

**TO:** Joint Steering Committee for Revision of AACR

**FROM:** Hugh Taylor, CILIP representative

**SUBJECT: Change to AACR2 rule 5.5B1 (RDA 3.4.2.2.2) Extent of item for notated music, and Glossary definition of "Score"**

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CILIP endorses the MLA's points transmitted in this proposal. In particular it confirms the view that "score" is used more broadly than the current glossary definition permits. It also recognises that there is no agreement amongst sources that might generally be regarded as "authoritative" as to the definition of a score. The fact that both *Grove* and the *NHDoM* acknowledge the use of the term in the way required to support this proposal seems to be sufficient proof that the "opening up" of the term in the way suggested is recognised by specialists as well as the general public.

In passing, CILIP also notes that the first definition offered by Grove  
a form of manuscript or printed music in which the staves, linked by bar-  
lines, are written above one another in order to represent the musical  
coordination visually  
and the current AACR2 wording  
a series of staves on which all the different instrumental and/or vocal parts  
of a musical work are written, one under the other in vertical alignment, so  
that parts can be read simultaneously  
are inadequate to reflect the needs of some ensemble music of recent years (where  
"recent" has to be taken broadly – consider, for example, the case of the "scratch music"  
of the early 1970s). Such ensemble music – some of it containing not a single piece of  
notated music in the conventional sense – would only ever be referred to as a "score".

In essence, therefore, JSC faces a situation in which authoritative sources are not entirely in agreement, where existing definitions have been overtaken by new ways of thinking about – and representing – notated music. Given those circumstances there is no virtue in clinging to the remnants of a more certain past. The MLA/ALA proposal is supported by a number of authoritative sources, and is in "common usage" amongst musicians (and, we would suggest, the music-literate general public).

CILIP's only concern is that the whole concept of "score" is one that is rooted in the classical tradition, and that it might not transfer so well to ethnic musics (having in mind, in particular, collections of folk songs). But even here, it does not seem to CILIP that it feels entirely "wrong".