

**Society of American Archivists
Council Meeting
December 3-5, 2019
Chicago, Illinois**

**Recommendation to Endorse Guidelines for
Archival Description of Notated Music, a Supplement to
Describing Archives: A Content Standard
(Prepared by Co-Chairs Becca Wiederhold and Lindsay Wittwer, and
Immediate Past Co-Chair John Bence)**

BACKGROUND

In 2016, the Music Library Association's (MLA) Board of Directors charged the Working Group for Archival Description of Music Materials with producing guidelines for the archival description of music. The Group set the goal of creating a document that could serve as a supplement to DACS and recruited Group members to represent key SAA component groups, with two members of both the Performing Arts Section Steering Committee and the Technical Subcommittee on *Describing Archives: A Content Standard* (TS-DACS), respectively, including a co-chair from each group. Given the extent and duration of this collaborative approach, as well as a lengthy comment and revision process, the supplement's recommendations reflect the combined input of SAA and MLA, although MLA is the sponsoring organization through which the supplement has taken shape.

The supplement under consideration for SAA endorsement is excerpted from *Archival Description of Notated Music* (ADNM). ADNM represents the Working Group's complete descriptive guidelines and recommendations and is slated for co-publication by MLA and SAA once SAA's endorsement is confirmed.

The initial draft of ADNM was submitted to the SAA Standards Committee in June 2018. An in-depth review of the standard was assigned to TS-DACS, which took place via multiple rounds of feedback and significant revision, including moving specific DACS-related guidelines into an appendix titled "Guidelines for Archival Description of Notated Music, A Supplement to *Describing Archives: A Content Standard*." Once TS-DACS was satisfied with the reworked standard, a new endorsement proposal for the guidelines in the appendix to ADNM was submitted to the Standards Committee by Elizabeth Surles, co-chair of the of MLA Working Group for Archival Description of Music Materials and representative from the SAA Performing Arts Section. The Standards Committee reviewed the proposal and voted unanimously at our annual meeting on August 2, 2019, to recommend endorsement of the standard.

DISCUSSION

While *DACS* was intentionally designed to be flexible enough for description of all types of material, notated music materials possess unique qualities that are significantly different from text-based archival materials and require clear guidance for consistent description. As archivists tasked with creating archival description for notated music collections may not possess specialized music knowledge, this supplement may become an essential resource in their application of *DACS* in a uniform and user-friendly way.

The Standards Committee acknowledges that this proposal for SAA endorsement of an external standard is unique in that the endorsement has been sought prior to publication of the standard so the impact of the standard on archival practice has not yet been established. Given the call from the Music Library Association for description guidance for archival notated music and the collaborative nature of the development of the standard, the Standards Committee expects the guidelines to fill an important need. The SAA Publications Board also has expressed their support for the guidelines. See Appendix B for email communication from Chris Prom, SAA Publications Editor, to this effect.

This proposal provides strong evidence that significant consultation and review have been sought by the Working Group. Prior to submitting *ADNM* to the SAA Standards Committee for its initial review, the Working Group solicited feedback from music librarians and archivists over the course of six months and incorporated their comments in the draft. The SAA Standards Committee then assigned TS-*DACS* to review *ADNM* and making a recommendation regarding its endorsement.

During the process of reviewing *ADNM*, TS-*DACS* identified a major issue: taken as a whole, it was too broad in scope to serve strictly as a supplement to *DACS*. In response, the Working Group suggested excerpting the chapter (originally identified as Chapter 4) that dealt exclusively with *DACS* elements and only seeking SAA endorsement of this chapter as an external standard. TS-*DACS* agreed, so the Working Group is collaborating with SAA on two concurrent texts:

- *Archival Description of Notated Music*. SAA's Publications Board favorably reviewed the Working Group's book proposal and has agreed to co-publish *ADNM* with MLA, as MLA will cover the hard costs associated with *ADNM*'s publication. (The terms of the agreement are still being finalized.) The publication will move forward once the review is complete.
- A standalone supplement to *DACS*, the document currently under review for endorsement by SAA. This text will be included in *ADNM* as Appendix B as well as published as a standalone supplement via the Humanities Commons CORE digital repository. MLA uses the Humanities Commons to preserve and provide access to its digital open-access publications. The working group is only seeking endorsement of this set of *DACS*-specific guidelines, as these have been recommended by TS-*DACS* for endorsement.

The Standards Committee commends both the Working Group and TS-DACS for the significant work between the two bodies to ensure this supplement to *DACS* can stand as an exemplar for possible future companion standards. This back-and-forth feedback and revision of the guidelines is summarized in the table below.

