Touring Around Pittsburgh
More Reports from the Annual Meeting

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President’s Report

**Philip Vandermeer, MLA President**

The azaleas, dogwoods, and red-buds were a bit confused this year in central North Carolina. The temperature over the months of March and April ranged from a high of 85 to a low of 27. But the flame red azaleas that bloom around the Old Well on the Chapel Hill campus did not disappoint as spring arrived in the Tar Heel State.

The other major indicator of spring for me is the flurry of activity following the annual MLA meeting in Pittsburgh. If the mass of paper (both real and virtual) passing across my desk is any indicator of health, then MLA is thriving indeed. The number of committee appointment letters and grateful acknowledgements for contributions that I have written demonstrate to me that our organization is populated by extraordinarily committed individuals, people who donate time, talent, and often both. The work of MLA is done in its committees, subcommittees, working groups, and roundtables, and is funded by your dues and financial contributions. Without you, MLA would fold up shop tomorrow.

MLA means a great deal to its constituent members and, ultimately, to those whom its members serve in their everyday jobs. Are we confident, however, that MLA projects the visibility that it needs to be the kind of effective organization we want it to be? We do a lot. Can we do more, and can we do it better? This is one of the major topics that the MLA Board will take up at its June meeting.

Representing MLA to the outside world is a major part of what our special officers do. From publicity and placement to advertising and convention management we are eternally grateful for their good work. We are particularly grateful to those individuals who will be completing their terms over the next year. Jennifer Ottervik, who has significantly enhanced MLA’s Placement Service and the mentorship program over the past four years, will be handing over the reigns in July to the incoming Placement Officer, Susannah Cleveland. Ken Calkins has been MLA’s “public face” since 2004, doing a wonderful job as our Publicity Officer. While he has another year to go, a search committee has been appointed to find his successor when his term expires in July 2008. Another search committee is forming to find our new Assistant Convention Manager when Paula Hickner succeeds the wonderfully talented Gordon Rowley as Convention Manager, also in July 2008. Look for the announcements of these positions over the next few months and think seriously about recommending someone you think would be good, or, even better, applying yourself.

Wendy Sistrunk has been doing a marvelous job as our newish Advertising Manager, expanding our roster of advertisers, and providing new ideas and energy in increasing MLA’s corporate visibility. And the MLA Board voted last year to create a new Special Officer for Development. I am personally grateful to Paula Matthews, former president of the association, for taking on this challenge.

One of the duties of the new Development Officer, when she takes office in July, will be to chair the Development Committee, which has been ably chaired by former Development Committee Chair Ruthann McTyre since Allie Goudy retired last year. On behalf of the organization, I would like to thank continued on next page
Plenary Session III
Musical Canon(s) and American Library Collections

Scott Phinney,
University of South Carolina

Daniel Boomhower (Kent State University) introduced Saturday’s MLA 2007 plenary session with some brief biographical remarks about the four presenters: Marcia Citron (Rice University), David Schiff (Reed College), Virginia Danielson (Harvard University) and Edward Komara (SUNY Potsdam). In her presentation, “Women and the Western Art Canon: Where are we now?”, Marcia Citron spoke about the changes within musicology in the last fifteen years. Citron stated that musicology in the early 1990s completed the first wave of discovery in women’s music. Major responses included Susan McClary’s Feminine Endings and Lawrence Kramer’s Music as Cultural Practice, which created controversy. Citron explained that her book Gender and the Musical Canon (GMC) draws on gender and methodology from other disciplines to trace the Western canon tradition.

Citron structured her talk around three major areas: repertorial canons, disciplinary canons, and practical considerations. She addressed two issues related to repertorial canons. The first was a response to the “add and stir” model coined by Karin Pendle, which Citron described as “mechanically adding new works to the canon, especially those by outside groups such as women, without questioning the old batter and coming up with new recipes for the reconstituted batter.” Since GMC was published, social and cultural histories have become very important and have led to new avenues for studying women’s contributions to music. The second issue was the de-centered author. The notion of the “author-function” in history tends to privilege the written word while deemphasizing process, excluding many women’s activities in history. GMC removes author-function from the primary function in musicology and emphasizes social function and expansion into all class levels.

Citron discussed ways in which women are studied and their analytic categories under “Disciplinary Canons.” The first canon included the categories of gender, identity, and subjectivity. GMC uses gender as an analytic category that has been important in the generation of new questions and ideas concerning women’s activities in history. She also discussed the disciplinary canon of the “Ideology of Masculine and Feminine.” GMC emphasizes the importance of these categories, which have proven valuable in reception studies. The third canon continued on page 4

President’s Report continued . . .

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both Ruthann and Allie for creatively shepherding MLA’s Development activities over the past eight years. MLA is in excellent financial shape because of their stewardship of our fundraising.

Excellent visibility cannot be achieved by special officers, board members, and committee chairs alone. I call on every member of MLA to promote our association and be advocates for music librarianship in your own local situations. The profession of librarianship is changing, and music librarianship is changing right along with it. However, the unique aspects of music in libraries must continually be demonstrated to our administrators, colleagues, and the world at large. Our conferences, publications, and interactions with national and international groups on topics such as copyright, cataloging standards, preservation, and publishing provide ways in which we can be missionaries for music librarianship, in addition to raising the visibility of our association and profession right where we work. Please let me know your ideas for raising MLA’s visibility, as well as how MLA can do a better job for you. E-mail me at vanderme@email.unc.edu and let me hear from you.

Correction: In the March–April issue, there was a typographical error in the “President’s Report”: it should state that Phil Vandermeer met Neil Ratliff, Head of the Music Library at the University of Maryland, in January of 1988. Our apologies for the error.
revisions, the set now exists as five CDs arranged chronologically. The beauty of SCCJ is that it made great jazz music accessible and portable. Schiff played Louis Armstrong’s 1928 recording of “West End Blues” in his talk as an example.

The problem with SCCJ, according to Schiff, is that it was still selected as a canon and thus, exclusive. Additionally, the chronological ordering helped to create a series of “begats”: the impression that each piece and style “caused” or at least helped to create the next. Furthermore, there was a conscious preference for critical acclaim over popular preference that tended to smooth over any controversy associated with the recommendations.

Schiff then discussed The Jazz Singers: A Smithsonian Collection of Jazz Vocals from 1919 to 1994, edited by Robert O’Meally, as an alternative to SCCJ. O’Meally set out to deconstruct the neatly-ordered view of jazz history by setting the canonical songs against other musical traditions. Schiff played Marvin Gaye’s “What’s Going On?” from The Jazz Singers set to illustrate this point.

Since the initial appearance of SCCJ, two technological advances have made historical jazz easier to access: the Internet, and the appearance of old recordings on CD. Students can now hear recordings back to 1891, providing a broader view of jazz history. Schiff concluded by saying that the SCCJ as canon has changed him in that he no longer teaches a complete introductory history of jazz but approaches it through specific topics.

Virginia Danielson spoke third, on “The Ethnomusicological ‘Canon.’” She discussed the extent to which canons exist both of music studied by ethnomusicologists and of the theories ethnomusicologists use in research. Danielson began by saying that the existence of a canon depends on it being relatively obvious. Ethnomusicology is only about 150 years old and has been shaped by colonialism and the political economy of the Americas. As the world industrialized, however, concern grew that traditional indigenous music would be wiped out by progress and thus, through a desire to preserve music of disappearing peoples, ethnomusicologists sometimes stifle musical innovation.

