MLA Newsletter

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MLA Meets in San Jose
post-conference coverage

San Jose palm trees drink in the sun, taken by Gerry Szymanski

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At this point the 82nd Meeting of the Music Library Association, held in sunny San Jose, California, is fading to memories of panels, meetings, pleasant weather and not enough time to catch up with about 400 or so of my favorite people. Thanks go to everyone who helped to make it a success, which includes all of you were able to attend: without you, what's the point? Of course, special thanks are due to Laura Gayle Green, Convention Manager; Jim Farrington, Assistant Convention Manager; Stephanie Bonjack, Program Chair; and Patricia Stroh and Manuel Erviti, co-chairs of the Local Arrangements Committee. There is a staggering amount of work that needs to be done in order put on a meeting which is interesting, engaging, and informative and smoothly run; these people managed to do that beautifully. When I think about the messages I carried from the sessions, I remind myself to evolve, adapt, adopt and be a moving target. But I'm not sure if I'm supposed to aspire to be a diva or not ... According to all reports, the preconference on RDA was also a great success and I would like to thank its sponsors as well: the MLA Bibliographic Control Committee, the MLA Education Committee, the MLA Educational Outreach Subcommittee, and the Music OCLC Users Group.

I'm not telling you anything you don't know when I say that change has become a constant in our profession. Our association is no exception. One of the changes we can always see coming is the changing membership of the Board of Directors. I have had the honor and pleasure of serving over the past year with Daniel Boomhower (Fiscal Officer), Kirstin Dougan (Planning and Reports Gatherer), and Laurie Sampsel (Parliamentarian). My heartfelt thanks go to them for all of the time, energy and thought they have given the association over their two years of service to MLA on the Board. While they will be sorely missed, fortunately, we get another year of service from the continuing Members-at-Large: Paula Hickner will be our Fiscal Officer, Steve Landstreet will serve as Planning and Reports Gatherer and Mark Scharff will be our Parliamentarian. They will be joined by three new Members-at-Large whom I very much look forward to working with: Stephanie Bonjack (Assistant Fiscal Officer), Rick McRae (Assistant Planning and Reports Gatherer) and Michael Duffy IV (Assistant Parliamentarian).

Some other transitions occurred at the end of this meeting. Jim Cassaro finished his term as our Development Officer. Jim did an excellent job in this very challenging position. This has been just one of the many, many roles Jim has taken on for the betterment of our association over the years and I offer him my most profuse thanks. Susannah Cleveland has been selected to succeed him and I look forward to working with her. Speaking of change, the position of Web Editor has become that of Web Manager (and chair of the newly formed Web Committee). Michelle Oswell will be stepping down as Web Editor and I thank her for her work in that important role. At the same time, I get to welcome Verletta Kem who has been selected to serve as the Web Manager.

There was a lot of talk about strategic planning at the 2012 meeting and while its absence may have been conspicuous in San Jose that initiative does continue to move forward. The Board has considered the input from members and devised a short-term action plan. Updates on the strategic planning process may be found on the MLA Web page. All of the suggestions that emerged from the planning process cannot be immediately addressed, but the Board is working to utilize this information to move the organization forward in a way that is both thoughtful and ambitious.

Although we have just welcomed some new Board members, it won't be very long before the time will come to vote on the next slate of candidates, which will include Vice President/President-Elect, Recording Secretary, and three Members-at-Large. Liza Vick has agreed to serve as chair of the Nominating Committee. If you have been interested in serving MLA as a member of the Board of Directors, please let Liza know when the call goes out.

Finally, I am writing this report for the first time because Jerry McBride has completed his two-year term as President of the Music Library Association. I thank him very much for his service. Fortunately, we will continue to benefit from Jerry's knowledge and expertise as he transitions to the role of Past President. I have been impressed with the thought and dedication in his contributions to MLA and will strive to use his example as an inspiration to help guide me as I take on this office of service to an organization which has meant so much to so many of us; I fervently hope that that it continues to be meaningful in our rapidly changing professional lives.

Best wishes,
Michael Colby
Plenary II: A Tour of Northern California
Music Archives

Veronica A. Wells, University of the Pacific

MLA’s second plenary of the meeting was titled “A Tour of Northern California Music Libraries.” It consisted of a panel presentation of three unique archives in the Northern California area. These three collections span a wide range of time, genre, and formats. I had the pleasure of being the moderator for this panel, which began with Dr. William Meredith, the Director of the Ira F. Brilliant Center for Beethoven Studies at San Jose State University.

Meredith has been the Director of the Beethoven Center since its opening in 1985. The Beethoven Center is the only institution in the Western Hemisphere completely dedicated to the life, works, and accomplishments of Ludwig van Beethoven and is recognized as the largest collection of Beethoven materials outside of Europe. Meredith spent the majority of his presentation discussing how the Beethoven Center was established, the items on display for the current exhibit, “Beethoven’s Vienna,” and some of Center’s remarkable acquisitions, such as the infamous Guevara Lock of Beethoven’s hair. Meredith successfully prepared the attendees for that evening’s Local Arrangements Reception at the Beethoven Center.

Next, Jean Cunningham, music librarian, discussed her work with the Paramount Theatre Music Library in Oakland, California. The Paramount Theatre Music Library holds one of the largest collections of printed music in the country, with approximately 250,000 items from the 1870s to the 1950s. The collection is completely managed with the generous help of volunteers using a DIY approach; their entire database is indexed on FileMaker Pro. While the stacks are closed to the public, many researchers and performers alike have made use of the collection.

For the final presentation of the plenary, archivist Michael Wurtz and Associate Professor and Music Management Program Director Keith Hatschek presented on the Dave Brubeck Collection at the University of the Pacific in Stockton, California. The Brubeck Collection represents the creative life of one of jazz’s most distinguished practitioners. Wurtz and Hatschek described how researchers and educators are using the collection to explore music industry practices during the 1950s and to examine how Dave and Iola Brubeck were champions for civil rights.

All the panelists were as unique as their collections. The presentations effectively demonstrated how archival collections can thrive in a variety of situations.
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Post-Conference Coverage

MLA San Jose. or, How I Learned to Stop Worrying and Become an Extrovert.

A first-hand account of a first-timer’s MLA conference by Adam Cottle, Graduate Assistant at the University of Tennessee, Knoxville

I am a relatively shy person. I keep to myself, and I’m frequently a wallflower in large social gatherings. This year’s MLA conference changed all of that. It was relatively late in the conference when Laura Moody said to me, “Adam, you’re such an extrovert.” Her statement was a complete shock to me. I have never thought of myself as an extrovert. Upon reflection, I realized that her statement was observationally correct. We had not met prior to the conference, and she was seeing a side of me that I barely knew existed. Without even realizing that it had happened, the atmosphere of the conference had given me the confidence to simply walk up and start conversations with people from the Library of Congress, NPR, the Rock and Roll Hall of Fame, Stanford University, and countless other prestigious institutions around the country. The MLA conference cracked my shell of social insecurity and helped me realize the benefits of being gregarious.