Timeline for TS-DACS review process and relevant review documents:

| | |
|---------------|---|
| August 2018 | A draft of entire <i>Archival Description of Notated Music</i> provided to TS-DACS for review. |
| November 2018 | TS-DACS completed its initial review. It provided a letter summarizing its review of <i>ADNM</i> and a copy with annotations and comments. Significantly, TS-DACS suggested endorsing chapter 4 separately from the body of the book. Closer adherence to <i>DACS</i> -specific language was also recommended along with a call for clear delineation between <i>DACS</i> rules and guidance from the supplement. |
| February 2019 | The Working Group's revisions were reflected in a document it sent to TS-DACS for a second review, including excerpting chapter 4 from the book and treating it as an appendix for SAA endorsement. |
| March 2019 | TS-DACS performed a second review and provided comments, including a request for more variety in the examples. |
| April 9 2019 | Telephone meeting with members of TS-DACS and the Working Group to discuss TS-DACS comments from second review. |
| April 17 2019 | Working Group sent document with proposed resolutions of issues discussed April 9 and in the second review. |
| May 2 2019 | TS-DACS email to Working Group that the revisions have been approved and that TS-DACS will recommend endorsement of the supplement as an external standard to the Standards Committee. |
| June 12 2019 | <i>Guidelines for Archival Description of Notated Music</i> submitted to the SAA Standards Committee. |
| August 2 2019 | Standards Committee reviewed the submission packet and voted at our annual meeting, resulting in a unanimous recommendation to endorse. |

MLA has assigned its Archives and Special Collections Committee responsibility for maintenance of the guidelines, with reviews to be undertaken for any new edition of *DACS*, or every three years.

RECOMMENDATION(S)

That the SAA Council endorse the *Guidelines for Archival Description of Notated Music: A Supplement to Describing Archives: A Content Standard*.

Support Statement: *Archival Description of Notated Music* is an upcoming Music Library Association and Society of American Archivists co-publication, which was developed by the Music Library Association Working Group for Archival Description of Music Materials. Appendix B of this book, entitled *Guidelines for Archival Description of Notated Music, A Supplement to Describing Archives: A Content Standard*, will contain the first subject-specific supplement to DACS. The *Guidelines* were submitted to the SAA Standards Committee for endorsement through the SAA Performing Arts Section. The Standards Committee unanimously recommends the endorsement of these guidelines, which will support music librarians and archivists alike in understanding and applying archival description to notated music.

Impact on Strategic Priorities: Endorsement of this standard will assist in achieving SAA Strategic Goal #3 (*Advancing the Field*), by recognizing the need for a new standard for archival description of music materials (3.1) and acknowledging the participation of TS-DACS members in a collaborative process to improve this archive-related standard that came from the Music Library Association (3.3).

Fiscal Impact: None.

Guidelines for Archival Description of Notated Music
A Supplement to *Describing Archives: A Content Standard*

Music Library Association Working Group for
Archival Description of Music Materials

June 2019

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The Society of American Archivists endorsed the following guidelines and examples in 2019 as a supplement to *Describing Archives: A Content Standard (DACCS)*. These guidelines comprise "Appendix B" of *Archival Description of Notated Music*, which covers a wider variety of concerns related to notated music in archival collections and makes recommendations beyond the scope of DACCS.¹ The *Guidelines for Archival Description of Notated Music* are maintained by the Music Library Association's Archives and Special Collections Committee.

How to use this supplement

This supplement contains guidelines extending DACCS element rules for the description of notated music. As this supplement focuses on extensions for notated music, it must be used in conjunction with complete element definitions in DACCS. Also, see DACCS for full requirements for minimum, optimum, and added value single and multilevel descriptions, and inherited elements.

Each element is organized in four sections:

- Overview of issues relating to notated music: provides context for description.
- Guidelines for application to notated music: summarizes recommendations for description.
- Extensions to DACCS rules, identified by DACCS number: specifies extensions to rules.
- Examples: demonstrate both required and optional applications. These examples are not drawn from real collections, and are intended to demonstrate a range of possible uses for each element.

For fuller discussion of notated music description, a glossary of related terminology, and examples drawn from existing collections, refer to *Archival Description of Notated Music*.

¹ Music Library Association Working Group for Archival Description of Music Materials, *Archival Description of Notated Music*. Middleton, WI and Chicago, IL: Music Library Association and Society of American Archivists, 2019. DOI TBD. **[Please note the citation for Archival Description of Notated Music will be updated upon its publication.]**

DACS 2.3 Title (Required)

Overview of issues relating to notated music

For collection titles, follow instructions in DACS 2.3.19 and later sections. When appropriate, use terms specific to notated music. For example, collections of composers or arrangers may consist wholly of sketches and scores, in which case the name of the creator followed by “music manuscripts” or “sketches and scores” may be desired, depending on institutional practice. However, personal collections often contain multiple document types, and titles usually become more specific at lower levels of description, such that “papers” can be used in the collection title, and “music manuscripts,” “sketches,” or “scores” can be applied to series, sub-series, or file sets.

Detailed description, such as work titles and identification of arrangements, is optional and dependent on collection appraisal, local user needs and expectations, and the time and resources available. If the appraisal of research value is low to medium, and all the notated music present is by the same creator, mention of a few of the titles in the scope and content note may be all that is necessary. If works by multiple composers are present, these may be arranged by composer and perhaps a list of titles provided for each. Alternatively, titles of all works present may be listed for some composers, with only a brief summary for others.

Collections of high research value may require more detailed description. To distinguish multiple versions of musical works and the use of generic musical titles such as sonata or symphony, refer to [Library of Congress Authorities](#) or other authoritative composers' works lists.

Guidelines for application to notated music

- Determine titles based on level of description and system of arrangement at each level.
- Collection: generally, devise a title using standard terms for notated music as appropriate.

