	1914-1939	4
G7	Sound Recordings	1953-1992	22
G8	Music Scores	1985	1

When G5 is displayed, the records are arranged by main entry, rather than by the related work added entry that was made for 'Mitchell, Margaret, 1900-1949. Gone with the wind.'

Beginning of list displayed.

OLUC au mitchell and ti g G5: 285-306 vis 1939-1996 Records: 333

Rec#	Main Entry	Title	Publisher	Date L
285		Gone with the wind	Metro-Goldwyn-	1939
286		Gone with the wind	MGM/UA Home Vi	1967
287		Gone with the wind	s.n.,	1980
288		Gone with the wind	MGM/UA Home Vi	1983
289		Gone with the wind	MGM/UA Home Vi	1985
290		Gone with the wind	MGM/UA Home Vi	1985

Potential OCLC:

OLUC au mitchell and ti gone

- 1 Mitchell, David. Gone for a soldier.
- 2 Mitchell, Ken, 1940- Gone the burning sun.
3. Mitchell, Margaret, 1900-1949. Gone with the wind.

At line 3 would be found all editions of Gone with the wind including adaptations, such as the film.

See below for a recommended display to categorize what might be found there.

13. Develop compressed displays of a particular work that organize editions, performances, related works, works about it, etc., as well as parts, selections, etc.

If the recommended approach toward cinematic works based on previously existing dramatico-musical works is adopted, there is a way that users of online catalogs could be helped to find these performances fairly readily. Consider for example, a user that wants to browse through the works of Mozart. The initial display (or at least a portion of it) could look like this:

Mozart, Wolfgang Amadeus, 1756-1791.

- ...
- 32. Così fan tutte
- 33. Country dances
- 34. Da qual tremore
- 35. Dalla sua pace
- 36. Dalla sua pace la mia dipende
- 37. Dans un bois
- 38. Dans un bois solitaire
- 39. Das klinget so herrlich
- 40. Davide penitente
- 41. Davide penitente
- 42. Day of mourning
- 43. De profundis
- 44. De profundis clamavi
- 45. Deh, per questo istante solo
- 46. Deh vieni, non tardar
- 47. Deluded bridegroom
- 48. Dick Sanderman speelt Mozart⁸
- 49. Dick Sanderman speelt Mozart op het Scheuer orgel in de Hervormde kerk te Den Ham
- 50. Dir, Seele des Weltalls
- 51. Disonantné
- 52. Dissonance
- 53. Dissonance quartet
- 54. Dissonanssi
- 55. Dissonant
- 56. Dissonanzen-Quartett
- 57. Divertimenti
- 58. Dixit Dominus
- 59. Dixit und magnificat
- 60. Do not fear, O best-beloved
- 61. Doktor Bartolos aria
- 62. Don Giovanni
- ...

When the work Don Giovanni is chosen (line 62), this would be the next display:

Mozart, Wolfgang Amadeus, 1756-1791. Don Giovanni.

- 1. Textual music⁹

2. Performance(s) on sound recording¹⁰
3. Performance(s) on film or video¹¹
4. Film(s) and video(s) based on this work¹²
5. Other related works¹³
6. Works about this work¹⁴

When any of the above are chosen, (either textual music or performance(s) on sound recording or any of the others), the next display could, at least potentially, be:

Mozart, Wolfgang Amadeus, 1756-1791. Don Giovanni.

1. The complete work
2. Selections¹⁵
3. Portions of the work:¹⁶
4. Arrangements¹⁷
5. [Under textual music and works about only?] Chorus scores¹⁸
6. [Under textual music and works about only?] Librettos¹⁹
7. [Under textual music and works about only?] Vocal scores²⁰

If line 3, for "portions of the work" is chosen, the next display could be:

Mozart, Wolfgang Amadeus, 1756-1791. Don Giovanni.