The music of West Africa, Black America, Native America, and East Asia, particularly gamelan music, forms a basic repertory for most present-day ethnomusicological teaching and receives more focus in research, as laid out in Jeff Titan’s Worlds of Music. Quoting Travis Jackson, Danielson indicated that those who study in these select areas tend to receive more institutional support than those who look elsewhere. She also mentioned Kay Shelley’s SoundScapes and Ruth Stone’s forthcoming Theory of Ethnomusicology as having good overviews of the canon.

Social theory in ethnomusicology emphasizes what is shared rather than what is exceptional and we see music as an element of society as we know it. Danielson offered the opinion that locally-rooted views challenge canons of Western notions of ethnomusicology and tend to provide better lenses through which to view the music.

Music libraries help shape research in ethnomusicology through their collections, so A Basic Music Library (BML) should include better types of materials to assist in study; continued on next page
Hot Topics in Music Librarianship

Mac Nelson, University of North Carolina, Greensboro

Moderator Ruthann McTyre (University of Iowa) brings a cool head to Hot Topics in Music Librarianship, as do many of her MLA colleagues, 162 of whom attended this session of the 2007 annual conference. McTyre's talent for engaging such a large audience in vibrant communication made for an intense, well-paced ninety minute discussion.

McTyre started the discussion on a humorous note, asking a tough old question in an innocent tone of voice: “Weeding LPs... Is there an easy way?” This brought forth immediate warnings against the tendency to try and save everything. Then followed a “quick and dirty” approach: go to the MLA-L Archives, where an excellent discussion of this

Plenary III continued . . .

continued from previous page for example, video recordings allow the viewer to see other cultural aspects of musical performances. *A Basic Music Library* cannot document everything important in ethnomusicology, so Danielson recommended limiting the focus to a few specific topics and describing them well. For music librarians, she suggested limiting the scope of collections to primary source materials.

The final speaker, Ed Komara, commented further on plans for the fourth edition of BML in his presentation, “*A Basic Music Library* and the Challenge of Musical Canons.” Komara stated that the first three editions of BML served as an acquisitions guide and tool with which to assess their collections. The purpose of his talk was to initiate discussion as to whether the fourth edition should be “basic” or “canonical” and whether there was a difference between the two terms.

The first section of Komara’s talk described the circumstances that lead to selectivity and may make canonicity inevitable. Librarians cannot buy everything, and sometimes cannot catalog what they do have. Among researchers, every article of music could be important to someone, but realistically, some will be mentioned more than others, and some will be more influential than others. Choices must be made about which works to discuss.

Komara made the point that whereas selectivity is inevitable, canonicity results from the adoption of a particular collection of works by several people, either through inclusion in a syllabus or in an anthology. Furthermore, those works not in the canon become “extra-canonical” and are at risk of being rejected as such. Komara recommended not rejecting these works outright because if nothing else, they are useful as context for the canonical works.

Komara did not reject the idea of canonicity as inherently bad as it can show the derivation of a community’s values and culture. He used the example of Robert Johnson’s guitar blues, which are viewed as canonical by most modern blues and rock guitarists while the piano blues on which Johnson’s are modeled are not. Komara accounted for the difference by stating that guitarists are mostly aware of the guitar repertory and not so much that of the piano.

The second section of his talk addressed ways in which “canonical” does not mean “basic.” A canon is assigned value and greatness by consensus and has its roots in ecclesiastical study. The notion of a musical canon has been built in the history of the Western tradition; it is appropriate to consider this for non-Western musics? “Basic” as applied to music refers to its properties: time, melody, harmony, rhythm, instrumentation, forms and structures. In order to create a basic music library in the truest sense of the word, music librarians can either be complete and collect everything, or be comprehensive and collect throughout the whole field representatively.

Komara discussed why BML should not be mistaken for a canon. BML could be considered a canon of MLA, though with 11,000 citations, it would be more practical to view it as a collection of canons. Even as a collection of canons, not everyone would divide the citations among the same groups.

Komara concluded by explaining that “basic” as a basis of acquisitions may be categorical according to the properties and genres of music rather than canonical. The materials would have to support more than just one group of patrons, be they undergraduates or graduate students, or performance, history, or theory majors. In his words, the fourth edition of *A Basic Music Library* is broadening its intended scope from the third edition by recommending materials that are needed to gain comprehensively a basic understanding of individual aspects of music as they are performed and exercised around the world.
Hot Topics in Music Librarianship continued . . .

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issue took place a few years ago. Also noted were some problems presented by LP recordings of solo literature: CD replacements are often unavailable, and those that are re-issued soon go out of print. Scott Landvatter (University of Chicago), who is now in the final stages of a 50,000 LP project, offered a good rule of thumb: “Keep the rare stuff— and prepare for the big challenge of making it accessible.”

Re-visit ing a hot topic from last year’s session, Christine Clark (Theodore Front Musical Literature, Inc.) responded to the question, “How do libraries go about buying rental scores?” She explained that there was a “surge of hope last year when requests were submitted,” but added with regret that a number of librarians have been unsuccessful in their subsequent attempts to secure scores. Clark is currently working to make rental scores available for purchase. In her capacity as a go-between for publishers and libraries, she hopes to secure regular print copy, or, at the very least, copy on demand. Bonna Boettcher (MLA President, Cornell University) said that this issue will be raised at the spring Board meeting with publishers.

Library instruction, in all its variety, was perhaps the most pervasive of the hot topics discussed. Undergraduate bibliography and research instruction: successes and failures elicited numerous comments, some of them quite impassioned. McTyre introduced this subject with her own brief tale of woe (which she somehow made funny) regarding the failure of a one credit offering in arts research at Iowa. Alas, only one student signed up, so the course was scrapped. On a happier note, John Redford (Biola University) described in detail his full semester research course for undergraduates with an eye toward later graduate study. This is a semester-long offering, featuring a 100 item annotated bibliography as the main project. As John’s students only have immediate access to a small undergraduate library, he arranges field trips to larger research institutions in his region. Linda Fairtile (University of Richmond) builds her research goals into a required senior project, a substantial undertaking in which students develop a proposal, write an abstract, and conduct research under the guidance of a faculty advisor. “What happens when students claim they know research well enough, having learned it elsewhere?” An unidentified voice in the crowd answered this question bluntly: “If research is not on their transcript as a graduate course, they have not taken it.”

Over the course of this spirited exchange on instruction, a few spontaneous hot topics erupted. The “Busy-ness Problem,” for example, seems to pervade colleges and universities. It is not uncommon these days to hear that “the kids are too busy.” This prompts librarians to ask the question, “How do we avoid creating just one more thing for students to do?” One answer is to require a freshman course in information literacy, with the librarian “built into the course.” Another approach is to forge new curricular connections through comprehensive course offerings. Jane Gottlieb (Julliard) offers a DMA class in bibliography that includes undergraduates working in partnership with faculty members. Using a variety of new and standard research resources, Brian McMillan (McGill University) combines the instruction of undergraduate and graduate students, both performers and musicologists, in a class devoted to “cutting edge” topics in the scholarly community. Finally, Julie Strauss (University of Cape Town) teaches a comprehensive research course that emphasizes instruction in writing skills. In response to this, there seemed a general consensus that librarians are increasingly in demand as composition teachers.

Further consideration of the librarian’s role as a teacher raised another topic that is clearly heating up in many music libraries: the curricular impact of Music Industry Studies. Alicia Hansen (Loyola University, New Orleans) described her interaction with a music industry professor keenly interested in bibliographic instruction who asked her to help him inspire “really great papers with excellent, well-documented pictures.” While such faculty involvement is welcome, it can also be problematic, as Alicia explained by way of another professor’s observation that “Music Industry Studies are taking over the world and stomping on traditional music school curricula.” Economic considerations also apply, as Jon Haupt (Iowa State University) acknowledged in his comment that “arts programs tend to be underfunded, especially in places that emphasize science and technology.” However, for better or worse, Jon added, when arts courses “move toward Music Industry Studies, more money comes their way.”