- Series, subseries, or file: generally, devise titles using standard terms for notated music or using preferred work titles as appropriate.
- Item: if possible, differentiate from other single items by transcribing formal titles or supplying preferred work titles. Optionally, devise titles based on types of composition, physical descriptions, or other standard terms for notated music.
- Multilevel: any segment of a title may be inherited from a higher level.

Extensions to DACS Rules

Purpose and Scope (DACS 2.3):

- Manuscript notated music may include formal titles identifying works, versions of works, revisions, or arrangements.
- Formal titles are common for both published and unpublished works.
- A devised title may consist of or include a preferred work title.

Sources of information. Devised Titles (DACS 2.3.1):

Use the following sources for standard music terms:

- Formats of notated music: see the glossary in *Archival Description of Notated Music*.
- Types of composition: "[Types of Composition for Use in Authorized Access Points for Music: A Manual for Use with RDA.](#)"
- Preferred work titles: [Library of Congress Authorities](#) or other authoritative composers' works lists.

Sources of information. Formal Titles (DACS 2.3.2):

For formal titles, apply rules in [Descriptive Cataloging of Rare Materials \(Music\) \(DCRM\(M\)\)](#) or another companion standard.

General rules (DACS 2.3.3):

- Nature of archival unit segment: when appropriate, identify notated music.
- Topic of archival unit segment: optionally, include a preferred work title.

- For single items, devise a title if a formal title is not present, or if a formal title is inaccurate, misleading, or does not uniquely identify the item within the system of arrangement.

General Rules. Name Segment (DACS 2.3.4-2.3.18):

- Prefer forms of names found in controlled vocabularies such as [Library of Congress Name Authority File](#) (LCNAF) or other standard reference sources, in natural language order.
- When appropriate, use a family name for materials assembled or owned by a family.
- When appropriate, use a corporate name for materials assembled or owned by a corporate body.

General Rules. Nature of Archival Unit Segment (DACS 2.3.19-2.3.21):

For devised titles for collections containing, but not limited to notated music, refer to DACS 2.3.19 and later sections. If all or a significant portion of the content is notated music, use a general term such as:

- Music manuscripts
- Manuscript music
- Manuscript and printed music
- Or, optionally, use one or more terms that identifies the format of notated music, type of composition, or other characteristics of the material.

General Rules. Topic of the Archival Unit (DACS 2.3.22-2.3.23):

- Optionally, for a single item or a group of material relating to a single work, use a preferred work title.
- Optionally, use terms relating to the content of the music, its creation or performance, or the assembly of a collection, such as terms identifying:
 - Historical periods.
 - Geographic locations.
 - Topical subjects of vocal texts.
 - Other topical subjects.

Examples

Collection creator: New Philharmonia Society
Collection title: New Philharmonia Society records
Series title: Manuscript and printed music
Subseries title: Copland, Aaron. *Fanfare for the common man*.
Arrangement for orchestra
File title: Full score, manuscript, with revisions
File title: Parts, manuscript, with revisions

Collection creator: Rodriguez, Xavier, 1900-1985
Collection title: Xavier Rodriguez papers
Series title: Manuscript music
Subseries title: *Fanfare* (brass and percussion)
File title: Sketches, holograph
File title: Score, holograph

Collection creator: Jones, Emma
Collection title: Emma Jones music arrangements
File title: "St. James Infirmary Blues"

Collection creator: Chen family
Collection title: Chen family music collection
Series title: Songs
Subseries title: World War, 1914-1918
File title: "Keep the home fires burning"

DACS 2.4 Date (Required)

Overview of issues relating to notated music

Determining dates of creation can be challenging for music manuscripts, and sometimes even for published music. Some composers, arrangers, and copyists date their work as a matter of course, but the practice is by no means universal. As with undated textual manuscripts, contextual material helps: envelopes, files, and entire boxes are sometimes dated, and copyist billing statements, letters, and other dated items found with or in undated material are invaluable and should not be separated from music manuscripts.

Published music not composed by the collection creator may contain annotations by the collection creator, or may have been used for reference. Rather than recording printed publication or copyright dates, annotations on published music should be dated according to their use by the collection's creator, if possible. Again, contextual material is helpful, as well as a knowledge of why the creator owned the published music, and what creative activity it was associated with.

Publication or copyright dates may be valid for the published version of a composer's work, but the work-in-progress (sketches, alternative orchestrations, revisions, etc.) may have a range of earlier (or later) dates that should be recorded.

Guidelines for application to notated music

- Record dates or date spans of production of notated music.
- For undated notated music, supply a date, if possible, based on the history of the work, such as dates of creation, copyright, performance, broadcast, or audiovisual recording.
- If no date is available from any source, either estimate dates or date spans, or optionally use the term "undated."

Extensions to DACS Rules

Purpose and Scope (DACS 2.4):

- Generally, use for dates of production of manuscripts.
- Optionally, include other types of dates in the administrative/biographical history, scope and content, or notes elements.
- Include dates of creation of annotations and revisions within date spans.

Exclusions (DACS 2.4.1):

- Record dates related to work history, such as dates of creation, copyright, performance, broadcast, or audiovisual recording in the administrative/biographical history.

Sources of Information (DACS 2.4.2):

- Prefer dates present on manuscripts.
- For undated manuscripts, supply dates, using standard reference sources or any reliable source.