As you know, the Music Library Association is a unique organization. It is comprised of intellectual musicians and music lovers dedicated to providing access to a variety of materials in collections throughout the country. It is this defining characteristic that made me feel at home in a way I have never felt in any other academic or professional setting. I thought to myself, “Everyone here is just as nerdy and music-obsessed as I am?” My ability to initiate a conversation with a complete stranger went from nonexistent to automatic. By simply bonding with fellow music-lovers over the topic about which we are so passionate, I was making personal and professional connections that I hope will last for a long time to come.

In addition to the networking opportunities the conference made available to me, I was thoroughly stimulated by the topics discussed in the presentations. Among many others, I particularly enjoyed Greg MacAyeal’s presentation on the preservation of open-reel tape and Andrew Justice’s all-too-brief talk about audio recording quality (or lack thereof) in music libraries. I have seen Edison cylinders in special collections and museums more times than I can remember, but I’ve never actually heard one in person. The sound will remain etched upon my mind for the rest of my life.

As a graduate student, I am inundated with information about libraries on a day-to-day basis. I love the educational opportunities awarded to me as a student, but reading research articles about EBSCOHost and LexisNexis is not the most exciting activity I can think of at the drop of a hat. Hearing so much about music libraries, though, incited me to return to the remainder of my studies with reanimated vigor. I am now filled with an abundance of enthusiasm to finish my degree and get to work.

While I have the floor in this public forum, I would like to extend my gratitude to two individuals in the organization. Gerry Szymanski from the Eastman School of Music and Thomas Bell from Kansas State University went out of their way to make me feel welcomed at the conference. In direct opposition to the reality of the situation, they made me feel like one of their peers rather than just a 28-year-old floating around wide-eyed at his first academic conference. Instead of pointing out my shortcomings and telling me that it will be a Sisyphean task for me to make it into the field of music librarianship, they understatedly praised me for my unique attributes and encouraged me to take the steps to make it into the field. Individuals like Thomas and Gerry (no pun intended) are recruiting newcomers like me into the profession of music librarianship in order to maintain the field’s vitality. Experiencing this active recruitment and their passion for music librarianship only increases my desire to contribute to the dynamic profession. I hope that the Music Library Association is proud to claim these gentlemen as members.

In the event that I did not meet you at the conference, I certainly hope that we have the opportunity to do so next year in Atlanta. In the meantime, feel free to shoot me an e-mail. We can chat about music, recording, library science, art, films, the weather, jobs…you name it! Just don’t ask me about sports. I don’t know anything about sports.
BCC Holds Town Hall Meeting

Beth Iseminger, chair

The BCC Town Hall session took place on Friday, March 1, 2013 in the Imperial Room of the Fairmont Hotel in San Jose, CA. Beth Iseminger, chair of BCC, opened the meeting with an update of incoming and outgoing BCC chairs. Jenn Riley provided updates on metadata initiatives, including the Bibliographic Framework Initiative (BIBFRAME) from the Library of Congress (LC), the ResourceSync Framework Specification, and the Digital Public Library of America metadata application profile. Bruce Evans gave the update on MARC proposals which have been written over the past year. All of the proposals were approved by MARBI and will take effect soon. These include adding |q for the 028 field, code “k” for vocal scores, a repeatable 250 field, and the addition of fields 162, 462, 562 & 762 for medium of performance authority records.

Hermine Vermeij and Beth Iseminger discussed the updates for the Subject Access and Genre task force. The major change of cello from violoncello will occur in phase 2 of the authority process with LC. The medium of performance thesaurus has 900 terms created already, but still needs hierarchy and scope notes. Retrospective conversion will also need to occur at a later date. Both groups will begin creating authority records during the coming year. The Genre Task Force plans on completing their work by MLA 2015. A new task force will be formed to work on retrospective conversion of subject headings.

There were numerous RDA updates, including training plans, creating best practices for RDA cataloging, authority file changes, NMP contributors, CC:DA initiatives, and an investigation by MLA and OLAC into inconsistencies between the Statement of Responsibility element in Chapter 2 and the Performer, Narrator, Presenter and Artistic and/or Technical Credit elements in Chapter 7 (245 $c and 508/511 MARC fields).

At the end of the session, there were several questions from the audience.

Submitted by Patty Falk, Bowling Green State University

![Beth and Damian Iseminger, snapped by Gerry Szymanski](image)
Post-Conference Coverage

RDA Best Practices for Music:  
A Conversation Program Report

This program was presented by a panel of speakers, including: Casey Mullin, Stanford University, moderator (CM); Kathy Glennan, University of Maryland (KG); Nancy Lorimer, Stanford University (NL); Daniel Paradis, Bibliothèque et Archives nationales du Québec (DP); and Kevin Kishimoto, University of Chicago (KK).


The reasons the best practices were deemed necessary include: 1) Many rule interpretations for music were brought into RDA from AACR2, but many were not; 2) Changes are ongoing in the RDA text; 3) Changes are ongoing in the MARC format; 4) Training materials for cataloging music with RDA are being developed; and 5) To assist the NACO-Music Project, which is tied to the PCC timeline. The Best Practices is a living document and will continue to be updated. One idea related to RDA is that specialist communities will be writing their own guidelines to supplement RDA rules as they relate to unique types of resources (like music).

What follows below is a summary of the questions and answers which occurred during this program.
Question

- When should we put the performer in the 100 field? Are jazz and popular musicians creators, performers, or both? (See RDA rules 6.28.1.5.1 and 19.2.1.1.1)

Answers

- It comes down to a very clear distinction that RDA makes between contributors and creators. It’s very difficult to find a situation where someone who has the performer’s role has creative responsibility sufficient to make that the way that you want to identify the work. (KG)

- Rule 6.28.5.1.1 is about adaptations; the next segment of the rule says that if you’re going to construct that access point, you need to make the performer the creator of the work. This can be problematic when we consider jazz performers and adaptations. An example of this would be the many recordings of “My Funny Valentine,” vs. “Variations on My Funny Valentine” (the latter would be considered an adaptation). (NL)

- Amy Winehouse, Coldplay, Red Hot Chili Peppers examples: all have writing credits on their albums but are not considered as creators for cataloging purposes. (KK)

- RDA doesn’t care where you shelve something, but don’t let the new cataloging rules influence how you provide services locally (this in light of AACR2’s concept of “performer main entry” and how that would affect description and shelving). (KG)

- A performance is generally considered an expression under RDA, and there is the possibility of creating an expression record. (NL)

Question

- What is the definition of a cover, and how is it distinguished from a title page when all of the pages are of the same paper stock (as in sheet music)?