Also within the context of instruction, Marc Rice (Truman State University) asked the question, “Are there any good systematic assessment tools?” Several participants suggested using follow-up surveys that work well as tools for tracking
Hot Topics in Music Librarianship continued . . .

students through their undergraduate careers. Also noted was the role of the “embedded librarian” at work with human subjects who might be tested to provide evidence of the educational work librarians do. Alicia Hansen teaches a non-credit, one hour, freshman-level research class inclusive of requisite basic competencies in technology for all students. Beth Macleod (Central Michigan University) approaches assessment through the analysis of bibliographies drawn from student research papers. This process depends on the cooperation of professors who require such papers, as well as the knowledge of which students have taken the bibliography course. The great value of this assessment tool is that it produces good, concrete results.

Copyright may well be a hot topic, but it is also a frustrating one, and it made for tepid discussion at this session. The first issue raised was the problem of gaining permission before placing photocopies of scores on reserve. The challenge here, most agreed, is that there is not an easy way of getting permission—and so much depends on the priorities of individual universities and councils. When the discussion turned to the larger issue of fair use, Gordon Theil (University of California Los Angeles) spoke with conviction about the role librarians should be playing: “We should be doing more. There are guidelines describing the appropriate use of digital materials, and we should argue strenuously for student access to digital audio reserves. We are here to provide modes of access. We are mediators. We are not the problem.” To promote the discussion of these and other copyright issues, the Alexander Street Press has set up an advisory group inclusive of librarians who will “help shape the debate.”

Music Library 2.0 prompted comments on many hot topics, none more burning than the future of CDs. The discussion gathered up some familiar questions: “Are people still buying CDs? Why spend money on them when they are on the way out?” Tom Caw (University of Hartford) noted that for libraries with small, non-circulating teaching collections: “Naxos and other streaming options are available, but not all rooms have wireless, and not all professors would go wireless if they could. There are still those who like to pop in and pick up the physical item.” Another argument in favor of CDs is the increasing diversity of the curriculum. In this regard, Rebecca Littman (University of Wisconsin, Milwaukee) observed that streaming resources have little to do with courses in global pop music, for example. Further issues associated with streaming services were discussed at length. McTyre noted the paucity of cataloging records for these items, to which Tim Savage (OCLC) responded with information on a unit he uses for cataloging. Tim is currently in the planning stages regarding the creation and sharing of the MARC records. Several participants stressed the importance of access to the highest level of streaming, noting that the service is hardly an advantage if it allows only 3–5 simultaneous users. It is important, they added, to determine the value of electronic streaming resources by examining the statistics. And when there are huge jumps in usage, the administrators should hear about it. Gordon Theil concluded this part of the discussion by describing “the problem of perpetual ownership”: “If libraries stop buying certain labels, they go under and we lose access. There is no JSTOR for sound recordings. Patrons don’t really care whether we own—but we have to have continuity in order to guarantee access.”

As might be expected, Social Software inspired a lively exchange. Jenny Colvin (Furman University) explained her use of MySpace (http://www.myspace.com) and Facebook (http://www.facebook.com) in exploratory assignments that “meet students where they are.” Colvin argued for the use of social computing—the virtual aspect of what we are doing in a physical space—as the way of the future. Inevitably, this brought up the possibility of having too much information. The potential dangers of librarians “invading student spaces” were on many minds, and a few graphic anecdotes were offered. However, Colvin and others emphasized the teaching opportunities inherent in social computing and stressed the importance of contacting students only after they have contacted you. In short, they counseled, “be casual but professional.” Regarding other kinds of social software, several participants described their experiences using library blogs in conjunction the course management software of willing professors. They explained that blogging provides librarians a way of posting announcements, asking questions, and getting feedback without the physical presence of students in the library. Also recommended was the use of meebo (http://www.meebo.com), and of instant messaging as a favorable alternative to virtual reference. Unfamiliar to many, Media Site (http://www.mediassite.com)
Hot Topics in Cataloging

Mary Prendergast,
University of Virginia

The Bibliographic Control Committee’s first-ever “Hot Topics in Cataloging” session drew a large crowd on Friday morning. Chair Nancy Lorimer led the session, with the help of BCC subcommittee chairs Kathy Glennan (Descriptive Cataloging), Beth Flood (Subject Access), Margaret Kaus (Authors), and Jim Alberts (MARC). The session was recommended as a means of drawing students into the research process, and also as a good reference tool in a pinch. As the crowd dispersed, Second Life (http://secondlife.com) was under wide discussion, and seems a sure bet for next year’s list of hot topics.

Reports

Noting a spike in attendance at BCC and subcommittee business meetings, the committee opted to begin with brief reports on subcommittee activities. Margaret reported delays in the revision of RDA Part 3, with review now slated to begin this December. Ongoing discussions of RDA Part A continue, with a second MBT being developed. Robert Freeborn, Joe Bartl and Mark worked with DCS to create a new definition based on characteristics of the music itself: “Score: graphical, symbolic or word-based music notation representing all the parts of an ensemble or all the sounds of a work for solo musicians.”

The revision of AACR2 5.5B1 came up next. CC:DA submitted to the JSC a proposal to eliminate the formulation “p. of music.” If passed, this won’t be issued as a revision to AACR2, but as part of RDA. Prior to proposing the rule change, the definition of “score” in the AACR2 glossary had to be rewritten.

Jay Weitz’s OCLC report was a recap of earlier reports presented at MOUG and other conference sessions. Connexion 1.70 is now available, and a fourth edition of Bibliographic Formats & Standards, incorporating most of the Technical Bulletins, may be finished before the end of the year.

Topics

Series decisions and training were at the head of the topics agenda. LC plans a PCC-level series training workshop for May, which will confer PCC and NACO eligibility. A PCC/ALCTS joint task force is developing training modules to be rolled out at the ALA annual meeting, with one module geared to consumers (e.g., reference staff, copy catalogers) and the other to series authorities creators.

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Hot Topics in Music Librarianship continued . . .

was recommended as a means of limiting wear and tear on expensive, heavily used videos. This software provides streaming video for the duration of a particular course, so long as the item is held by the library. Finally, several participants praised YouTube as a means of drawing students into the research process, and also as a good reference tool in a pinch. As the crowd dispersed, Second Life (http://secondlife.com) was under wide discussion, and seems a sure bet for next year’s list of hot topics.
Hot Topics in Cataloging continued . . .

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or for electronic media meant to be heard simultaneously. Do not confuse with part music.”

A discussion ensued as to how this would affect subject headings. A reconsideration of how we apply subdivisions for scores—and recordings—may be in order, for example, in allowing users to retrieve records for printed music or recordings based on those subdivisions. Though subject headings are out of scope for RDA, they are linked to classification, so making changes in the one affects the other.

CC:DA was asked to review the change in the NISO standard for the ISMN. The new ISMNs start with the same 3 characters as the new ISBNs and validate in the 020. Kathy advised looking at the first four characters of the 13-digit barcodes for ISMN; if you see a 0, then put the barcode in the 024 field with 3- as indicators.

Following last year’s MLA program on the move of music form/genre to 650 to 655 fields, a proposal went forth to involve MLA in the discussion. This is in line with a national level move toward using form/genre headings, intended to allow more specific searches. Beth announced that work will commence once the new M schedule is wrapped up, probably in the spring.