Examples

Collection creator: New Philharmonia Society

Collection title: New Philharmonia Society records

Collection date: 1880-1991

Series title: Printed and manuscript music

Series date: 1895-1990 (bulk 1920-1965)

Subseries title: Copland, Aaron. *Fanfare for the common man*.

Arrangement for orchestra

File title: Full score, manuscript, with revisions

File date: 1967

Collection creator: Rodriguez, Xavier, 1900-1985

Collection title: Xavier Rodriguez papers

Collection date: 1910-1985

Series title: Manuscript music

Series date: 1925-1984

Subseries title: *Fanfare* (brass and percussion)

File title: Sketches, holograph

File date: circa 1979-1983

Collection creator: Jones, Emma

Collection title: Emma Jones music arrangements

Collection date: 1935-1970

File title: "St. James Infirmary Blues"

File date: circa 1945

Optional file note: copyright 1945

Collection creator: Chen family

Collection title: Chen family music collection

Collection date: circa 1870- circa 1980 (bulk circa 1890-1935)

Series title: Songs

Series date: circa 1890-1935

Subseries title: World War, 1914-1918

File title: "Keep the home fires burning"

DACS 2.5 Extent (Required)

Overview of issues relating to notated music

Use general terms to record extents, unless music-specific terms are warranted for material types or detailed description of files or items.

Guidelines for application to notated music

- Record extent in terms consistent with repository practice.
- Use standard terms for material types specific to notated music (see the glossary in *Archival Description of Notated Music*).

Extensions to DACS Rules

General Rules (DACCS 2.5.3-2.5.11):

- For extent statements identifying material types specific to notated music, either use a general term such as music manuscripts, or optionally, use a specific term applicable to all materials as defined in the glossary of *Archival Description of Notated Music*, such as:
 - Sketches
 - Drafts
 - Scores
 - Parts
- For item-level extents, optionally apply rules in another companion standard, such as [Descriptive Cataloging of Rare Materials \(Music\) \(DCRM\(M\)\)](#).

Examples

Collection creator: New Philharmonia Society

Collection title: New Philharmonia Society records

Collection extent: 35.45 linear feet (85 boxes)

Series title: Printed and manuscript music

Series extent: 12.5 linear feet (50 oversize boxes)

Subseries title: Copland, Aaron. *Fanfare for the common man*.
Arrangement for orchestra
File title: Full score, manuscript, with revisions

Collection creator: Rodriguez, Xavier, 1900-1985
Collection title: Xavier Rodriguez papers
Collection extent: 14.6 linear feet (35 boxes)
Series title: Manuscript music
Series extent: 200 folders
Subseries title: *Fanfare* (brass and percussion)
File title: Sketches, holograph
Optional file extent: 2 items.

Collection creator: Jones, Emma
Collection title: Emma Jones arrangements
Collection extent: 18.77 linear feet (45 boxes)
File title: "St. James Infirmary Blues"
Optional file extent: 6 lead sheets

Collection creator: Chen family
Collection title: Chen family music collection
Collection extent: 10.43 linear feet (25 boxes)
Series title: Songs
Series extent: 2.5 linear feet (6 boxes)
Subseries title: Bound volumes
Optional subseries extent: 6 volumes
File title: *Favorite songs with guitar accompaniment*
Optional file extent: circa 100 songs

DACS 2.6 Name of Creator(s) (Required, If Known)

Overview of issues relating to notated music

Names of creators should be described treated in accordance with DACS 2.6. The creator(s) of notated music may function in various roles, such as arranger, composer, or lyricist. These roles, and the relationships between them, may be critically important to users of music collections in a way that differs from other kinds of archival materials.

Understanding these differences and to what extent this information could be helpful to users is essential when determining how best to describe creators.²

For example, if a collection consists solely of a composer's works and writings, the composer is the collection creator. Or, a collection creator may differ from the agents responsible for creating content within the collection, as when scholars accumulate research materials about persons or topics, as seen in these collection titles:

Carol Baron research files on Stefan Wolpe

William Engvick collection of Alec Wilder scores.

In these cases, Wolpe and Wilder are not the collections' creators, despite the focus of the collections on their work. The composers of works found in collections such as these can be listed as additional access points, but as the composers did not create the collection, they should not be listed as creators at the collection level.

Other types of creator relationships that occur in notated music include arrangers and editors who are responsible for modifying an original piece of music written by another composer, or a performer who has collected and annotated music by others. For vocal music, creators of vocal text may be identified, using standard terms for particular genres of music, such as vocal text, words, libretto, or lyrics. At lower levels of description, the creators of particular file sets or items may be identified, if detailed description is desired.

Though music collections may contain notated music by multiple creators, it is unnecessary to include creator elements at every level of description. Optionally, scope and content elements at the series, subseries, or file levels may instead name additional creators of notated music, particularly if that content does not represent a significant part of the collection. For instructions on creating authority records for creators, consult DACS, part II, "[Archival Authority Records](#)."

² For a fuller discussion of the topic of creators of notated music, please refer to *Archival Description of Notated Music*, Chapters 2 and 3.

Guidelines for application to notated music

- If possible, identify the collection creator.
- Optionally, identify other creators represented in the collection, such as composers, arrangers, authors of vocal text, copyists, publishers, performers, collectors, or others associated with the creation, performance, and publication of works, or with creation, usage, or collection of manuscripts.
- If possible, use name forms and dates as established by LCNAF or another authoritative source.
- Optionally, identify relationships using terms from LCNAF or another authoritative source.
- Multilevel: a creator may be inherited from a higher level.