Answers

- RDA does not address it. (NL)

- The operational definition of “cover” may have come from Cataloging Music / Richard Smiraglia, or from Sheet Music Processing and Cataloging. (CM)

- Use cataloger’s judgment. If it’s not in the instructions, the LC-PCC-PS’s or Best Practices, it’s up to you, the cataloger. (KG)

- Definition of cover doesn’t matter so much in RDA, since the order of preference of taking information from the caption, cover and title page are different from AACR2. (DP)

Question

- How do we distinguish between titles of parts, sections and supplements (2.3.1.7) and a designation of edition (2.5.2), when voice range is involved?

Answers

- The rules for the edition statement actually do mention the voice range. If the resource states “soprano voice” then that information would be stated in the edition statement. (KK)

scroll down to continue reading...
RDA Best Practices, continued

- If all the music is the same in the various published versions, then it’s an expression (so it’s an edition statement). For example, art songs for Soprano, Alto, Tenor, Bass. Conversely, if the music isn’t the same, then the compilations are different works, hence part title. (CM)

Question

- Why is it advisable to routinely record a copyright date, especially when it is the same as the publication date which it is used to infer?

Answers

- The RDA requirement is to provide a date of publication and the copyright date is a core element if you have no idea about the publication date and distribution date. But generally speaking, you don’t want to go down the “cascading vortex of horror,” so generally you’ll want to supply this information to avoid having multiple statements of manufacture and distribution. For music, copyright is often used in the case of both scores and sound recordings when the date of publication is not present. If you just bracket the date in a publication statement, nobody really knows where you got that date – you could have gotten it from the web, you could have pulled it out of your head, or you could have gotten it from the copyright date. If you actually record the copyright date, then people know where you got it. The materials we catalog tend to have only the copyright information. In the realm of best practices, it seemed best to continue the practice of what we’ve always done, and record what we see. (KG)

- Scores and sound recordings often don’t include a date of publication, and copyright dates actually tell us more. (NL)

- The absence of metadata is not the same as metadata; even if copyright and publication dates are the same, we need to record them because the information is in separate fields. If we don’t record the date it doesn’t exist and no one knows what it is. (KK)

- Filling in all fields in an RDA record, even if the information is redundant, assists with machine-readability. AACR2 records were largely about context, which is not what RDA records are intended to be. (Jenn Riley, Mark Scharff from the audience)

- MARC instructions for recording separate dates when they are the same should be updated with the next update to OCLC Bibliographic Formats and Standards. The most recent technical bulletin carries the most recent changes, updates and redefinitions of things, including the 2011 and 2012 MARC updates. (Jay Weitz, OCLC)

Question

- Isn’t it redundant to give the medium of performance in a 382 field when it is also a component of an access point? Aren’t terms like “strings” as a component of a standard combination of instruments meaningless by themselves in the 382?

Answers

- Remember that data in different fields serves different purposes (for search and retrieval) (KG)

- An attribute is different from an access point, and it may be searched separately. An LC thesaurus of medium of performance is being created and it will not be the same as medium of performance in access points. (NL)

- There are problems with the vocabulary for the standard combinations of instruments, which is a concept carried over from AACR2. For this reason some have questioned whether we should continue using these terms, or get rid of that rule and apply the rule of listing all the instruments, even in the case of a standard combination of instruments. (DP)

- RDA rule 6.28.1.9 instructs us not to provide the medium of performance when the medium is implied by the type of composition. One of the types listed is “Masses.” Since the access point doesn’t include a medium of performance, the 382 field would help in this case (KK)

- DCM 7.1 requires us to use vocabulary from 6.15 (NL)

- RDA is international; for instance, French and German versions are being prepared, so practices need to remain uniform (DP)

scroll down to continue reading...
Question

- What should be done when a person doesn’t fit into any of the definitions of the relationship designators (for example, the librettist of a ballet)?

Answers

- Don’t use a relationship designator in that case; it’s better not to misrepresent. New relationship designators can be proposed to the JSC. (KK)

- In the case of “librettist” the definition actually says that it’s an author of a libretto of an opera “or other stage work” or an oratorio. My understanding is that it would apply to a ballet. (DP)

Question

- What’s the deal with these new 34x fields, and can I still use the 300 $b to record audio recording attributes such as “stereo,” “digital,” etc.?

Answers

- PCC has not yet created guidelines for this. The bottom line is: if you’re going to use these new fields in your local system, make sure they work. If it’s important that they display, make sure they display. Are they indexed? Do they validate? Are they searchable? Pay attention to how your data are displayed to your users in your OPAC. (KG)

- The Best Practices document recommends NOT using the 300 $b; but rather to place the relevant information in the 34x fields. (KK)

Question

- Is “primary language content in RDA” the same as “sung or spoken text” in AACR2 for printed music that includes commentary, librettos, etc.? I see the 546 field being used for the latter category just often enough that I’ve wondered. Should language content other than sung or spoken text be recorded in a regular 500 note instead?

Answers

- I think so. (DP)

- RDA rule 7.12 gives instructions for the “language used to express the content of a resource.” There are separate instructions for the language of expressions and programming language (for system requirements note). I do not envision a change in my personal practice from AACR2. (KG)

- The panel thinks that the practice should remain the same as it was in AACR2; in other words the 546 field is for the language of the work (sung or spoken text), and the 500 field is used for other language statements.
Post-Conference Coverage

Best of Chapters Competition Report

Anita Breckbill, Best of Chapters Award Committee

Each year the Best of Chapters committee chooses two papers from regional chapters’ nominees to be presented at the Music Library Association annual meeting. This year the winners came from the Southeast Chapter (Lois Kuyper-Rushing) and the Pacific Northwest Chapter (Verletta Kern).

Lois Kuyper-Rushing in “Eugène Bozza and the Creation of a Thematic Catalog” detailed her work preparing a Bozza thematic catalog. She had begun the project with her DMA document—a thematic catalog of Bozza’s woodwind music. In musing about possible publication routes at an MLA meeting, she was directed to the MLA Index and Bibliography Series, and in 2009 signed a contract with A-R Editions for the project. A 2010 ArtStor grant and a Louisiana State University Faculty Research Grant enabled her to do the needed travel for this research.

Kuyper-Rushing sought to harvest incipits for all of Bozza’s works, order them into categories, and create an identification system (LKR numbers!). Her travel had her working in Jean Leduc’s study at the publisher’s offices in Paris, and at the Leduc rental library in Montrouge. Bozza’s daughter, Cécile-Deplace Bozza, owns his manuscripts, which are on loan to a library in Valenciennes, so a trip there was necessary. Kuyper-Rushing treated us to stories about the ins and outs of working in another country with guidelines that were sometimes unclear. She was able to take photographs of some works and scan others, using Dropbox for storage. Her finished thematic catalog includes related works for each entry—a unique addition that reflects Bozza’s compositional patterns. The catalog is slated for publication in 2015. Kuyper-Rushing ended her talk by encouraging other librarians to undertake the same kind of project.

Verletta Kem then presented her paper, “Actions Speak Louder than Words: Building Successful Tutorial Programs at the University of Washington.” Verletta noted that people are increasingly turning to videos for information instead of to text-heavy web pages. Students can watch videos multiple times, and the captioning program on YouTube was especially helpful to the 18% of the Freshman class at the University of Washington who were international students. Three software programs for video creation are Jing, Camtasia Studio, and Adobe Captivate.