The use of qualifiers for personal name and corporate headings to disambiguate otherwise identical headings or convey the idea of corporate-ness is now under discussion. Should we change the rules or convey these characteristics through, for example, the authority heading? Added complexity arises with personal names, since people can have many roles. Since this will be coming out as part of RDA Part B, discussion is ongoing.

In February, LC announced a potential revision of LCRI 22.2 to treat composers and performers publishing under various names in the same way contemporary authors are treated in AACR2 22.2B3. The LCRI’s placement in 22.2 makes it easy to overlook. Since composers and performers don’t use pseudonyms the way that authors do and the proposed revision has ramifications for uniform title creation, BCC will advise LC to leave the LCRI unchanged (though moving it to 22.2B3 would clarify the association).

Kathy reported a move in RDA to dispense with many abbreviations (exceptions include units of measurement and SATB). The use of “arr.” in the 240 field hasn’t yet been addressed, nor has the use of “dept.” The aim, however, is to make the transition to RDA as seamless as possible.

Pittsburgh Posters Show Polish and Poise

Greg MacAyeal,
Roosevelt University

Once again, MLA members shined in the spotlight of the posters sessions. This year we had the extra audience of the SAM members, and our presenters made quite an impression. SAM is planning on having a poster session for the first time in their next annual meeting, and the two SAM poster coordinators spoke with me several times over the course of the Pittsburgh meeting. Seeing the MLA practice and method on running a poster session, the SAM coordinators were able to develop their own concrete plan. Their comments were very complimentary on the visibility of the posters, the attendance, and the interaction between presenter and audience. Most of all, they were impressed by the posters themselves. We had a great range of topics. All presenters had very well developed displays and all were prepared to speak. Congratulations to all presenters! Not only did you do a great job for the benefit of our MLA members, but to our colleagues in SAM you showed the quality work commonly performed across our organization.

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Calendar

21–27 June 2007
ALA Annual Conference
Washington, D.C.

1–6 July 2007
IAML Conference
Sydney, Australia

17 August 2007
Submissions Due
MLA Newsletter no. 150
Annual Meeting

Hampson Receives SAM Honorary Membership

At the 33rd annual meeting of the Society for American Music, held jointly with MLA in Pittsburgh, baritone Thomas Hampson received an Honorary Membership Award in recognition of his “visionary leadership and transcendent performances as a champion of America’s heritage of song.”

Hampson was selected for his many important contributions in the field of American music: his recent “Song of America Tour,” done in collaboration with the Library of Congress; the Hampson Foundation, whose mission is the research and proliferation of song and singing; and, of course, his many performances and recordings of songs by American composers.

Hampson is the society’s 30th Honorary Member. Past recipients include Pauline Oliveras, Loretta Lynn, John Cage, Carleton Sprague Smith and Nicolas Slonimsky.

Pittsburgh Posters continued . . .

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This year’s presenters were (listed in no particular order):

**Anita Breckbill & Carole Goebes:** “Music Circulating Libraries in France: An Overview and a Preliminary List”

**Catherine Hiebert Kerst:** “The Ethnographic Thesaurus: Enhanced Subject Access for Cultural Materials”

**Joe Clark:** “Bookmark Your Way into Patron’s Lives”

**Kip Baranoff, Karen Burke & Paul Friedman:** “Pathways to New Beginnings: ‘Imagineering’ the Future of NYPL’s Music Division”

**Terra Mobley & Kristin Heath:** “What They Didn’t Tell You in Library School: Creating a Systematic Approach for Gifts to the Music Library”

**Maurine McCourry:** “Departmental CDs in the Library Catalog: Why and How We Did It”

**Michael Duffy:** “Music Cataloging Workflow at Northern Illinois University: Librarians and Paraprofessionals Working Together”

**Stephanie Bonjack:** “Word-of-Mouth Marketing @ Your Music Library”

**Stephan J. Macaluso:** “Do You Want What We Have? Building a Collection to Support a Graduate-level Music Therapy Program”

**Steven K. Gerber:** “Proleptic and Fulfilled Performance of Grief: William Henry Fry’s ‘Dying Soldier’ Music”

**Gerry Szymanski:** “Nightingale in Rochester: Jenny Lind in the Flour City”


One of the many signs of welcome in Pittsburgh, seen during the Organ Crawl (Photo: Gerry Szymanski)
Call for Nominations

The MLA Nominating Committee 2007 welcomes nominations for:

Vice President/President-Elect

The President serves as the executive officer and official representative of the Music Library Association. The President's term is two years; it follows the one-year term of Vice President/President-Elect and succeeds to the one-year term of Past President. Incumbents may not succeed themselves.

Recording Secretary

The Recording Secretary records and distributes the minutes of the business meetings of the Association and the meetings of the Board of Directors. The Recording Secretary is elected by the membership for a term of two years; incumbents may succeed themselves.

Three Members-at-Large

Members-at-Large serve on the Board of Directors for a two-year term, 2007–2009. Board members represent the membership as they carry out the Association’s work, so it is very important that all of the membership is reflected in the Board’s composition. MLA can achieve this goal only if members forward nominations to the committee that represent every chapter, type of institution, and work within our ranks. Incumbents may not succeed themselves.

The MLA Citation

The MLA Citation, the Association's tribute for lifetime achievement, is awarded in recognition of contributions to the profession over a career.

Please send your recommendations to one of the Nominating Committee members listed below. Please include the institutional affiliation for each proposed candidate, as well as a very brief justification for your recommendation. Also, please let us know if you have discussed your nomination with the individual obtaining her/his approval in advance.

David Day (Brigham Young University): david_day@byu.edu
Carolyn Dow (Lincoln City Libraries): ce.dow@lincolnlibraries.org
Margaret Ericson (Colby College): mericson@colby.edu
Constance Mayer (University of Maryland): mayer@umd.edu
Paul Cauthen, Chair (University of Cincinnati): paul.cauthen@uc.edu

Communications should be received by Friday June 15, 2007 to be guaranteed full consideration. Thank you for participating in this important process!

What is a Mentor?

The newsletter will start its new series on mentors beginning with the September–October issue.

Tell us about someone who has had an impact on your professional life. Someone who was a role model, who provided support, who motivated you, who was a sounding board, who opened doors, or perhaps provided gentle suggestions for improvement. Share your experiences, and help us celebrate mentors.

Submissions may be sent to the newsletter editor (stmantz@davidson.edu). A sentence or two, a paragraph: it need not be long. The deadline for the September–October newsletter is August 17, 2007.

Call for Proposals: “Farther Along”

The Center for Popular Music at Middle Tennessee State University invites proposals for presentations in “Farther Along: A Conference on the Southern Gospel Convention-Singing Tradition, 4–5 April 2008. Proposals for papers and presentations on all aspects of the convention-singing tradition and related activities are encouraged; the conference is expected to include sessions devoted to scholarly presentations, practitioners’ perspectives, and singing.

Proposals should include an abstract of 250–300 words and an indication of audio-visual needs. Electronic submissions are strongly encouraged, but hardcopy submissions will be accepted. Submission deadline: October 1, 2007.

To submit proposals, or for more information, contact: Kym Stricklin, Center for Popular Music, Box 41, Middle Tennessee State University, Murfreesboro, TN 31732. E-mail: kstrick@mtsu.edu; fax: 615.898.5829. http://popmusic.mtsu.edu
Applications Sought for 2008 Awards

MLA is now accepting applications for the following 2008 awards and grants. Recipients will be notified by October 15, 2007 and announced at the MLA 2008 Annual Meeting in Newport, Rhode Island, February 17–24, 2008.

Carol June Bradley Award

At its 2003 annual meeting, the Music Library Association announced the establishment of the Carol June Bradley Award for Historical Research in Music Librarianship.

