2013 Vienna IAML Conference
Cataloguing commission: Sub-commission on UNIMARC

Working meetings
(01/08/2013, h. 9.00-10.30; 02/08/2013, h. 11.00-12.30)

On 1 and 2 August 2013, the IAML Sub-commission on UNIMARC gathered in Vienna, for its eleventh annual meeting which was held during the IAML annual Conference. In attendance were Isabelle Gauchet Doris (Centre de documentation de la musique contemporaine, Paris), current chair, Massimo Gentili-Tedeschi (Ufficio Ricerca Fondi Musicali, Biblioteca Nazionale Braidense, Milan), past chair and Sandrine Ferrer (Euterpe Consulting).

The first session was mainly devoted to writing a note to Joseph Hafner, chair of the Cataloguing commission, to explain that the UNIMARC sub-commission agrees with the considerations and conclusions of the Sub-commission on ISBD and music, and to add a few more considerations. Considering that there are more and more cross links between bibliographic standards and among standards and cataloguing codes (as RDA), the UNIMARC Sub-commission suggests to the Cataloguing Commission they might consider proposing that the Council merge the two sub-commissions into a single body for the sake of efficiency. The idea being that with a broader scope, namely dealing with music in codes and standards, the new group would gain visibility and, once more, overlaps would be avoided.
As an alternative, it could be proposed to extend the task of the sub-commission to encompass music in standards and formats beyond the only UNIMARC.

The second session was a more 'traditional' working meeting and was mainly dedicated to evolutions of the list of codes for medium of performance.
The following codes were updated:

- *bco* ("cornet"): French term "cornet à piston" corrected into "cornet à pistons"
  New variant in French added : "piston", not to be confused with the Italian variant "piston" for *bvbn* ("cornett piccolo" in English, bugle soprano en Mib" in French).

- "Akkordeon": German term, present in the list only for the code "khm" ("harmonium" in English and French) but used as well for the accordion ("accordéon" in French). A new variant in German "akkordeon" has been added to the code *kac*.

- Electronic devices (electroacoustics) :

  To describe contemporary works using a laptop, it has been decided not to create a new code but to use the existing code *eco* ("computer"). "Laptop" and "ordinateur portable" have been added as variants in English and French to this code.

  However, for the portable media, two new codes with a temporary status have been created: *esm* for "smartphone" (variants in French: "ordiphone", "téléphone intelligent", "terminal de poche", and *etb* for "tablet" (variants in French: "tablette", "tablette tactile", "ardoise"). "iPhone" and "iPad" were not chosen as a medium because they are brand names.

The description of the music for fixed sounds has been reviewed, with reference to the evolution of the supports. There are, until now, two existing codes: *eta* for "tape" ("bande magnétique" in French) and *ect* for "computerized tape" ("bande réalisée par ordinateur, sons fixés" in French). This code may be considered imprecise or even ambiguous. Should it be used only for "bande réalisée par ordinateur" and should a specific code for "sons fixés" be created in order to be able to describe all the recent and future digital supports? This issue being very specific, it was decided to go deeper into it by seeking the opinion of composers and experts in electroacoustics before making a decision.

Before closing the session, a quick survey of terms for forms of non classical music was made, to consider an update of the list (eg. "ambient", "techno"…). It may be useful to look closer at the classification used in public libraries in France (http://www.acim.asso.fr/IMG/pdf/tables_pcdm4_et_leurs_modifications.pdf). This work is to be continued.

Isabelle Gauchet Doris (chair)