Kem treated us to eight easy steps for video creation. 1. Write the script and keep it simple, with one or two learning objectives. 2. Record the audio, recording it in chunks but in one sitting. 3. Edit the audio. 4. Add video to the audio, expecting this step to take four to six hours. 5. Add branding for your institution. 6. Add captions. 7. Produce the video. And finally, 8. Report your instruction on your institution’s reporting forms. In the course of creating videos the librarians at the University of Washington learned several lessons, which Kem shared with the audience.

It is important to have a general library oversight of the library’s videos and to save the video files centrally in a library shared space. Share the process of your video creation. Own the rights, and make sure the people pictured in your video sign a photo release form. Create a quiet space for recording. When the video is mounted, keep track of the numbers of unique views. Kem noted that these videos can be shared with other music librarians, and librarians can work together to create videos using Google Docs or Dropbox.

For more on the Best of Chapter Competition, see http://www.musiclibraryassoc.org/awards.aspx?id=561

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Ozalids and Open Reels: Preservation Problems for 20th-Century Music Collections

Preservation Committee and Contemporary Music Round Table Co-Sponsored Session
Sponsor: Contemporary Music Roundtable, James Wintle and Greg MacAyeal – coordinators
Preservation Committee, Sandi-Jo Malmon, moderator

The Preservation Committee co-sponsored an excellent session with the Contemporary Music Roundtable entitled “Ozalids and Open Reels: Preservation Problems for 20th Century Music Collections” on Friday, March 1, 2013. Over 40 people attended the session. The Preservation Committee thanks the Contemporary Music Roundtable for their invitation to present the session and for the tremendous speakers they provided. We offer our congratulations to the Contemporary Music Roundtable for a great session.

From the perspectives of a library conservator and a music librarian, this session explored conservation and preservation issues found in “Ozalids” and open reel tapes. Both kinds of material, one print and the other audio, are often encountered in collections containing twentieth-century music.

Conservator Melina Avery’s presentation was based on surveys carried out in Chicago-area music collections. She shared her investigation of the history and preservation needs of early photo-reproductions found in music libraries and colloquially called “Ozalids.” Preliminary identification was carried out by visual assessment, and material analysis included Fourier Transform Infrared Spectroscopy. This research has synthesized information about diazotype manufacture and preservation. Observations made while surveying library photo-reproductions, combined with analytical data and conservation experimentation, formulate preservation and conservation recommendations for these objects.

Greg MacAyeal shared information about an ongoing project to reformat Northwestern University’s large collection of musique concrète and electroacoustic (“tape music”) audio collections. This portion of the session identified common degradation issues such as sticky-shed syndrome and print-through (print-through is the undesired low level transfer of magnetic fields from one layer of analog tape to another layer on the tape reel). He shared a variety of preservation recommendations including reformatting.

Submitted by Sandi-Jo Malmon
Chair, Preservation Committee

Karlheinz Stockhausen, Studie I

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Post-Conference Coverage

MLA's own (and Atlanta's Program Chair) Gerry Szymanski provided his photography talents and snapped some dazzling images of MLA San Jose attendees. Be sure to view the May/June issue later this spring to see images from the Jazz Band and Banquet.

Convention Manager extraordinaire Laura Gayle Green

Tireless Program Chair Stephanie Bonjack

Steven Nordstrom and his poster, "Will They Kill Your Budget? The Impact of Newer Patron-Driven Acquisition Models on Collection Development for Music and Dance Collections" (Brigham Young University)

Russell Clark and his poster, "Hank Mobley Composition Chronology" (Port Townsend School District, WA)
Sara Nodine and her poster, "Save Yourselves! Shedding Light on Preservation in Your Music Library" (Florida State University)

Lisa Shiota and her poster, "How Do Music Performance Faculty Use the OPAC to Find Music Materials?" (Library of Congress)

Scott Stone and his poster, "You Bought it, But Is it Being Performed?" (Chapman University)

Suzanne Eggleston Lovejoy tickles the ivories (Yale)

Greg MacAyeal samples the goods of the fine collection in the Beethoven Center, location of the spectacular Local Arrangements Reception
Northern Illinois University's finest: Elizabeth Hille Cribbs and (new Board Member-At-Large) Mike Duffy IV

Morris Martin (Univ. North Texas) and Kirstin Dougan (Univ. Illinois Urbana-Champaign) refuel in the exhibits hall

Nara Newcomer (newly nabbed by UMKC) presents at the Emerging Technologies & Services sponsored session, "Discovery Interfaces and Music"
The University of North Texas presents: Andrew Justice (Univ. N. Texas), Katie Buehner (Univ. Houston) and Scott Stone (Chapman University)

Sandy Rodriguez (UMKC) and Tracey Snyder (Cornell) pause at the reception

Leslie Andersen, Mark Knoll, Amanda Maple, and Jim Farrington

Chair of the Instruction Subcommittee, Brian McMillan (McGill)
Tributes and Remembrances

Remembering Mary Wallace Davidson

Contributed by Geraldine Ostrove, given at the MLA Annual Meeting in San Jose

Everyone loved Mary. Everyone who observed her from a distance, everyone who met her casually in the course of their participation in MLA, everyone who worked with her on a project, and everyone who was close to her in one or more of the numerous communities of music and music librarianship she frequented. Mary was ubiquitous. Often, we saw her out there in a public activity of some sort. Equally often, we didn’t see her work, such as when she served on an MLA selection committee to recommend someone for an office; or when she was a friendly consultant or formal reader of grant proposals; or a reader of your late-draft paper, or mine, when we wanted an expert opinion. Mary knew a lot about a great many of the special interests in our fields, as many of us here today can attest. But she also had very good judgement, we knew. And she could write.

Mary shared her talents generously because that’s the kind of person she was. She liked people, and she not only got along with people unusually well, but she took an interest in them – in us – and what we were working on. She was wise, patient, and she was always eager to help.

Mary was a leader, but a subtle one. She could figure out what needed to be done and how to accomplish it. She could tactfully handle the interpersonal challenges leadership sometimes posed. Mary could be accepted as a leader because people trusted her and were willing to follow. Of course, “following” could mean simply working along-side her. Leadership as a hierarchical activity wasn’t entirely Mary’s style, though she could certainly exercise it in that way. More typically, though, it was the intellectual aspect of leadership that Mary represented. She had good ideas that appealed to us and attracted our energy to collaborate. Her ideas were ones to pursue and to enjoy as we worked them out together.

Those who worked closely with Mary knew how hard she worked and the long hours she put in. Too hard, too long, some would say. But she knew what she aimed to achieve, and committed herself wholly to what it would take to get there. So urging her to relax a bit and devote more time to herself was often unsuccessful. Her dedication reminded me of what a great French teacher of music used to say: You have a responsibility to your talent; the greater the talent, the greater the responsibility. That was certainly Mary.