Portions of the work:

1. Ah! chi mi dice mai
2. Batti batti o bel masetto
3. Dalla sua pace
4. Deh vieni all'finestra
5. Don Giovanni a cenar teo
6. Finch' han dal vino
7. Ho capito
8. La ci darem la mano
9. Madamina il catalogo e questo
10. Menuetto
11. Mi tradi quell'alma ingrata
12. Mio tesoro
13. Non mi dir bell'idol mio
14. Notte e giorno faticar
15. O statua gentilissima
16. Or sai chi l'onore
17. Ouverture
18. Sola sola in vuo loco
19. Vedrai carino se sei buonino

NOTE: If any given part is chosen, the same sort of display should be possible under it, namely:

Mozart, Wolfgang Amadeus, 1756-1791. Don Giovanni. Ah! chi mi dice mai.

1. The complete work
2. Selections
3. Arrangements

Note that ideally the display software would not display any of the lines in the above displays unless at least one bibliographic record appeared under it when selected.

Another example; when line 57 (Divertimenti) is chosen from the initial display (instead of Don Giovanni as in the example above), the next display would be:

Mozart, Wolfgang Amadeus, 1756-1791. Divertimenti

1. Divertimenti, K. Anh. 226, E [flat] major
2. Divertimenti, K. 131, D major
3. Divertimenti, K. 136, D major
4. Divertimenti, K. 137, B [flat] major
5. Divertimenti, K. 138, F major
6. Divertimenti, K. 186, B [flat] major
7. Divertimenti, K. 188, C major
8. Divertimenti, K. 205, D major
9. Divertimenti, K. 213, F major
10. Divertimenti, K. 240, B [flat] major
11. Divertimenti, K. 247, F major
12. Divertimenti, K. 251, D major
13. Divertimenti, K. 252, E [flat] major
14. Divertimenti, K. 253, F major
15. Divertimenti, K. 254, B [flat] major
16. Divertimenti, K. 270, B [flat] major
17. Divertimenti, K. 287, B [flat] major
18. Divertimenti, K. 289, E [flat] major
19. Divertimenti, K. 334, D major
20. Divertimenti, K. 439B
21. Divertimenti, K. 563, E [flat] major

When line 20 is chosen, the following display could result:

Mozart, Wolfgang Amadeus, 1756-1791. Divertimenti, K. 439B

1. Textual music²¹
2. Performance(s) on sound recording²²
3. Performance(s) on film or video²³
4. Film(s) and video(s) based on this work²⁴
5. Other related works²⁵
6. Works about this work²⁶

When line 2 is chosen, the following display might result:

Mozart, Wolfgang Amadeus, 1756-1791. Divertimenti, K. 439B

1. The complete work
2. Selections²⁷
3. Portions of the work:²⁸

When line 3, Portions of the work, is chosen, the following display might result:

Mozart, Wolfgang Amadeus, 1756-1791. Divertimenti, K. 439B

Portions of the work:

Divertimenti, \$n K. 439B. \$n No. 1
Divertimenti, \$n K. 439B. \$n No. 1. \$p Rondo; \$o arr.
Divertimenti, \$n K. 439B. \$n No. 1. \$k Selections
Divertimenti, \$n K. 439B. \$n No. 2
Divertimenti, \$n K. 439B. \$n No. 3
Divertimenti, \$n K. 439B. \$n No. 3. \$p Rondo; \$o arr.
Divertimenti, \$n K. 439B. \$n No. 4
Divertimenti, \$n K. 439B. \$n No. 4. \$p Allegro (1st movement); \$o arr.
Divertimenti, \$n K. 439B. \$n No. 4. \$k Selections
Divertimenti, \$n K. 439B. \$n No. 5

4. Arrangements²⁹

Many of the works listed under Mozart's name in the initial display are actually cross references. An example; when line 42 (Day of mourning) is chosen from the initial display, the next display could be:

Mozart, Wolfgang Amadeus, 1756-1791. Day of mourning

SEARCH UNDER:

Mozart, Wolfgang Amadeus, 1756-1791. Requiem, K. 626, D minor (Süssmayr). Lacrimosa

Another example of a cross reference (this one for a "doubtful and spurious work") would be as follows; when line 44 (De profundis clamavi) is chosen, the next display could be:

Mozart, Wolfgang Amadeus, 1756-1791. De profundis clamavi

SEARCH UNDER:

Reutter, Georg, 1708-1772. De profundis clamavi

Another example of a cross reference may illustrate a possible problem with cataloging practice, or at last what would be perceived as one if we could get systems to produce displays such as these. When line 34 (Da qual tremore) is chosen, the next display would be:

Mozart, Wolfgang Amadeus, 1756-1791. Da qual tremore

SEARCH UNDER:

Mozart, Wolfgang Amadeus, 1756-1791. Don Giovanni. Don Giovanni, a cenar teco

However, would it not be more useful for this variant title for a part of Don Giovanni to be included in the list of part titles rather than in the list of work titles, as it currently is? For example, to go back to our previous display of portions of Don Giovanni:

Mozart, Wolfgang Amadeus, 1756-1791. Don Giovanni.

Portions of the work:

1. Ah! chi mi dice mai
2. Batti batti o bel masetto
3. **Da qual tremore**
4. Dalla sua pace
5. Deh vieni all'finestra
6. Don Giovanni a cenar teco
7. Finch' han dal vino
8. Ho capito
9. La ci darem la mano
10. Madamina il catalogo e questo
11. Menuetto
12. Mi tradi quell'alma ingrata
13. Mio tesoro
14. Non mi dir bell'idol mio
15. Notte e giorno faticar
16. O statua gentilissima
17. Or sai chi l'onore
18. Ouverture
19. Presto presto
20. Sola sola in vuio loco
21. Vedrai carino se sei buonino

These displays give you some ideas for how systems like OCLC could be better designed to provide users with access to the treasure buried in our bibliographic records thanks to the hard work of countless music catalogers over the last century.

V. SUMMARY

The Joint Steering Committee will be making decisions in the next few years that could have a profound effect on how music is cataloged in the United States, so it is important that music catalogers and reference librarians make their voices heard in this process. Improvements in cataloging practice will make much more of a difference for music researchers and scholars if system design for shared databases such as OCLC, as well as for local online public access catalogs, can be improved to take better advantage of the complex and expensive records they contain.

¹ ALCTS CC:DA Task Force on the Cataloging of Works Intended for Performance, *Documents*, 1996-97. Available at:

<<http://www.ala.org/alcts/organization/ccs/ccda/tf-wks1.html>>

<<http://www.ala.org/alcts/organization/ccs/ccda/tf-wks2.html>>

² 1) The terms following 'Main entry:' in the list of results are meant to indicate only the entity under which main entry is made, not the form of name employed. For example, The dying swan would probably be entered under a different uniform title.