Extensions to DACS Rules

Purpose and Scope (DACS 2.6):

- Creators of notated music are commonly composers and their collaborators.
- Differentiate between creation of works and creation of manuscripts, which may be copies produced by others, such as fair copies produced by copyists. Revisions or annotations may be created by others, such as performers, publishers, or collectors.
- Collectors may be individuals, families, or corporate bodies who assembled or used a collection or single item.

Sources of Information (DACS 2.6.3):

- Usual source is Title element, when title is devised.
- Other sources are the Administrative/Biographical History or other descriptive elements.
- If not otherwise present in the description, optionally use standard reference sources or any reliable source.

General Rules (DACS 2.6.4-2.6.7):

- Generally, use an authoritative source, such as LCNAF, to determine forms of names and relationship terms.
- Optionally, use other standard music reference sources to determine forms of names, birth and death dates, or relationship terms.

Examples

Collection creator: New Philharmonia Society
Collection title: New Philharmonia Society records

Collection creator: Rodriguez, Xavier, 1900-1985
Collection title: Xavier Rodriguez papers

Collection creator, with optional relator term: Jones, Emma, arranger
Collection title: Emma Jones music arrangements

Collection creator, with optional relator term: Chen family, collector
Collection title: Chen family music collection

Collection creator: Chen family
Collection title: Chen family music collection
Series title: Songs

Subseries title: World War, 1914-1918

File title: "Keep the home fires burning"

Optional file creator: music by Ivor Novello; words by Lena Guilbert Ford

DACS 2.7 Administrative/Biographical history

(Optimum)

Overview of issues relating to notated music

This element provides biographical or historical information about persons, families, and corporate bodies identified in creator elements, and description of the creative and historical context of music associated with them. Biographical and historical information may be brief, especially when full information may be found in other sources, and

should focus on information most relevant to collection contents. Sources of information may include the collection itself, standard references sources, or other reliable resources.

Biographical and historical information may describe relationships between creators and collaborators (for example, "Mary Lou Williams published a large amount of her music through a company she incorporated, Mary Records, LLC"). Significant relationships should be determined in conjunction with appraisal of research value; examples include relationships between solo performer and ensemble, publisher and composer, arranger and composer, or producer and club owner. The collection context may also require biographical information such as a summary of a musician's performing career, a composer's works list, identification of ensembles that performed a composer's works, or a chronology of events in the history of a recording company.

Again, for instructions on creating authority records for creators, consult DACS, part II, "[Archival Authority Records](#)."

Guidelines for application to notated music

- Optionally, supply more information about the collection creator beyond identification in the creator element.
- Optionally, include description of works by the creator, to provide context for the research value of associated music manuscripts.
- Optionally, cite sources consulted outside of collection content.
- Generally, describe co-creators in separate administrative/biographical histories.
- Generally, describe related creators, such as performers, publishers, and collectors, in separate administrative/biographical histories, or optionally, summarize these relationships in scope and content elements.

Extensions to DACS Rules

Rules for Biographical Historical Notes Done Within the Description (DACS 2.7.5-2.7.9):

- Collection: describe persons, families, or corporate bodies who created or assembled the collection as a whole.
- Series or file: optionally, identify other creators whose works are present in a collection.

Examples

Collection creator: New Philharmonia Society

Collection title: New Philharmonia Society records

Optional Collection Administrative/Biographical history: The New Philharmonia Society, founded in 1880 in Boston, Massachusetts, sponsored concert series and education programs, 1880-1990....

Collection creator: Rodriguez, Xavier, 1900-1985

Collection title: Xavier Rodriguez papers

Optional Collection Administrative/Biographical history: Xavier Rodriguez (1900-1985), was born in Boston Massachusetts...

Collection creator: Jones, Emma

Collection title: Emma Jones music arrangements

Optional Collection Administrative/Biographical history: Emma Jones (1915-1978) founded the Jones Jazz Trio in 1947. She composed and arranged music for the Trio and other ensembles during the 1950s-1960s...

Collection creator: Stevens, John

Collection title: John Stevens arrangements of big band music

Optional Collection Administrative/Biographical history: John Stevens (1928-2015), composer, conductor, and arranger of big band music for symphony orchestras. During the 1960s, Stevens created arrangements primarily of music by Duke Ellington and Benny Goodman...

Series Title: Duke Ellington

Optional series Administrative/Biographical history: Duke Ellington (1899-1974), pianist, bandleader, and composer...

DACS 3.1 Scope and content (Required)

Overview of issues relating to notated music

The scope and content of a collection, or any part of a collection, can be treated in accordance with DACS 3.1. Describing the notated music in the collection within the scope and content note is advantageous for researchers, even in collections in which notated music forms only a small percentage of the whole. Description of notated music within a scope and content note may include the most significant work titles (if known), names of prominent or exceptional composers, types of material present (such as sketches, parts, score types, lead sheets, reproductions, letters, or contracts), types of annotations, and documentation of versions (such as revisions or re-orchestrations). In all cases, the scope and content notes should make clear the significance of the notated music present to the creative activity documented in the collection.