Mary was my close friend for more years than I care to count. Among memorable occasions in that friendship was when, after I’d been offered the job to head the New England Conservatory library, she convened a meeting of my closest music librarian friends in the Boston area. We all sat around the large, round dining table in her home and everyone spoke to convince me to accept the job and come up there. So in a most practical way, it was Mary who steered the decision that led to what I came to regard as the golden years of my career.

Over the last 8 years before Mary died last October we travelled quite a bit together – to IAML meetings, around New England and in eastern Canada, and in Japan, a trip we both regarded as a highlight of our individual experiences abroad. Mary had wide artistic interests that overlapped quite broadly with my own. So there were many museums we enjoyed together, as well as musical events, where, in particular, modern and contemporary works were played. (Mary was a composer very early on.) We loved to eat. And she told me what all the good bourbons are (don’t forget – she came from Louisville). We had a lot of good times together.

Mary was heroic in dealing with the disease that eventually took her life. She appreciated how lucky she was to be living in the Boston area, where she could be treated at Dana Farber. At the end, Mary retained her presence. She died with the same dignity with which she conducted her life. Because so many people loved her, perhaps I’m not alone in saying that I miss her terribly. There are so many of us for whom Mary’s death is a major loss. We remember Mary with thanks that it was our good fortune to have had her as our friend.
I met Mary Davidson at my first Music Library Association meeting in 1971 at the Library of Congress. I was finishing my library degree at the University of Michigan and looking for a job. A year later, in 1972 when I became head of the music library at the Massachusetts Institute of Technology, Mary and I began our long friendship. Mary was then the music librarian at Wellesley College, M.I.T.’s sister school, and it was natural that the libraries would work together. It was also Mary’s nature to befriend and support a young colleague.

The many academic institutions in the greater Boston area promoted numerous cooperative programs and projects. In 1974 Mary Lou Little, the first head of the Harvard Music Library and Mary’s mentor, informally established the Boston Area Music Libraries (BAML). The Boston Composers Project (MIT Press, 1983) was likely the most prominent of BAML’s efforts. Mary and I attended weekly editorial meetings for three years (always with frozen yogurt from Uncle Bunny’s Incredible Edibles) and worked together during numerous nights and weekends inputting data at the MIT Electronic Music Studio. BAML members were thrilled when the book was awarded the Vincent H. Duckles Award in 1985. And for Mary and me it was the beginning of many future collaborative efforts.

Mary gained prominence nationally and internationally during her years at the Eastman School of Music and Indiana University, as president of MLA and IAML-US, and with her participation in AMS and RIPM activities. I shall always remember her gentle but firm leadership, her sound judgment, and her endless patience. I loved her whimsical sense of humor. She was a thoughtful mentor to numerous colleagues as well as students, encouraging yet realistic, and always available to friends for consultation.

I enjoyed seeing Mary more often after she retired to the Boston area. When my husband joined us, she took particular pride in showing us around Concord, especially its bookstores. It was a special delight for me to participate in the planning and celebration of her 75th birthday party. Mary had always put others first and an event in her honor was a rare occasion. Mary refused to allow her illness to interfere with her life, her friends, and her work. In addition to attending a variety of concerts (and publishing reviews of many of them), Mary happily continued her research and mentoring, and of course her MLA activities. She was especially disappointed not to be able to attend the 2012 meeting.

I shall miss Mary’s quirky sense of humor (reflected even in her home voice mail message) and her solid friendship over so many years.
Remembering Marion Korda

Contributed by Richard Griscom, given at the MLA Annual Meeting in San Jose


She was lured from Boston by the dean of the newly established School of Music at the University of Louisville. For a young woman at the outset of her career, Louisville offered great opportunities. Marion wrote in 1988 that “from the beginning, Louisville and the university seemed more like being on a western frontier where everything was possible. . . . Money was particularly scarce, but there were no limits as to what one might do imaginatively and creatively.”

Music-making was a central activity for her throughout her life. While she took pride in the collection she had built from nothing over her four decades at the University of Louisville, she was perhaps even prouder of her fifty-year tenure in the viola section of the Louisville Orchestra, with whom she performed on landmark recordings of American music during the 1950s and 1960s.

Marion was proud of her Danish heritage and visited Denmark many times. In 1959–60 she took a leave of absence to study at the Royal Danish Academy of Music in Copenhagen. During this time, she translated Finn Hoffding’s book on counterpoint, *Indførelse i Palestrinastil* (1969), from Danish to English.

Though she ended up living most of her life in Louisville, Marion was born in Maine and displayed the characteristic traits of a native New Englander. She was strong willed, reticent, and stalwartly independent, yet enveloping a sometimes tough exterior was a veneer of poise and charm.

Marion returned to Maine when she retired. Unlike many who flee the winter cold for warmer climes, she would pass the dark months in her Brunswick home. Ever self-reliant, she would take up a hatchet to clear brush as she gathered kindling for her fireplace. During these last years in Maine, she continued to play in community orchestras and chamber groups as long as she was able.

Remembering John W. Tanno

Contributed by Garrett Bowles

Longtime MLA member John W. Tanno died February 15th, 2013, at his home in Sacramento, CA at the age of 73. His distinguished career spanned 36 years at the Riverside and Davis campuses of the University of California. In 1965, he received from the University of Southern California a M.MUS. with a speciality in guitar. John described his experience in studying that “obscure” instrument in his comprehensive survey of guitar literature, “The guitar dons cap and gown: the legitimization of the classical guitar in academia” published in *For the love of music. Festschrift in honor of Theodore Front on his 90th birthday*, edited by Darwin F. Scott (2002).

His love for the guitar continued throughout his life during which he wrote columns for *Soundboard* (which he edited from 1976-80) and *Guitar Review*. He also wrote reviews of newly published books relating to music bibliography and guitar music for *Notes*. John was an active member of the Guitar Foundation of America, whose archives and music collection are located at the University of Akron. Fellow MLA member Thomas Heck and John collaborated in compiling and computerizing the GFA collection. The second edition was published by the GFA in June 1981: *Guitar Music in the Archive of the Guitar Foundation of America and at Cooperating Collections: a Computerized Catalog*. Its “computerization” was arranged with the support of the systems office at the University of California at Riverside, thanks in large part to John efforts.
In 1965, John became the music librarian at the Harpur Library, SUNY Binghamton, where he developed a method of cataloging music by computer, described in “Automation and Music Cataloging” College Music Symposium 8 (Fall, 1968) and “An Automated Music Library Catalog for Scores and Phonorecords” published in The Computer and Music edited by Harry B. Lincoln (1970). This work was the basis of his appointment to the MLA Automation Committee which was then working on the MARC Music Format, and where I first met him.