-
- 2) You might notice that the screenplay and music score are shown as entered under the title of the film. The theoretical issue of whether the creations that result during the course of the preparation of a final work, such as a film, should be considered a part of that final work will be discussed further below.
- ³ Joint Steering Committee for Revision of Anglo-American Cataloguing Rules web page: <<http://www.nlc-bnc.ca/jsc/>>
- ⁴ *The Principles and Future of AACR : Proceedings of the International Conference on the Principles and Future Development of AACR, Toronto, Ontario, Canada, October 23-25, 1997*, Jean Weihs, ed. (Ottawa : Canadian Library Association ; Chicago : American Library Association, 1998)
- ⁵ Martha M. Yee, "What is a Work?," in *The Principles and Future of AACR : Proceedings of the International Conference on the Principles and Future Development of AACR, Toronto, Ontario, Canada, October 23-25, 1997*, Jean Weihs, ed. (Ottawa: Canadian Library Association; Chicago: American Library Association, 1998), 62-104.
- ⁶ The objectives of the catalog were adopted as an international standard by the International Conference on Cataloguing Principles in Paris in 1961 in the following form:
2. Functions of the catalogue
- The catalogue should be an efficient instrument for ascertaining
- 2.1 whether the library contains a particular book specified by
- (a) its author and title, or
- (b) if the author is not named in the book, its title alone, or
- (c) if the author and title are inappropriate or insufficient for identification, a suitable substitute for the title; and
- 2.2 (a) which works by a particular author and
- (b) which editions of a particular work are in the library.
- International Conference on Cataloguing Principles (1961: Paris), *Statement of Principles*, annotated ed. with commentary and examples by Eva Verona (London: IFLA Committee on Cataloguing, 1971), p. xiii.
- ⁷ Listserv posting from Antony Robert David Franks (afra@loc.gov) to the PCCLIST (PCCLIST@sun8.loc.gov), January 29, 2001; to retrieve, send the following command to listserv@loc.gov: get pcclist log0101.
- ⁸ This rather curious reference and the following one are the result of referring from the title of a particular performance (a title associated with a particular expression rather than with the work as a whole) to the title of the work as a whole. Perhaps this practice would bear some critical examination?
- ⁹ Bibliographic records with main entry or 700 12 of *Mozart, Wolfgang Amadeus, 1756-1791. Don Giovanni* (including any subsequent subfields) and with leader/06 code c or d.
- ¹⁰ Bibliographic records with main entry or 700 12 of *Mozart, Wolfgang Amadeus, 1756-1791. Don Giovanni* (including any subsequent subfields) and with leader/06 code j.
- ¹¹ Bibliographic records with main entry or 700 12 of *Mozart, Wolfgang Amadeus, 1756-1791. Don Giovanni* (including any subsequent subfields) and with 008/33 code m or v.
- ¹² Bibliographic records with 700 1, second indicator other than 2, of *Mozart, Wolfgang Amadeus, 1756-1791. Don Giovanni* (including any subsequent subfields) and with 008/33 code m or v.
- ¹³ Bibliographic records with 700 1, second indicator other than 2, of *Mozart, Wolfgang Amadeus, 1756-1791. Don Giovanni* (including any subsequent subfields) and without 008/33 code m or v.
- ¹⁴ Bibliographic records with 600 10, of *Mozart, Wolfgang Amadeus, 1756-1791. Don Giovanni* (including any subsequent subfields)
- ¹⁵ Presence of subfield k and text 'Selections.'
- ¹⁶ Presence of subfield p or subfield n preceded by a period; *exclude* subfield p or n preceded by a comma.
- ¹⁷ Presence of subfield o and text 'arr.'
- ¹⁸ Presence of subfield s and text 'Chorus score(s)'
- ¹⁹ Presence of subfield s and text 'Libretto(s)'
- ²⁰ Presence of subfield s and text 'Vocal score(s)'
- ²¹ Bibliographic records with main entry or 700 12 of *Mozart, Wolfgang Amadeus, 1756-1791. Divertimenti, K. 439B* (including any subsequent subfields) and with leader/06 code c or d.

-
- ²² Bibliographic records with main entry or 700 12 of *Mozart, Wolfgang Amadeus, 1756-1791. Divertimenti, K. 439B* (including any subsequent subfields) and with leader/06 code j.
- ²³ Bibliographic records with main entry or 700 12 of *Mozart, Wolfgang Amadeus, 1756-1791. Divertimenti, K. 439B* (including any subsequent subfields) and with 008/33 code m or v.
- ²⁴ Bibliographic records with 700 1, second indicator other than 2, of *Mozart, Wolfgang Amadeus, 1756-1791. Divertimenti, K. 439B* (including any subsequent subfields) and with 008/33 code m or v.
- ²⁵ Bibliographic records with 700 1, second indicator other than 2, of *Mozart, Wolfgang Amadeus, 1756-1791. Divertimenti, K. 439B* (including any subsequent subfields) and without 008/33 code m or v.
- ²⁶ Bibliographic records with 600 10, of *Mozart, Wolfgang Amadeus, 1756-1791. Divertimenti, K. 439B* (including any subsequent subfields)
- ²⁷ Presence of subfield k and text 'Selections.'
- ²⁸ Presence of subfield p or subfield n preceded by a period; *exclude* subfield p or n preceded by a comma.
- ²⁹ Presence of subfield o and text 'arr.'