Guidelines for application to notated music

Collection:

- Identify the presence of manuscript or printed notated music, and identify formats of notation, using standard terms (see the glossary in *Archival Description of Notated Music*.)
- Optionally, identify the creative context of materials in the collection. The description may encompass the following characteristics of notated music, if applicable and if not already clear from the rest of the description:
 - Relationship of manuscripts to published or unpublished works, revisions, or arrangements.
 - Production and use of manuscripts, such as drafts made during creation of a work, fair copies made for performance, setting copies made for publication, or manuscripts made for study or other uses.
 - Collaboration with other creators, such as authors, translators, or adaptors of vocal text.
 - Reproductions produced for use in performance or as a method of publication.

- Annotations by creators, performers, publishers, or collectors, or others.
- Optionally, describe how the works or manuscripts relate to eras of music history, or to other historical, literary, geographic, or topical subjects.

Series, subseries, file, or item:

- Optionally, if not already present in other parts of the description, describe works present, identifying types of composition, and if applicable, instrumentation or voices.
- Optionally, provide detailed description as appropriate for characteristics such as:
 - Creation, revision, or arrangement of works.
 - Extent of works represented.
 - Handwritings.
 - Methods of reproduction.
 - Annotations relating to performance, broadcast, audiovisual recording, or other uses.
 - Annotations relating to publication history of works.

All levels:

- Avoid terms that are unverifiable or that assign a status that may change, such as “unknown,” “illegible,” “unfinished,” or “unpublished.”
- When appropriate, use the term “unidentified” for information not determined at the time of processing.
- Multilevel: any part of the scope and content description may be inherited from a higher level.

Extensions to DACS Rules

Purpose and Scope (DACS 3.1):

Provide information specific to notated music, including, as appropriate:

- Function: purpose of creation and evidence of use.
- Documentary form: format of notation and identification of handwriting or method of reproduction.

- Date and geographic location: dates and places of creation, copyright and publication, and performance.
- Subject matter: type of composition, musical style, and relationship to era of music history or other topics.

Exclusions (DACS 3.1.1-3.1.2):

- Generally, record biographical information about creators and historical information about works in the Administrative/Biographical History element.
- Optionally, record or repeat biographical or historical information in the Scope and Content element if this will clarify a narrative description.

General Rules. Completeness (DACS 3.1.5):

- Optionally, describe completeness of the works represented, identifying if possible:
 - Formats encompassing partial works, such as sketches, short scores, vocal scores, or parts.
 - Intentionally-created partial works, such as excerpts or quotations.
 - Manuscripts not completed by the creator.
 - Fragments of originally more extensive manuscripts.
 - Use standard terms as defined in the glossary in *Archival Description of Notated Music*.

General Rules. Reproductions (DACS 3.1.7):

- Optionally, describe method of reproduction, identifying if possible:
 - Techniques such as photocopy, ozalid, or computer printout.
 - Reproductions issued as publications, including place and publisher name.
 - Other purposes and uses of reproductions.
 - Reproductions annotated in manuscript.
- Use standard terms as defined in the glossary in *Archival Description of Notated Music*.
- Record the date of reproduction in the Date element.

- Optionally, record associated dates, such as composition, copyright, publication, or other associated dates in the Administrative/Biographical History element or the Scope and Content element.

Examples

Collection creator: New Philharmonia Society

Collection title: New Philharmonia Society records

Collection scope and content: Records include conductors' scores and sets of parts used in the Society's concert series during 1960-1998....

Series title: Printed and manuscript music

Optional series scope and content: Most music consists of published sets of scores and parts, with some manuscript arrangements. Manuscripts were created by unidentified copyists, unless otherwise indicated.

Subseries title: Copland, Aaron. *Fanfare for the common man*.

Arrangement for orchestra

File title: Full score, manuscript, with revisions

Optional file scope and content: Arrangement of original version for brass and percussion was first published in 1942. Revisions document performances in 1970 and 1985.

Collection creator: Rodriguez, Xavier, 1900-1985

Collection title: Xavier Rodriguez papers

Collection scope and content: Correspondence, writings, notated music, sound recordings, and other personal papers....

Series title: Manuscript music

Optional series scope and content: Holograph sketches, drafts, and fair copies representing most of Rodriguez's works...

Subseries title: *Fanfare* (brass and percussion)

File title: Sketch, holograph

Optional file scope and content: Commissioned by the Philharmonia Chamber Society, and first published in 1984. Fragment from an unidentified draft.

Collection creator: Jones, Emma

Collection title: Emma Jones music arrangements

Collection scope and content: Scores and sets of parts for arrangements...

File title: "St. James Infirmary Blues"

Optional file scope and content: diazo reproduction, with manuscript annotations relating to an unidentified sound recording

Collection creator: Chen family

Collection title: Chen family music collection

Collection scope and content: Published and manuscript music collected by members of the Chen family and performed at family events...

Series title: Songs

Optional series scope and content: Published sheet music, some with manuscript annotations...

Subseries title: World War, 1914-1918

File title: "Keep the home fires burning"

Optional file scope and content: Manuscript annotations relating to war bonds events in New York City, 1918

DACS 4.3 Technical Access (Added Value)

Overview of issues relating to notated music

This element may be used to describe technology required to access materials in magnetic, digital, or other formats. Description may include identification of playback or computer hardware, operating systems, software, or other parameters necessary to use these materials.