John entered USC’s Library School in 1969, where he met Steve Fry who was then music librarian at the University of California, Riverside. When they graduated from USC in 1970, Steve alerted John that he was vacating his job at UCR for a move to Indiana University in Pennsylvania. John replaced Steve at UCR. Within a few years, John had moved into the upper administrative structure of the University Library, becoming in his 32 years there its Assistant University Librarian for Planning and Development, then Associate University Librarian, then Deputy University Librarian, and at times its temporary University Librarian, while always continuing to over-see the Music Library and teach Music Bibliography. In 2002, John moved to the University of California, Davis, as Associate University Librarian of Technical Services. As AUL at Davis he was also its representative on the Systemwide Operations and Planning Advisory Group (SOPAG) of the UC Libraries and served on LAUC as the UC Davis Librry representative. He retired in 2006 attaining the honor of “Associate University Librarian Emeritus.”

During his career, John continued his involvement with MLA, with stints as chairman of the SCCMLA chapter (1973-74), Chairman of the Publications Committee (mid-1970s), working on the Microforms Cataloging Project (mid-1970s), MLA Member at Large (1980-82), Editor of MLA’s Index and Bibliography series (1980s), and member of the Development Committee (during the 1980s, while also chairing its working group developing guidelines for MLA’s growing endowment program). His love of books led him to serve on the University of California Press’s Editorial Board for the “Bibliographies and Catalogs” series (1986-98).

John was a smart and capable librarian who excelled at the administration of libraries, but whose first loves were his music and his family. His contributions to MLA and scholarship of the guitar were significant. He will be missed by us all.

I owe thanks to Steve Fry and MLA archivist Vincent J. Novara for their help with this obituary.

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Get To Know Your Membership

In this issue, we get to know Chris Durman, Music Librarian for Public Services at University of Tennessee, Knoxville.

Can you please describe what your job entails at Tennessee Knoxville?

My official title at the University of Tennessee is “Music Librarian for Public Services” and I think that hints at my duties here. I provide reference assistance, supervise and evaluate two full-time staff and by delegation the Music Library student library assistants, manage the Music Library’s circulation and reserve functions, insure that the website is kept up to date and in compliance with University guidelines, and oversee the facility.

I interact with the School of Music faculty and any other faculty who use musical materials to make sure that their research and pedagogic needs are being met. I work particularly closely with faculty in musicology, music theory, music education, and jazz/studio music. With the Music Librarian for Technical Services, Nathalie Hristov, I select new materials and evaluate gift items. I also offer instructional sessions in research methods and information literacy as requested by School of Music and other faculty.

In 2010, the former School of Music building here at UT was demolished to make way for the new Natalie L. Haslam Music Center that will soon be completed on the site of the former Music Building. I planned and coordinated the move of Music Library into the interim space we now occupy, supervised the setting up of shop in the interim space, created procedures for accessing Music Library holdings throughout two unplanned summer closings, and supervised the reopening of the Music Library after those closings. I am now planning the move into the new facility that will take place over this coming summer.

Librarians at the University of Tennessee have faculty status and are expected to perform the duties of their position, serve on a variety of library, university, regional, and national committees, and conduct and publish original research. At present I serve on a number of temporary and standing library committees including the Assessment Advisory Committee, the Libraries’ Departmental Review Committee for the Institutional Review Board, the Faculty Development Leave Committee, and the Faculty Governance Committee. I’m also Co-Chair of the Music Library Advisory Committee. I have held several positions in the East Tennessee Library Association including Secretary, Vice President, and President and once served as the Co-Chair of the Tennessee Library Association Intellectual Freedom Committee. I was Member-at-Large for the Southeast Chapter of the Music Library Association and, as one of my duties in that position, chaired the Program Committee for the 2009 joint meeting with the Texas Chapter. I’m currently the Coordinator of the MLA Music Industry and Arts Management Roundtable.

Popular music is an area of specialty for you. Can you describe its role in both your librarian work and as a musician?

I nurture a long-held fascination with popular and traditional American music and I’ve found it beneficial to channel that interest into my library career and research. I’ve been a radio listener for as long as I can remember and started playing in rock bands while I was still in high-school. That led to many, many hours being wasted/spent discussing and arguing about popular music topics and characters. During my early undergraduate years, I found myself between bands and tired of hauling heavy equipment around to less-than-lucrative gigs. That’s when I started playing with a friend’s older brother’s bluegrass band. That experience greatly increased my appreciation for and interest in the wide-range of American traditional music and its influence on all the music that followed. Since then most of my performance career has been within the genres of rock, folk-rock, bluegrass, old-time, or folk.

I feel that for quite some time now there has been a slow evolution of thought concerning the scholarly value of popular music research. As the recognition of the importance of ethnomusicology has grown, so too has scholarly interest in popular music. In addition to studying music via a musicological perspective, music has much interdisciplinary appeal because, like other art forms, it comments on and represents the historic period during which it was created. The history of American music obviously parallels the history, pitfalls, and successes of America. The creative possibilities presented by so many diverse and talented people coming together to share ideas and create new music mirrors the spirit of innovation evident in so many other areas of American culture. Shape-note hymns, African American spirituals, jazz, rock, and rap all reflect this hybrid vigor. There are many troubling, but fascinating aspects of American history encapsulated in American music. For instance, minstrelsy which profited from the use of negative racial stereotypes was the first popular music in America and variations of the tropes that minstrel songwriters exploited can be found in all (or, at least, most) subsequent popular music genres. Through my studies I’ve also come to better understand how business concerns have strongly influenced the evolution of American music from the dawn of the American music industry to the present.
Get To Know Your Membership, continued

This interest in popular and traditional American music has served me well as I've assisted library users interested in traditional and popular music and worked to fulfill the research and publication requirement of my faculty position. This led me to successfully propose that the UT collection of historic sheet music be digitized and made accessible via the Sheet Music Consortium website. I've listened to multiple presentations on the importance of collecting local releases and have begun to focus more effort and funding into this project. With colleagues in the UT Libraries Special Collections Department, I've begun to research East Tennessee African American musicians with the goal of highlighting the often ignored contributions these individuals have made to the musical culture of this region. I've written several reviews of popular and traditional music recordings and also several book reviews on related topics. I also published a selective discography of African American string bands in Notes. UT offers first-year-studies classes on a wide range of topics and this last year I taught my first one on Woody Guthrie who would have turned 100 in 2012. While I've done many "one-shot" library instruction guest lectures, that class was my first time teaching a full-term course. I've long felt that I (like most others I would guess) do my best work and writing when I'm discussing subjects that truly interest me. Applying my interest in popular music topics to the requirements of my tenure process has worked so far and I don't suspect that I'm going to be at a loss for topics that fully engage me in the future.

Why is being a member of MLA important to you?

Being a member of MLA (as well as a member of the Southeastern chapter) has introduced me to a whole range of fascinating and friendly people who have musical backgrounds and work experience very different than my own. From this diverse group I can almost always find someone who can answer whatever difficult question I might be asked in my career as a music librarian. This group of experienced librarians is also invaluable as a sounding board for workplace concerns, practices, and policies. MLA has allowed me to be introduced to many people I now view as mentors and even a few such as Dena Epstein who I view as personal heroes. Membership has fulfilled an expectation that I be involved in national organizations and interact with colleagues on a national or worldwide level. MLA has provided an additional means by which I can keep up with current issues and developments directly affecting my work as a music librarian. Most importantly though, MLA has also introduced me to a group of friends whose company I'm privileged to enjoy for a special week once a year.

