



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAML)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

Minutes of the Unimarc Sub-commission working sessions Moscow, June 29, July 1 2010

**IAML – Congress Moscow 2010 (27th June – 2nd July)
Cataloguing commission: Sub-commission on UNIMARC
Working meetings (29th June, h. 16.00-17.30; 1st July, h. 14.00-15.30)
Minutes**

On 29 June and 1 July 2010, the IAML Sub-commission on UNIMARC gathered twice at the Russian Academy of Public Administration under the President of the Russian Federation (RAPA), in Moscow, for its eight annual meeting which was held during the 59th IAML annual Conference. The current chair Isabelle Gauchet Doris (Centre de documentation de la musique contemporaine, Paris), member of the French UNIMARC Committee (CfU), was represented by the secretary, Tiziana Morsanuto (Conservatorio di musica “B. Marcello”, Venice). In attendance were also: Massimo Gentili-Tedeschi (Ufficio Ricerca Fondi Musicali (URFM), Milan), past chair and member of the Italian UNIMARC Committee; Christiane Kriloff (Conservatoire national supérieur musique et danse de Lyon and member of the CfU); Gabriele Gamba (Conservatorio di musica “G. Verdi”, Milano), IAML webmaster.

During the two working sessions, the attendees discussed decisions on new proposals taken by IFLA's Permanent UNIMARC Committee during the 21th PUC Meeting in Lyon then analysed a new proposal for code updating (field 146, relator codes), began to set proposals for fields 128 and 146 in UNIMARC Authorities and to update the UNIMARC Guidelines for Music, discussed also how to optimize future management of code lists of forms and musical instruments and finally decided latest updates to the web page of the Sub-commission on the IAML website.

1. Decisions of the PUC (2010)

Christiane Kriloff summarised the discussions and decisions on musical materials and French proposals taken by the PUC during its 21th Meeting. Very important was the pending decision of the PUC to accept the last version of new 146, Coded Data Field: Medium of Performance, revised and re-submitted to PUC after the meeting with it in Milan of a representative member of the Sub-commission (Massimo Gentili-Tedeschi) at the 75th IFLA General Conference (August 2009). The new 146, replacing 145, will be included in the forthcoming 4th edition of the UNIMARC Manual, Bibliographic Format (see: [21th PUC Meeting 2010 March 29-30](#); [Update on the UNIMARC Session at IFLA 2010. Progress in UNIMARC](#), by Alan Hopkinson). Then C. Kriloff mentioned some new proposals of the French UNIMARC Committee, now recorded in the PUC's report quoted above with the following numbers: 2009/1: B 013 (ISMN), 2009/8: B 500, 2009/9: B 501, 2009/10: A 230.

DECISIONS

- i. To point labels mentioning the old field 145 instead of the new 146 out to the PUC, see for example labels 128, 302, 500.
- ii. To provide an updated comparison table of the most significant differences between the old 145 and the new 146 fields.



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2. Code updating: field 146

French members of the CfU proposed to create in the main list of codes for field 146 new three-digit codes for specific instruments (cf. table below). These instruments can be currently coded with suffixes but this doesn't allow their use as relator codes in subfield \$4 of fields 7XX.

Instrument	Current code with suffix
Basse	tgube
Guitare électrique	tgue
Orgue électronique	kore
Orgue Hammond	kore
Piano électrique	kpfe

Example

The relator code for "electric guitar" is tgue. In fields 7XX, it would be coded exactly as the acoustic guitar, \$4545\$4tgu, though the electric guitar may be played by a specialised musician.

DECISIONS

iii. It was considered prudent to avoid the proliferation of new code deriving from the combination with a suffix.

3. Code updating: relator codes

To resolve the relationship between code 755=Vocalist and code 721=Singer

755=Vocalist = Person or organization who principally exhibits singing skills in a musical or dramatic presentation or entertainment

721=Singer= Person or organization who uses his/her/their voice with or without instrumental accompaniment to produce music. A performance may or may not include actual words.

The current definition of code 721 = Singer, underlines the general ability of a person to use his/her voice to sing, while the definition of code 755 = Vocalist highlights the singing skills of a person performed in a specific musical context. Singer in its generic sense seems to accommodate different meanings, referring both to the amateur and the professional, and it could be also a synonymous for Vocalist, a noun which, in its specificity, seems to refer to a singer with vocal abilities capable of performing in public, and / or to a professional. The meanings of Singer and Vocalist given by English lexicons and websites, confirm the extent of the semantic definition of Singer detectable in UNIMARC but, unlike the standard, they are more specific for Vocalist. This term, in fact, usually takes the meaning of jazz, pop, rock, funk, etc. singer and, secondly, also solo singer (lead singer) and vocalist (backing vocals) in a band, group or other ensembles (eg. orchestra) in a dramatic or musical entertainment (eg. Cabaret). These meanings are essentially confirmed in Italian (Cantante, Vocalist - anglicism) and French lexicons (Chanteur / Chanteuse and / or Vocaliste - anglicism). It was therefore considered advisable to use the code 755 = Vocalist precisely for those meanings (especially if in the source to be catalogued there is the English word Vocalist) and the code 721= Singer for all others meanings.

DECISIONS

iv. To suggest a more specific definition of the code 755 to the PUC and / or recommend it to users through the web page of the Sub-committee.

v. To inform the PUC and users, by mail and on the web, that lists of musical codes published in the Bibliographic Manual may be less updated than those published on the web page of the Sub-commission.

4. New proposal for UNIMARC / Authorities

The attendees began to set proposals for fields 128 and 146 in UNIMARC Authorities.

Field 036 Music Incipit has been already published in the 3rd ed. of the UNIMARC Manual. Authorities Format, 2009.