Ms. Bradley is Librarian Emeritus at the State University of New York at Buffalo and has been the foremost historian of music librarianship. This annual award, in the amount of $1,000, will be granted to support studies that involve the history of music libraries or special collections; biographies of music librarians; studies of specific aspects of music librarianship; and studies of music library patrons' activities.

The grant will be awarded to support costs associated with the research process. These may include travel, lodging, meals, supplies, and photocopy or microfilm reproduction of source material. There are no restrictions as to applicant's age, nationality, profession, or institutional affiliation. All proposals will be reviewed entirely on the basis of merit.

Applicants should submit the following documents:

1. A summary of the project
2. A preliminary budget
3. A current vita
4. The names of three references

Within one year of receiving the award, the recipient is required to submit a report on how the funds were spent and on the progress of the work supported. Any publication of the recipient's work must state that this award helped to support the research process. The deadline for receipt of applications is June 15, 2007. Applications received after that date will be considered for funding in 2008. For more information, please contact the Bradley Award Committee chair via email at: ford_roberta@colstate.edu

Applications should be submitted to:
Roberta Ford
Music Library
Columbus State University
4225 University Avenue
Columbus, GA 31907

Dena Epstein Award

The Dena Epstein Award for Archival and Library Research in American Music was created in 1995 through a generous gift from Morton and Dena Epstein to the Music Library Association. Requests are currently being accepted for one or more grants to be awarded for the year 2008. The amount to be awarded is $2100.

A grant may be awarded to support research in archives or libraries (both nationally and internationally) on any aspect of American music. There are no restrictions as to applicant's age, nationality, profession, or institutional affiliation. All proposals will be reviewed entirely based on merit. Awards may be presented to an individual applicant or divided among multiple applicants. At its discretion, the committee may choose not to award a grant during any particular year. An applicant who has not received an Epstein Award for the first year of application may resubmit a proposal in the two following years for any one project. An applicant may receive only one award for any one project.

Applicants must submit the following documents:

1) A brief research proposal (under 10 pages) that includes:
   a) a description of the project
   b) a detailed budget for the project, indicating:
      1) the amount of funding requested (capital purchases such as computer equipment and furniture are ineligible)
      2) justification for the funding
      3) additional sources of funding
   c) a demonstration of how the applicant's research will contribute to the study and understanding of American music
2) A curriculum vitae of the applicant.
3) Three letters of support from librarians and/or scholars knowledgeable about American music.

The committee will accept both electronic and print submissions. If submitting by mail, please include four copies of all documents. If submitting electronically, proposals must be in Microsoft Word or PDF and be sent as e-mail attachments.

Please send the required documentation to the chair of the Dena Epstein Award Committee at the following address:
Prof. Suzanne L. Moulton-Gertig
Lamont School of Music
Newman Center for the Performing Arts
2344 E. Iliff Avenue
Denver, CO 80208
smoulton@du.edu

The deadline for receipt of proposals and letters of support is July 1, 2007.

Kevin Freeman Travel Grant

Applications are now being accepted for the Kevin Freeman Travel Grant. The grant, established in 1994 to honor the memory of Kevin continued on next page
Atlantic Chapter

Officers: Mary Prendergast (University of Virginia), Chair; Steve Landstreet (Free Library of Philadelphia), Past Chair; Kristin Heath (Carnegie Mellon University), Secretary/Treasurer; John Anderies (Haverford College), Chair, Communications Committee/Blog Editor; Linda Dempf (The College of New Jersey), Webmaster; Alice LaSota (University of Maryland), ATMLA-L List Owner; Anne Harlow (Temple University), Chair, Membership Committee

Meetings: Memphis, TN (February 23, 2006); Van Pelt Library, University of Pennsylvania (October 6–7, 2006); Indiana University of Pennsylvania (2007)

Awards/Grants: The funds from the MLA chapter grant were awarded to Carlos Peña (University of Pittsburgh), Stephanie Schmitz (University of Maryland, College Park), and Shayna Hill (Catholic University of America) to support their attendance at the Memphis meeting.

Projects: Outreach to area library school students (ongoing); supporting Local Arrangements Committee efforts and fundraising for the 2007 meeting in Pittsburgh.

Chapter Web Site: http://www.tcnj.edu/%7Eatlantic/index.html

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Applications for 2008 Awards continued...

continued from previous page

Freeman and awarded for the first time in 1997, supports attendance at the Music Library Association’s annual meeting by music librarians new to the field.

Recipients receive gratis conference registration and a cash award of up to $750 for travel costs (transportation and accommodations at the convention hotel at half of the double-occupancy rate of $115/single or double room).

Applicants must be members of the Music Library Association;

Applicants must be in one of the following groups:
• in the first three years of their professional career,
• a graduate student in library school (by the time of the conference, 17–24 February 2008) aspiring to become a music librarian, OR
• a recent graduate (within one year of degree) of a graduate program in librarianship seeking a professional position as a music librarian.
• Previous applicants who still qualify are welcome to reapply.

Applicants must submit the following in PDF by July 15, 2007:
• A letter of application which includes:
  ° The reasons for attending the MLA Annual Conference and why you are a good candidate for this grant
  ° A justification of financial need
  ° A budget for travel costs to attend the MLA Annual Conference
  ° Information about any other grants, matching funds, institutional support you may also receive to cover costs to attend the MLA Annual Conference
  ° The number of times you have attended the national MLA meeting.
• A current vita
• Two letters of support directly mailed by recommenders (.pdf or e-mail)

Mail application and supporting materials (PDF) to: Judy Tsou (jtsou@u.washington.edu)

Please mark the subject line: Freeman Travel Grant Application.

WALTER GERBOTH AWARD

The Gerboth Award was established by the Music Library Association in memory of its Past President and Honorary Member Walter Gerboth. It is made to members of MLA who are in the first five years of their professional library careers, to assist research-in-progress in music or music librarianship. Eligible members are invited to apply by June 15 for next year’s award. Please send the following information to the address below:

1. A description of the project and a statement about its significance.
2. A detailed total budget, specifying the amount of funding requested from MLA (to a maximum of $1,000) and its purpose (capital purchases are not eligible). Indicate any other sources of funding you may have already secured.
3. Two letters of recommendation—one for the project and one for yourself.
4. A curriculum vitae that also names additional references.

If you have any questions about the award, particularly about whether you are qualified to apply for it, you are encouraged to contact the chair of the Gerboth Award Committee, at the address below, or via e-mail to joe@boonin.net

Send applications to: Joseph Boonin
1173 Singingwood Ct #2
Walnut Creek CA 94595-3200
Chapter Annual Reports

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Electronic Discussion List:
ATMLA-L@listserv.umd.edu. Web interface: https://listserv.umd.edu/archives/atmla-l.html

Chapter Blog: http://trilogy.museum.org/atmla/ 

Members: 42 current members. For current list of members, see http://www.tcnj.edu/%7Eatlantic/currentlistofmembers. For more information, see http://www.tcnj.edu/%7Eatlantic/atmla_members_2007.pdf

Chapter Meetings: October 11–13, 2007, Cincinnati, OH; October 2008, Kansas City, MO.

Chapter Projects:

Oral History Project

Awards and Grants:

Retirees Scholarship: travel award for qualifying library school students.
Trotman Scholarship: travel award for qualifying support staff

Chapter Meetings:


Chapter Listserv:

Retirees and small travel expense grants. This was the first time that travel grants were given, there were no applicants for the chapter’s travel grants. This is a grant given for first-time attendees to the chapter meeting. However, three new members to the chapter were welcomed.