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Committee Reports

Bibliographic Control Committee
Beth Iseminger, chair

The Bibliographic Control Committee sponsored several sessions at the annual conference. Visit the post-conference coverage features area in this issue to read about those sessions, including the BCC Town Hall, the “RDA For All” plenary, and “RDA Best Practices.”

Authorities Subcommittee
Chair Damian Iseminger announced that Thomas Pease and Tomoko Shibuya would be rotating off of the subcommittee, that Damian Iseminger would be completing his term as chair at the conclusion of the meeting, and that Raymond Schmidt has been appointed as the new chair.

Iseminger reported on the conversion of the LC/NACO Authority File to accommodate RDA. Phase 1 of the project identified and marked ca. 420,000 authority records as requiring human intervention to evaluate the authorized access point. Music authority records affected include those with 1xx fields that have “Libretto” or “Text” in $s, “Polyglot” or “&” in $l; “brasses,” “plucked instruments,” “keyboard instruments,” or “instrumental ensemble” in $m; “winds,” “woodwinds,” or “strings” in $m if the $t of that heading does not contain “trio,” “quartet,” or “quintet.” There will be changes in the handling of $c in some instances, and in the abbreviation “b.”

Phase 2 of the project, slated to begin after March 4, will consist of changes that can be done mechanically to ca. 400,000 authority records at a rate of 30,000 records per day. Changes include spelled out forms of “acc.,” “unacc.,” and “arr.”; conversion from “violoncello” to “cello,” “Selections” to “Works. Selections”; and changes to $c. Iseminger noted that everyone should talk with their authority vendor or their authorities librarian at their institution to see what the plan is for bibliographic file maintenance in light of these changes to authority records.

Descriptive business
Chair Tracey Snyder announced that Jim Alberts and Candy Feldt resigned and that Sonia Archer-Capuzzo joined.

Snyder reported on three issues discussed by the Committee on Cataloging: Description and Access (CC:DA) at ALA Midwinter in Seattle, January 2013 of interest to the music community, which came from John Attig, ALA representative to JSC:
1. As a result of the ALA response to RDA revision proposal 6JSC/LC/21, an ALA task force will be formed to investigate whether further revisions to 3.4.5.2 and the Glossary are needed, and whether to revise RDA 3.4.5.3 to provide specific instructions on how to record unnumbered sequences of pages or leaves. Snyder pointed out that the Descriptive Cataloging Subcommittee should watch for developments and comment on a draft when it is available.

2. Last May, the Task Force on Machine-Actionable Data Elements in RDA Chapter 3 issued a discussion paper, and will now reconvene with different membership and continue its work, with Mark Scharff representing music interests. Proposals will be developed for adding Extent of Content to RDA, and for adding the Aspect–Unit–Quantity model to the RDA element set and to the instructions in Chapter 3. The Aspect–Unit–Quantity model uses data about a resource’s physical properties, such as extent and dimensions, that can be parsed by a machine instead of human readable phrases. For example, the extent of a score made up of 72 pages would be described as follows:
   Aspect: extent
   Unit: score
   Quantity: 1
   Aspect: extent
   Unit: pages
   Quantity: 72

3. At the November 2011 JSC meeting, ALA was asked to investigate the inconsistency between the Statement of Responsibility element in Chapter 2 and the Performer, Narrator, Presenter and Artistic and/or Technical Credit elements in Chapter 7. Tracey Snyder (MLA) and Kelley McGrath (OLAC) will lead this effort, focusing on the question, “Should there be a principled distinction between what is recorded in the 245 $c and the 511/508 fields?” Snyder stated that the Descriptive Cataloging Subcommittee should be prepared to participate in wiki discussions about this issue.

Authorities-Descriptive business
Iseminger summarized the activities of subcommittee members during the past year. Most members of Descriptive and Authorities subcommittees were involved with several proposals for revisions to RDA. Ray Schmidt and Damian Iseminger are members of the RDA Music Implementation Task Force, which released its first draft of Best Practices for Music Cataloging Using RDA and MARC21 in early February. Damian, Ray, Tracey Snyder, and Kathy Glennan also helped plan the recently completed RDA Preconference, Hit the Ground Running! RDA Training for Music Catalogers.

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Committee Reports

Bibliographic Control Committee, continued

In news from the ALA Annual Meeting, Iseminger reported that the LC Descriptive Cataloging Manual, Z1 has been and will continue to be updated with all the new MARC fields available for use and when to use them, along with relevant PCC Policy Decisions. It is available in Cataloger’s Desktop. Also noted: March 31, 2013 continues to be the date for the switch to RDA.

In additional news from CC:DA:
1. Snyder reported that there is a Task Force for Recording Relationships in RDA. The problem is that there are no explicit instructions for contents notes in RDA; contents notes are subtly addressed in chapters 24-28. There is a mixture of work, expression, manifestation, and item (WEMI) level information in notes on contents and related works. Snyder is on this Task Force, which issued an interim report in December 2012 for CC:DA to read and comment on at ALA Midwinter. CC:DA approved of the general direction of this report, and has asked the TF to write another report for ALA Annual to clarify what level of WEMI is to be included in contents notes, and to draft instructions and examples for creating structured descriptions for related WEMIs.

2. Kathy Glennan spoke about the Task Force on Sources of Information. Glennan is on this Task Force, and Mark Scharff is the chair. Earliest parts of RDA chapter 2 have been causing problems: 2.1 Basis for Identification of the Resource, and instructions in 2.2 Sources of Information. Notably, collective title is not in RDA for sound recordings, and there are questions about what is part of the resource, for resources issued in more than one part, etc. Two proposals [6JSC/ALA/20 and 6JSC/ALA/21] were submitted to JSC and were largely accepted as proposed, allowing catalogers to prefer a source that bears a collective title for a single work on more than one disc, and to use a formally presented collective title on a container issued with the resource. Scharff added that the revisions enable catalogers to favor the predominant work as a means of identifying resource, which is important for dealing with DVDs. Scharff asked everyone to continue to think about what it means to “identify the resource as a whole” in RDA terms, and how this is different from past practice.

A substantial portion of the joint business meeting was then devoted to reviewing the outcome of RDA revision proposals that were developed jointly by the Authorities and Descriptive subcommittees in the past year, and to reviewing proposals and discussion papers submitted by other groups, which MLA commented on.

The joint proposals were:

1. Revision of RDA instructions for arrangements and adaptations of musical works (6JSC/ALA/14), intended to clear up confusion surrounding possible adaptations of “traditional music.” The proposal was accepted by the JSC in revised form.