DECISIONS

vi. To complete the proposal of the two new fields, paying particular attention to the review of the examples.



5. Updating of the UNIMARC-Guidelines for Music

The updating of the Guidelines will be necessary not only due to the upgrading of the rules for using relator codes (alphabetic codes of the list 146 may be used in subfield \$4 of fields in the 7--), but also to relevant developments of the ISBD and their close relationships with FRBR. These new rules must be explained, the examples upgraded and developments in international standards must be considered for a different structural setting of the Guidelines. For these reasons, the attendees began to consider a first paper presented by C. Kriloff mapping fields and subfields in different types of musical material.

DECISIONS

vii. Formally ask the PUC to entrust the IAML Sub-commission on UNIMARC to revise the Guidelines.

viii. Continue and complete the update of the mapping of UNIMARC fields and subfields of musical materials.

6. Code lists management

Members of the CfU pointed out the need to decide who is in charge for the updating of the online code lists for medium of performance (new 146), musical form of work (128) and specific relator codes (Appendix C). The attendees considered that the chair of the Sub-Commission is always the main responsible of the lists and of their updating. They also agreed on the need to improve scientific and technical quality of code lists making users of different nations and languages more involved in their development. Participation should be stimulated, for example, by national UNIMARC Committees which could appoint a national coordinator who can interact directly with the chair of the sub-committee.

They agreed also on a future aim: to create a single access point to each code, linking it to an URI and/or references to bibliographic sources (vocabularies, dictionaries, lexicons, etc.), images, sounds. They considered as models the list of relator codes on the website of the Library of Congress (see: [MARC Code List for Relators](#)), but also that on the website of the Italian URFM (see: [Codici di relazione SBN, UNIMARC e MARC21](#)).

DECISIONS

ix. To identify and contact national UNIMARC Committees of the national branches of IAML and/or members of IAML and/or other institutions or organizations which can be involved in the upgrading of the list.

7. Website

The participants analyzed, optimized and ultimately approved a joint document with proposals for updating the web page of the Sub-commission.

In particular, they have guaranteed access to all minutes and reports of annual meetings, with links to digital versions published in Fontes. Furthermore, they suggested updating links to organizations and resources of interest, thereby enriching the IAML web page “Rules and standards”.

DECISIONS

x. To deliver to the webmaster the final document, to verify that all update requests are correctly implemented.

8. Comparison between original field 145 and reviewed proposed field 146 (Amsterdam / Paris / Lyon modifications in bold)

145	146
Indicator 1: original or arrangement indicator	Indicator 1: original or arrangement indicator - addition of “#”=not specified (for processing all the cases)
Indicator 2: alternative medium of performance indicator	Indicator 2: alternative medium of performance <u>indicator</u>
Subfields with fixed length 145 \$b, \$c, \$d have 8 character positions	Subfields with fixed length 146 \$b, \$c, \$d, \$e, \$f have 9 character positions
Code lists A/1-13 for subfields 145 \$b - \$d, positions 2-4	Code lists A/1-13 for subfields 146 \$b to \$e , positions 2-4
Suffixes of Code lists: B. Codes for subfields 145 \$b - \$d, positions 5, 6 C. Codes for subfields 145 \$b - \$d, position 7 D. Codes for subfields 145 \$e, \$f, position 4	- Suffixes of Code lists B are shared in several separate categories, each relating to an accurate position: this allows the enquiries of these data. B/1- Codes for position 5: tessitura, prepared (not applied to subfield \$d) B/2- Codes for pos. 6: number of hands / players; keys of



145	146
	<p>pitched instruments (<u>not applied to subfield \$d</u>) <u>“h”</u>: Key B <u>“l”</u>: Key F# <u>“n”</u>: <u>instrument played in non-standard way</u> B/3- Codes for pos. 7: other - Appendix C: codes for subfields \$b to \$f, pos. 8 - Appendix D: codes for subfields \$h to \$i, pos. 3</p>
145 \$a Type of performance medium	146 \$a Type of performance medium
145 \$b Instrument/voice, conductor, other performer or device Soloist(s) are entered in this subfield too, with a suffix “a” in position 7 (8th digit).	146 \$b Instrument/voice soloist This special subfield is dedicated to soloist(s). - at least one subfield \$c or \$d is mandatory if subfield \$b is present. - Subfield \$b should be used to describe soloist(s) in opposition with accompanying voice(s)/instrument(s), etc. (entered in \$c) or ensemble(s) (entered in \$d) or their arranged version (EX 2-3, 5-7, 18-20). - If there is no distinction, enter all in \$c. - If detailed, instruments/voices etc. being part of ensembles entered in \$d are always coded in \$e.
	146 \$b Instrument/voice soloist This special subfield is dedicated to soloist(s). - at least one subfield \$c or \$d is mandatory if subfield \$b is present. - Subfield \$b should be used to describe soloist(s) in opposition with accompanying voice(s)/instrument(s), etc. (entered in \$c) or ensemble(s) (entered in \$d) or their arranged version (EX 2-3, 5-7, 18-20). - If there is no distinction, enter all in \$c. - If detailed, instruments/voices etc. being part of ensembles entered in \$d are always coded in \$e.
	146 \$c Instrument/voice non-soloist, conductor, other performer or device, non included in an ensemble coded in \$d
145 \$c Type of ensemble	146 \$d Vocal/Instrumental Ensemble <u>- two-digit code. for the number of real parts. added in pos. 5-6</u> - Instruments or voices, etc. included in ensembles recorded in subfield \$d may be specified in one or more immediately following occurrences of subfield \$e.
	146 \$e Instrument/voice non-soloist, conductor, other performer or device, included in an ensemble coded in \$d

Tiziana Morsanuto (secretary)
Isabelle Gauchet Doris (chair)

Last update: 6 June 2011