Chapter Web site: http://intranet.library.arizona.edu/users/eagleson/mpmla/

Chapter Listserv: MPMLA-L@du.edu

Submitted by Cheryl Taranto

New England Chapter

Officers:

Cheryl Taranto (UNLV), Chair; Vice Chair/Chair Elect; Patricia B. Fisken (Dartmouth College), Past Chair; Shelley A. Osterreich (Central Connecticut State University), Secretary/Treasurer; Brooke Lippy (University of Hartford), Member-at-Large; Amy Harrell, Newsletter Editor

Chapter Meetings:

Spring 2006: April 6, Boston Symphony Hall; NELA Board: June 15, 2006, Brown University; Fall 2006: October 16, Middlebury College; Planned meetings: Spring 2007: Southern Connecticut College (joint meeting with the Greater NY Chapter); Fall 2007: Newport, RI (dry run for the Feb. 2008 MLA meeting)

Chapter Projects:

Directory of Music Libraries in New England; Publications Committee (in progress); New Web site: Alec McLane (in progress); Outreach to Public Libraries: Darwin Scott and Erin Mayhood, RILA (RI Library Assoc, June 1, 2006); Planning for MLA Newport 2008: Ned Quist (in progress)

Awards and Grants:

Registration and small travel expense grants to students attending NELA meetings

New Initiatives: New Web site (in progress)

Chapter Web Site: http://www.nelimusic.org/

Submitted by Ned Quist

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New York State/Ontario Chapter

Officers: Susan Meyers Sawa (University of Toronto), Chair; Kevin Michki (SUNY Fredonia), Vice Chair/Chair-Elect; Jim Farrington (Sibley Music Library, Eastman School of Music), Past Chair; Sandy Lemmon (Sibley Music Library, Eastman School of Music), Secretary/Treasurer; Gerry Szymbanski (Sibley Music Library, Eastman School of Music), Newsletter Editor

Chapter Meetings: 2006 annual meeting, Toronto, Ontario, October 13–14

Chapter Web Site: http://www.fredonia.edu/nyso/

Submitted by Suzanne Meyers Sawa

Northern California Chapter

Officers: Laura Moody (San Francisco State University), Chair; Julian Woodruff, Vice Chair/Chair-Elect; Jason Gibbs (San Francisco Public Library), Past Chair; Ray Heigemeir (Stanford University), Secretary/Treasurer; Manuel Erviti (UC-Berkeley), Newsletter Editor

Chapter Meetings: Joint meeting with Pacific Northwest and Southern California Chapters, at San Francisco Public Library, San Francisco (April 28, 2006) and University of California, Berkeley (April 29, 2006); Paramount Theatre and African American Museum and Library, both in Oakland (Nov. 10, 2006).

Chapter Web Site: http://www.mlancc.org or http://www.lib.berkeley.edu/MUSI/mlancc/

Current Membership: 31

Annual Dues: $10.00

Submitted by Laura Moody

Pacific Northwest Chapter

Officers: Betty Woerner (Reed College), Chair; Terry Horner, (University of British Columbia), Vice Chair/Chair-Elect; Leslie Bennett (University of Oregon), Past Chair; Beverly Stafford, Secretary/Treasurer

Chapter Meetings: A joint West Coast Conference was held with the Pacific Northwest and Southern California Chapters, at San Francisco Public Library, San Francisco (April 28, 2006) and University of California, Berkeley (April 29, 2006). The Pacific Northwest Chapter met in April, 2007, Eugene, OR.

Chapter Projects: Collected editions project; Directory of Music Collections in the Pacific Northwest

Awards and Grants: $1,000 Chapter grant to allow library school students to attend meetings

New Initiatives for 2006: Applied for the Chapter grant; joint west coast meeting with Southern California and Northern California chapters in April, 2006.

Chapter Web Site: http://www.lib.washington.edu/music/pnwmla/pnwmla.html

Submitted by Betty Woerner

Southeast Chapter

Officers: Lynne Jaffe (At Your Service: Library Contract Cataloging), Chair; Anna Neal (University of Memphis), Vice Chair/Chair Elect; Kirstin Dougan (Duke University), Secretary/Treasurer; Guy Leach (Georgia State University), Member-at-Large (Nominating Chair); Lynnea Jacobson (Jacksonville Public Library) Member-at-Large (Program Chair);

John Leslie (University of Mississippi), Newsletter Editor; Nara Newcomer (East Carolina University), Web Editor; Lee Richardson (University of North Florida), Archivist

Chapter Meetings: Columbus, GA, Oct. 12–14, 2006; Memphis, TN, Feb. 17, 2006; Future meeting: Jacksonville, FL Oct. 11–13, 2007

Chapter Projects: An update of the Directory of Music Collections in the Southeast United States is in progress; we continue to follow up with members affected by Hurricane Katrina; January issue of chapter newsletter Breve Notes is currently in production.

New Initiatives Proposed: We are in the beginning stages of a chapter oral history project.

Award Recipients for 2006: We awarded 2 SEMLA Travel Grants, one to Ashlie Keylon, a library school student at University of South Carolina, and one to Kevin Kelly, a paraprofessional supervising the music collection in the School of Music at the University of Georgia, to attend our annual chapter meeting.

Chapter Web Site: http://personal.ecu.edu/newcomer/semla/index.html

Annual Dues: $10.00 (students $5.00)

Membership: Individual: 98; Institutional: 5

Submitted by Lynne Jaffe

Southern California Chapter

Officers: Eunice Schroeder (UC Santa Barbara), Chair; Sharon Benamou (UCLA), Vice Chair/Chair Elect; Blair Whittington (Brand Library and Art Center), Past Chair; Laura Horwitz (UCLA), continued on page 16
Committee Reports

Bibliographic Control Committee

Nancy Lorimer, Chair

The committee had two business meetings at MLA in Pittsburgh. At the first meeting, reports were received from the subcommittees, Library of Congress and OCLC, and an update on LC’s music form/genre heading project was presented by guest Gerry Ostrove. It was also noted the formation of a joint MLA/OLAC task force charged with the examining the descriptive issues involved in cataloging Playaways. Following this, there was a final discussion about the LC proposal to remove the exemption of composers and performers from LCR122.2. It was agreed that Margaret would write a proposal to leave the LCR1 as is and to recommend relocating the rule to LCR122.2B3.

The second meeting began with a discussion of the term “miniature score” and the recent straw poll by the CC:DA liaison to BCC, and agreed to put off final discussion until the release of RDA Chapter 3. The committee then considered whether there should be an MLA manual for RDA, once it is published. Since RDA allows greater flexibility, there is a strong possibility that guidance will be necessary in the cooperative cataloging community. Several approaches to creating such a document were considered, as were the timeline and scope. Currently, we are looking at the idea of two-phase document; the first phase being transitional and continued on next page.

Chapter Annual Reports continued . . .

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Secretary-Treasurer; Jaini Fletcher (UCLA), Member at Large for Publications; Frank Hoppe (Pasadena City College), Member at Large for Membership; Laurie Bailey (San Diego Public Library, La Jolla), Newsletter Editor; David Gilbert (UCLA), Web Editor

Meetings: MLA West Coast chapters (Pacific Northwest, Northern California, and Southern California) met at UC Berkeley and San Francisco Public Library, April 28–29, 2006; Annual chapter meeting to be held at Santa Monica Public Library, April 20, 2007.

Chapter Projects: Handbook revision (ad hoc committee); Bylaws Revision (completed Jan. 2006); Southern California music periodicals indexing project; Updating the Directory of Music Collections in California; Liaison with Local Arrangements Committee, MLA 2010 San Diego

Award Recipients: Anders Griffen is the recipient of the chapter travel grant for MLA 2007 in Pittsburgh.