Digital materials may include software for music notation, computer music composition, musical analysis, music mathematics, and software required to view notated music files stored either as PDFs or other image formats. For proprietary software programs, it is necessary to identify the software version in order to access and preserve content.

This element may also be used to identify technical information integral to music composition but separate from the notated music, such as accompanying electronic files or audiovisual recordings.

Guidelines for application to notated music

- Optionally, identify access requirements for magnetic, digital, or other media, including:
 - Media used for composition or performance of electronic music.

- Technical requirements for accessing digital or other audiovisual equipment.
- Proprietary music notation software.
- Accompanying media essential to the performance of a work.
- Optionally, differentiate born-digital and digitized materials.
- Use standard terms, as defined by International Association of Sound and Audiovisual Archives (IASA):
 - [Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy](#) (IASA tc-03)
 - [Guidelines on the Production and Preservation of Digital Audio Objects](#) (IASA tc-04)
 - [Handling and Storage of Audio and Video Carriers](#) (IASA tc-05)

Extensions to DACS Rules

General Rules (4.3.5-4.3.6):

As noted above, use companion standards to determine standard terminology for describing equipment, digital media, and technical requirements.

Examples

Collection creator: Rodriguez, Xavier, 1900-1985

Collection title: Xavier Rodriguez papers

Series title: Manuscript music

Subseries title: *Soundings* (electronic keyboard, synthesizer, and audiotape)

File title: Sketches

File title: Full score (Digital)

Optional file technical requirements for access: Digital scores are in Finale v.17. Finale Notepad for Windows is necessary to render these files.

DACS 4.5 Languages and Scripts of Material

(Required)

Overview of issues relating to notated music

Notated music may incorporate sung or spoken text, and is often accompanied by related textual materials. This element identifies both languages and purposes of texts, and may be used to identify non-standard systems of music notation systems.

Guidelines for application to notated music

- Texts for vocal music:
 - Record languages.
 - Optionally, identify translated texts and original languages.
- Identify and record the language of other types of texts, such as performance instructions, annotations, or accompanying materials.
- If no text is present, indicate this by "no linguistic content."
- Optionally, identify non-standard systems of music notation. Consult a specialist for guidance if needed.

Extensions to DACS Rules

Purpose and scope (4.5):

Optionally, use to identify systems of music notation.

Sources of Information (DACS 4.5.1):

For translations, derive information from the materials themselves, from standard reference sources, or from any reliable source.

Examples

Collection creator: New Philharmonia Society
Collection title: New Philharmonia Society records

Collection languages and scripts: Most records are in English; includes vocal music in English, Italian, French, and other languages.

Series title: Manuscript and printed music

Subseries title: Mozart, Wolfgang Amadeus. *Le nozze di Figaro*. Excerpts

File title: Vocal score

Optional file languages and scripts: Vocal text in Italian, with English translation in manuscript

Collection creator: Rodriguez, Xavier, 1900-1985

Collection title: Xavier Rodriguez papers

Collection language and scripts: Vocal music includes texts in English and French

Series title: Manuscript music

Subseries title: *Spring poems* (song cycle)

Optional subseries language and scripts: Vocal texts translated into French

Collection creator: Jones, Emma

Collection title: Emma Jones music arrangements

Collection language and scripts: Annotations and accompanying material in English.

File title: "St. James Infirmary Blues"

Collection creator: Chen family

Collection title: Chen family music collection

Collection language and scripts: Vocal music includes texts in English, German, and Spanish.

Series title: Songs

Subseries title: Bound collections

File title: *Favorite songs with guitar accompaniment*

Optional file languages and scripts: Includes accompaniments in guitar tablature

[DACS 7.1](#) Notes (Added Value)

Overview of issues relating to notated music

This element is used for description that is not accommodated by other elements. It is important to note that the use of this element is optional and should be based on local repository policy.

Guidelines for application to notated music

- Optionally, record information not already present in another element.
- Optionally, record additional details relating to information in another element.
- For detailed descriptions, consider including the following characteristics of notated music, if not already present in the description:
 - Variant titles of works.
 - Variant titles present on manuscripts.
 - Names of collaborating creators.
 - Creators and titles of texts in vocal music.
 - Creators and titles of other related works.
 - Copyright dates of works.
 - Publisher names and locations, publication dates, and publisher and plate numbers of related published music.
 - Accompanying material.
 - Processing decisions affecting scope and content or system of arrangement.
 - Nonstandard terminology or abbreviations used in the description.
- Make notes separately or combine notes in a narrative format for clarity.

Extensions to DACS Rules

Specialized Notes. Alphanumeric Designations (DACS 7.1.6):

Optionally record publisher or other numbers for related published music.

Especially consider recording publisher or other numbers present on manuscripts used as printer's setting copies or on publishers' proofs.

Specialized Notes. Variant Title Information (DACS 7.1.7):

Optionally note variant work titles.

For formal titles of single items, optionally record variant titles present on the manuscript.

Specialized Notes. Processing Information (DACS 7.1.8):

Optionally describe:

- Processing decisions affecting scope and content, such as deaccessioning of unannotated duplicate parts or copies of published music.
- Definitions and sources of specialized terminology.
- Definitions and sources of nonstandard abbreviations, such as for instruments or vocal ranges.