Chapter Web Site: http://louisxiv.bol.ucla.edu/mla-scc/mlascc-home.html

Members: 51 individual; 3 institutional

Annual Dues: $10.00 Individual; $8.00 Institutions; $8.00 Retired; $6.00 Student; $6.00 Supporting (non-regional);Sustaining: $25.00–$49.00 Sostenuto; $50.00–$74.00 Ottava Sopra; $75.00 & above Con Forza

Submitted by Eunice Schroeder

Member News

Judy Tsou has been appointed to the editorial board as a contributing editor for the second edition of The New Grove Dictionary of American Music.

Vic Cardell has been promoted to the position of Music Librarian at San Diego Public Library.

Texas Chapter

Officers: Sha Towers (Baylor University), Chair; Tina Murdock (Dallas Public Library), Vice Chair; Keith Chapman (Rice University), Secretary/Treasurer; Mary Du Mont (Rice University), Past Chair

Chapter Meetings: Fall 2005, Baylor University, Waco, TX; Fall 2006, University of North Texas, Denton, TX; Fall 2007, TBA, Houston, TX

Chapter Projects: Oral history project

Awards and Grants: Oral history grant (MLA)

New Initiatives: Texas composers database project; MLA Educational Outreach Program task force task (Jean Harden, Joan O’Connor and Tammy Ravas)

Chapter Web Site: http://www3.baylor.edu/MLA/tmla/

Submitted by Sha Towers

The “Annual Reports of the Chapters” was compiled by Phil Vandermeer, Vice President of MLA, in December 2006.
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informal; the second with more detail and input from other constituents. The committee also held a short discussion about music thesaurae and the possibility of a joint task force with the ILS Subcommittee in developing a new ILS requirements document.

Finally, in closed session, BCC voting members reviewed and approved applicants for subcommittee openings.

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**Descriptive Cataloging Subcommittee**

*Kathy Glennan, Chair*

At its business meeting in Pittsburgh, the Subcommittee on Descriptive Cataloging received Mark Schaff’s status report on MLA’s proposal to change the specific material designation “p. of music” to “score” in RDA: Resource Description and Access. ALA’s Committee on Cataloging: Description and Access (CC:DA) approved the proposal in January, and the Joint Steering Committee for the Revision of AACR (JSC) will consider this at its April 2007 meeting.

Mark also summarized his recent straw poll about the use and alternatives to “miniature score” as a specific material designation; we assume the JSC has removed this terminology from the updated RDA chapter on carrier (Chapter 3). The subcommittee will review this revised chapter after its release and will further evaluate this situation.

The subcommittee also considered a discussion paper highlighting the issues surrounding a rule proposal change to add qualifiers for corporate and/or personal name headings more often. This led to a lively discussion about the benefits and drawbacks of such a change.

The subcommittee did not reach a consensus and thus will not pursue this proposal further.

One member rotated off the subcommittee at the close of the 2007 conference, with thanks for his service: Morris Levy.

Our Web site (http://www.musiclibraryassoc.org/BCC/Descriptive/Descriptive.html) contains information about the subcommittee, its activities, and the semi-annual CC:DA reports. We welcome comments and questions about descriptive cataloging at any time.

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**MARC Formats Subcommittee**

*Jim Alberts, Chair*

The MARC Formats Subcommittee met Mar. 2, 2007. After opening remarks, Jay Weitz gave a report on OCLC MARC developments. Guests and committee members brought up the problem of two fixed fields implemented in the 2006/2006 MARC update: presence/absence of parts and arrangement/transposition. It was suggested that the subcommittee make an official recommendation regarding usage of these subfields in the interest of uniform practice among North American libraries, and the subcommittee voted to continue discussing such a recommendation.

Following the OCLC discussion, Steve Yuskow gave an extensive presentation on LC practice for cataloging new audio formats based on the recently released LC examples for such cataloging. The formats covered included mini-CDS, shaped CDs, Super Audio Compact Discs, and DVD-Audio discs. In connection with this, Kathy Glennan noted the formation of a joint OLAC/MLA task force on best practices for cataloging Playaways.

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**Authorities Subcommittee**

*Margaret Kaus, Chair*

Margaret Kaus, chair, presented reports from the ALA Annual Meeting in New Orleans (June 2006) and the ALA Midwinter Meeting in Seattle (January 2007). The subcommittee discussed the proposed Library of Congress revision to LC Rule Interpretation 22.2B2. After much discussion, it was decided that the subcommittee would recommend that there be no change to the RI as it now exists. The subcommittee also discussed the need for a document on the justification for authority work. Joy Pile created a draft document several years ago and the subcommittee decided to rework that document and bring it up to date. Four subcommittee members are currently revising the document and hope to submit the revised document to BCC before the end of August 2007. Subcommittee members were updated on the progress of RDA Part B, which should be released for review in December 2007. Kathy Glennan announced that FRAD (Functional Requirements for Authority Data) would be available for review in March.

Candice Feldt and Brad Eden rotated off the subcommittee at the close of the 2007 conference, with thanks for their service.

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**Subject Access Subcommittee**

*Beth Flood, Chair*

Chair Beth Flood presented a report from the ALA Midwinter Meeting in January, and announced that the ALCTS/CCS/Subject Analysis
Committee Reports

Committee will present a program at ALA in Washington D.C. on Saturday, June 23, 2007, about form/genre terms. Speakers will be Robert Maxwell, Geraldine Ostrove, and Adam Schiff.

Library of Congress representative Geraldine Ostrove reported that after the new Class M schedule is completed, work will continue on implementation of form/genre terms and use of 155/655 fields for music. Strategies for identifying form terms in LCSH need to be listed and examined, and a working group, likely including MLA, LC and FAST representatives will need to be formed to gather headings. Accessibility issues to authority records during conversion is a major issue, as is the necessity to make sure library systems can function with form/genre headings coded as both topical and as form during this process.

Ed O’Neill, leader of the FAST (Faceted Application of Subject Terminology) research team, gave a presentation about current developments regarding FAST and music terminology. The FAST team is interested in having feedback from the music library community regarding its terminology.

Catherine Kerst, co-chair of the Ethnographic Thesaurus (ET) Review Board, was present at the business meeting and spoke briefly about the ET. The ET is a comprehensive controlled vocabulary for ethnographic research collections, and it includes music terminology in its M facet. It is informed by LCSH and represents another choice for terminology that could be cited in MARC records. This resource will be freely available on the American Folklore Society’s Web site beginning summer 2007. More information can be found at: http://www.afsnet.org/thesaurus/.

Music Library Facilities Subcommittee

Alicia Hansen, Chair

The Facilities Subcommittee completed two projects during the past year: a two-year update of the “Facilities Bibliography” and a redesign of the Register of Music Library Building and Renovation Projects. Our third major project, the annual newsletter column on new music libraries or renovations, continued for its second year.

The updated bibliography, compiled by Alicia Hansen, includes dozens of new citations for 2002–2006 on library facilities in general and music libraries in particular. Also included is a new section on off-site storage. The bibliography is available in both alphabetical and chronological versions on the MLA Web site: from the homepage, point to Resources > MLA Created Resources. The next two-year update will be compiled by Drew Beisswenger and will include citations through 2008.

The newly redesigned register is also on the MLA Web site at Resources > MLA Created Resources. The register is a service that enables online accessing and sharing of information on renovation and construction projects involving music libraries and collections. MLA members who are involved in a current or recently completed project can go to the register site to access, complete, and submit the online form.