Examples

Collection creator: New Philharmonia Society

Collection title: New Philharmonia Society records

Collection scope and content: Records include conductors' scores and sets of parts used in the Society's concert series during 1960-1998....

Optional collection processing note: Unannotated photocopies of music were deaccessioned during processing.

Collection creator: Rodriguez, Xavier, 1900-1985

Collection title: Xavier Rodriguez papers

Series title: Manuscript music

Optional series processing note: The following abbreviations have been used in work titles:

Subseries title: *Fanfare* (br. and perc.)

Collection creator: Jones, Emma

Collection title: Emma Jones music arrangements

File title: "St. James Infirmary Blues"

Optional file title variant note: Also titled: "St. James Blues"

Collection creator: Chen family

Collection title: Chen family music collection

Series title: Songs

Subseries title: World War, 1914-1918

Optional subseries scope and content: Published sheet music

File title: "Keep the home fires burning" (London: Ascherberg, Hopwood & Crew, 1914)

Optional file alphanumeric designations note: Plate number: 1703

Subject: [External] Guidelines for Archival Description of Notated Music
Date: Thursday, July 18, 2019 at 4:50:38 PM Eastern Daylight Time
From: Chris Prom (Publications Editor, SAA)
To: Bence, John, rebecca_wiederhold@byu.edu
CC: Teresa Brinati, Elizabeth Surles, Bewley, John

Hi John and Rebecca,

I'm just reaching out here in advance of the upcoming annual meeting to let you know that the publications board supports SAA publication of the "Guidelines for Archival Description of Notated Music, A Supplement to Describing Archives: A Content Standard."

These guidelines were created in conjunction with Archival Description of Notated Music and can be included as an appendix in this forthcoming publication, to be co-published by SAA and the Music Library Association (MLA). The publications board positively reviewed the overall book proposal last year. We will be happy to move forward with an open access copy of this publication, including the appendix Guidelines. We would make this and the entire book available under a CC-BY-SA license, so it can also be made available in other locations, such as the MLA website or other repositories.

I will be able to attend the Standard Committee meeting to discuss this or any other standards publications further. My understanding is that the group meets at 3 pm on Friday, but please correct me if I'm wrong.

Thank you,

Chris Prom
Publications Editor and Chair, SAA Publications Board

Subject: [External] Form submission from: Proposal for Endorsement of an External Standard
Date: Friday, June 21, 2019 at 5:28:58 PM Eastern Daylight Time
From: dev-admin@commonplaces.com on behalf of Music Library Association Working Group for Archival Description of Music Materials, via SAA Performing Arts Section
To: Bence, John

Submitted on Friday, June 21, 2019 - 5:28pm

Submitted by user: surlese@gmail.com

Submitted values are:

Name of submitting group: Music Library Association Working Group for Archival Description of Music Materials, via SAA Performing Arts Section

Date submitted: June 21, 2019

--Contact Person--

First Name: Elizabeth

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Title of Standard: Guidelines for Archival Description of Notated Music

Type of Standard: Convention and/or Rules

Topic(s): Arrangement and Description

Maintaining Organization(s): The Music Library Association's Archives and Special Collections Committee is responsible for maintenance of the Guidelines. SAA's Performing Arts Section is in support of the Guidelines and their endorsement, although the Section is not responsible for their maintenance or creation.

Link(s): The Guidelines are currently unavailable online, but the MLA Archives and Special Collections Committee website is located at the following URL:

<https://www.musiclibraryassoc.org/members/group.aspx?id=120372>. The Guidelines will be available through the Committee's website at this URL, published as an open access PDF-A document in MLA's online digital repository, Humanities Commons CORE (<https://hcommons.org/core/>). In addition, the Guidelines will be available through MLA's Online Publications website: <https://www.musiclibraryassoc.org/page/mlapublications>.

Description of Standard: The Guidelines supplement DACS and provide best practice conventions for archival description of notated music.

Effect/Impact of Standard: The Guidelines are practical for a range of professionals, from archivists with limited knowledge of music to music librarians with limited knowledge of archives. In short, anyone with descriptive responsibility for archival collections with notated music will benefit from implementing the Guidelines.

Use of Standard: The Guidelines are currently unpublished, but after releasing the draft for comment in early 2018, the Working Group has already received one request to use the draft in a graduate level course on archival description.

Review/Revision Procedures:

The MLA Working Group for Archival Description of Music Materials provided the SAA Standards Committee with a detailed account of the review, comment, and revision process preceding the submission of the Guidelines for evaluation. In addition to substantial revisions made to incorporate feedback from TS-DACS, the Working Group also made revisions based on nearly 150 comments received during a public comment period from February to April 2018.

The MLA Archives and Special Collections Committee will be responsible for future updates and will review the Guidelines upon publication of new editions of DACS, excluding minor revisions in GitHub, or every three years as necessary. In addition, the Committee will review the Guidelines for potential revision at the request of any SAA component group, including the Performing Arts Section and TS-DACS. Should revision be necessary, the MLA Archives and Special Collections Committee will be responsible for initiating a working group to make the revisions.

Related Standards: DACS

File attachment:

<https://www2.archivists.org/sites/all/files/webform/Guidelines%20for%20Archival%20Description%20of%20Notated%20Music.docx>

The results of this submission may be viewed at:

<https://www2.archivists.org/node/15790/submission/25493>