Some MLA members ventured to the Stephen Foster Memorial at the University of Pittsburgh (photo: Gerry Szymanski)
Eric Harbeson reported on his attendance at the Copyright Office’s second Section 108 Study Group public roundtable, held in Chicago on January 31, 2007, where issues relating to exceptions and limitations applicable to libraries and archives under the Copyright Act were threshed out. In addition to others from the library community, the roundtable participants also included representatives from the archives and rights holders communities. We are very concerned that materials other than textual (i.e., scores and audio) be represented in the proposed exemptions. The majority of the MLA Legislation Committee’s business meeting was spent fine-tuning our written document for submission to the Section 108 Study Group in mid-March.

Gordon reported on his attendance at the American Library Association Legislative Assembly during the ALA meeting held in Seattle in January. This group acts as a reporting body (it does not develop resolutions or actions) and works best when there is representation from as many library constituencies as possible. There is much going on in the realm of copyright (e.g., proposed amendments to the Digital Millennium Copyright Act, orphan works, embedded digital content protection, open access, etc.). It is to MLA’s benefit to be more visible and involved with other library groups in hearing of their work and reporting on ours in these matters. Our committee will be drafting a proposal to the MLA Board to support the committee chair’s attendance at the ALA Legislative Assembly meetings.

The committee has been working to have standards for music materials included in a forthcoming revision of the guide to library binding by Paul Parisi and Jan Merrill-Oldham. Communication with Mr. Parisi has led to the inclusion of some standards suggested by the committee in the accompanying guides. The committee will continue to lobby for standards for music materials to be included in the 2010 publication.
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Lisa Lazar led a brief discussion concerning the necessity for establishing a listserv for the committee. It was decided to forgo establishing a formal listserv, but to continue communicating with the group on an ad hoc basis.

Co-chair Matt Snyder offered a report from the archives working group. Following the Memphis meeting, a listserv was established with over 30 subscribers from which a working group convened. The working group was slated to meet the following day with the charge of discussing descriptive processing standards for music materials (not cataloging standards). They will make a report to the MLA Board in the fall. Mr. Snyder led a discussion as to whether this group would continue to meet on an ad hoc basis, or attempt to form a roundtable or committee.

The remainder of the meeting was dedicated to discussion on establishing a preservation Web site. The goal of the site would be to direct people to scholarly resources available on the topic of music preservation and to information regarding best practices in the field. The site would be divided into separate sections for print and audio materials. Susannah Cleveland reported on her ongoing discussions with Amy Dankowski, MLA’s Web editor, about the format of the site and how to best integrate it into the MLA Web site. Several suggestions were made about how best to manage the workflow and editorial responsibilities. The committee agreed to adopt Ms. Cleveland’s suggestions and to aim for submissions of materials after a review of a template for the site. The continued on next page

Members’ Publications

Please send citations for items published or premiered in the past calendar year to the column editor, Gary Boye, via e-mail or snail mail at the address below. The deadline for submissions for issue no. 150 is August 17, 2007. Please follow the citation style employed below. You must be a current MLA member to submit citations.

Dr. Gary R. Boye
Appalachian State University
Music Library, Box 32026
Boone, NC 28608-2026
boyegr@appstate.edu

Scores

Boziwick, George (New York Public Library for the Performing Arts)

Recordings

Moore, Tom (Duke University)


Articles and Chapters

Henderson, Ruth (City College of New York)

Maple, Amanda (Penn State University)

Long, Stephen (Capital University and The Ohio State University)


Moore, Tom (Duke University)


The Bibliography Roundtable met this year on Friday, March 2, 2007, and attendees heard presentations about current projects by three MLA members. The first presenter, Leonard Lehrman, discussed his research on Elie Siegmeister, and Siegmeister’s significance as a composer, pianist, conductor, author, and teacher. Included in his discussion was a slide presentation on the French premiere of Siegmeister’s The Mermaid in Lock No. 7, the only opera ever commissioned in, premiered in, and taking place in Pittsburgh. Leonard treated attendees to live and recorded samples of Siegmeister’s music. His article on Siegmeister will appear in an upcoming issue of the Society for American Music Bulletin.

Cathy Gerhart (University of Washington) discussed her ongoing project of identifying music for double wind quintet. She has created an extensive annotated list of works in this genre. Cathy discussed two problems she has encountered in this project. The first was determining the range of instruments to be considered and the second was contacting lesser-known publishers and composers. Her bibliography is available online at: http://faculty.washington.edu/gerhart/dwqbibliography.

The roundtable concluded with a brief presentation on the Index to Printed Music (IPM) by Elizabeth Davis (Columbia University) and George R. Hill (Baruch College, CUNY). The presenters offered an update on the project, and asked attendees for advice on series to consider for inclusion in the index. They provided an extensive list of series titles for consideration. Elizabeth and George are eager to get recommendations, and would be happy to hear from any MLA members with further suggestions.

### Conservatories Roundtable

**Jennifer Hunt, Boston Conservatory**

After introductions of close to 20 attendees, our 2007 meeting began with a presentation from John Redford (Biola University) about his music reprinting project. The purpose of the project is to reprint rare, out-of-print, public domain music. John gave a brief demonstration on how the music is formatted for reprinting using Adobe InDesign software.

The meeting continued with a reminder about the annual survey. Completed surveys are due by April 30th this year. Information is gathered each year to conduct an informal comparison of conservatory libraries. Survey results remain anonymous to protect confidentiality.

Last year the roundtable discussed missing chamber music parts. The group would like to establish a means of sharing various chamber music parts that remain from incomplete sets of members’ collections. Jennifer Hunt (The Boston Conservatory) has investigated ways to go about implementing such a project. She will be creating a wiki site that will allow members to post their lists of music to offer and obtain information about available music parts from other institutions.

We continued with a discussion about performance librarians, whether or not the position is full or part-time at institutions, and to whom the position reports. Most conservatories have full-time performance librarians that work independently of the main school library. At the Cleveland Institute of Music the work involved with the performance library falls under the main library.

Do many conservatories have formal archives? A variety of conservatories do not have formal archives while a few do have archival collections. Ed Scarcelle (New School) said that his institution does not have an archives staff position. At the North Carolina School of the Arts an archivist left and was not replaced for several years. The Peabody Institute employs an archivist that also serves as the archivist for the Baltimore Symphony Orchestra and the Lyric Opera House. The archival collections are housed within the...
The New England Conservatory was able to obtain a grant to initially hire an archivist for two years, and they now fund the position independently. In thinking about how to go about establishing an archival position, many agreed that an archivist, not a music librarian, should be employed to do the archival work so that there is a division of labor. Some suggested that archival work should be outsourced if possible.

Discussion continued on the subject of working collaboratively with busy IT staff. Some conservatory librarians experience frustration with working with IT staff that are unresponsive or “too busy” to deal with library IT needs and issues. Suggestions for handling difficult situations include doing some of the work yourself, offering to buy some of the equipment you need or using your budget for replacements, continue calling their office until they respond, joining an IT committee, or being a sponsor for a student IT committee.

EBSCO has started offering subscriptions to Music Index this year. Jean Morrow (New England Conservatory) has noticed that EBSCO’s interface often yields significantly fewer citations than Harmonie Park Press’s interface. While Music Index is reliable for good book reviews, some librarians are considering cancelling their subscriptions as other online services seem to offer similar and more material.

The meeting concluded with mention of the International Music Score Library Project (IMSLP) (http://www.imslp.org/wiki/Main_Page). IMSLP attempts to create a virtual library containing all public domain musical scores, as well as scores from composers who are willing to share their music online without charge.

*NEMLA members performed a skit inviting everyone to Newport, RI for next year’s meeting (photo: Leonard Bertrand)*