2. Revision of RDA instructions relating to librettos and lyrics for musical works (RDA 6.2.2.10.2, 6.27.4.2, Appendix I.2.1, and Glossary) (6JSC/ALA/13), addressing the problem of when the composer and the librettist are the same person, and allowing for the use of Lyrics in variant access points. The proposal was accepted by the JSC.

3. Proposal on recording of medium of performance (6JSC/ALA/12), to allow for using a controlled vocabulary to record medium of performance, and to add an instruction to record details of a medium of performance in 7.21.1.3. The proposal was accepted by the JSC with revisions.

4. Proposal on recording copyright dates (6JSC/ALA/11). Included in this meeting as a joint proposal, it was actually a Descriptive proposal, seeking a change to the instruction in 2.11.1.3 to record only the latest copyright date. The proposal was accepted, so that if a resource has multiple copyright dates, catalogers may record any that are considered important for identification.

Concerning proposals and discussion papers from other groups, reviews of current status and summaries of MLA’s comments were given for: Revision to re-instate Format of Notated Music Statement (Musical Presentation Statement) (6JSC/IAML/1); EURIG Discussion Paper on Musical Arrangements (6JSC/EURIG/Discussion/1); Additions of the type of arrangement, medium of arrangement, and arranger surname to expression access points representing an arrangement (6JSC/EURIG/4); Changes to Core definition for Language of Expression and to add Optional additions to Language of Expression (6JSC/EURIG/3); Change to scope of Date of Expression and to add Optional additions describing the type of Date of Expression (6JSC/EURIG/2); Addition of examples to 6.12.1.3 (Other distinguishing characteristic of the expression) and 6.27.3 (Authorized Access Point Representing an Expression) (6JSC/EURIG/1); Treating Selections as a Work attribute (6JSC/LC/20); Change in...
treatment of consecutively numbered works and consecutively numbered parts for musical works (6.14.2.7.2, 6.14.2.8, and 6.28.2.3) (6JSC/CCC/7); Additions to Access Points Representing a Compilations of Musical Works (6.28.1.11) (6JSC/CCC/8); Additions to Recording Numeric Designations (6.16.1.3) (6JSC/ACOC/5); Recording transmission speed (3.19.7.3) (6JSC/ACOC/6).

Iseminger noted that the February update to the RDA Toolkit has been delayed, but there is a good chance that our approved revisions will appear in April.

Snyder then reported on the JSC’s newly appointed RDA Music Joint Working Group. The group was re-formed in September 2012 with three members from LC, three from CAML, and three from MLA. This means there will be a new process for revision proposals. Descriptive-Authorities will develop proposals assigned by the Working Group. Proposals will be submitted directly to JSC between April and August, rather than going through CC:DA for discussion at ALA Annual. JSC constituencies (including CC:DA) will review proposals and provide comments before the JSC meeting in early November 2013 in Washington, D.C.

The next agenda item concerned the possibility of BCC providing input on LC PCC Policy Statements. Kathy Glennan serves on the PCC Standing Committee on Standards, which is gatekeeper/developer of the Policy Statements. She pointed out that development of LC PCC PSs is an ongoing iterative process, and if there are music-specific things we’re not happy with, we should come to the committee with proposed changes to text. There is no proposal cycle; most communication is by email. Glennan suggested that even if the long-term solution is to change RDA, a short-term solution would be a change to a PS, and she is willing to be a conduit in this process. It was noted that the Best Practices document might be a good place to look for changes needed to Policy Statements.

Iseminger called attention to the RDA Music Implementation Task Force’s first draft of Best Practices for Music Cataloging Using RDA and MARC21, noting that there is a comment page on the wiki, or that feedback could be emailed to the Task Force chair Casey Mullin.

Submitted by
Damian Iseminger, chair, Authorities Subcommittee
Ray Schmidt, incoming chair, Authorities Subcommittee
Tracey Snyder, chair, Descriptive Subcommittee

JSC RDA Music Joint Working Group (RMJWG)

1) Review charge and terms of reference: A new JSC working document is available with revised Terms of Reference, dated Nov. 15, 2012 (6JSC/Chair/6). It will need another slight change to accommodate a new member from the European RDA Interest Group (EURIG). http://www.slainte.org.uk/eurig/

2) Membership additions and a new EURIG member: Christine Frodl (Deutsche Nationalbibliothek) has nominated 4 possible candidates for the one position as EURIG representative in the RMJWG. Candidates are from Austria, France, Germany, and Spain. A member will be chosen shortly.

3) Communication methods (Google Drive, wiki, or email): Kathy Glennan offered to investigate if the BCC’s wiki had a feature to restrict pages to specific users. It is possible, and as a result four pages have received this editor’s restriction for the nine members. Barbara Tillett, in an email received after this meeting, offered, via James Hennelly at ALA.org, the possible use of ALCTS’s wiki. For now RMJWG will use the BCC wiki.

4) 6.14.2.5 Preferred Title Consisting Solely of the Name of One Type of Composition: Due to the impending implementation of RDA March 31, 2013 a possible solution to the instructions for types of compositions was discussed. It was agreed that a short-term solution should not preclude further study and development of this issue. The short-term solution would take the form of a fast track LC-PCC PS. Steve Yusko discussed with Dave Reser in the Policy Office and Reser agreed that this was the best method. [On April 2, 2013 Yusko received a suggested wording for a LC-PCC PS of 6.14.2.5 from Daniel Paradis, who felt his wording could also be incorporated into a JSC proposal to change the instruction itself. He pointed out if the proposal were accepted by the JSC the Toolkit would not be updated until April 2014, so a policy statement would still be needed to cover the change up till the update appeared]. Next steps: The Working Group will discuss and agree on a wording which will then be forwarded to LC; Reser will forward to the PCC Standing Committee on Standards (SCS) to get approval. A special announcement concerning the LC-PCC PS would be made.

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5) **November 2012 JSC outcomes and related requests:**

5a) 6JSC/CCC/7: Proposed revision to instructions 6.14.2.7.2, “Two or More Parts,” etc.

[Background]: When reviewing CCC’s proposed changes to 6.14.2.8.3-6.14.2.8.5, LC noticed the disparity between the treatment of lists of conventional collective titles between these sections and 6.2.2.10.2. For clarity and consistency, LC asked the JSC if the terms in the examples boxes in 6.14.2.8.3-6.14.2.8.5 should be removed in favor of a list of terms in the instruction itself as in 6.2.2.10.2, with the additional instruction, “If none of the above is appropriate, record an appropriate specific collective title.” These terms could then have glossary definitions, which we think is preferable to defining terms in explanations of examples as is currently done for Choral music and Vocal music at 6.14.2.8.3. We note that in its recent review of the reworded Chapter 6, the U.S. RDA Test Coordinating Committee also commented on the problem of mixing instructions and vocabulary definitions with examples in 6.14.2.8.3.

JSC Task for RMJWG: Investigate revising the music instructions to apply RDA to consecutively numbered works (6JSC/CCC/7) 6JSC/Music/1 DRAFT submitted Feb. 20, 2013

Next steps: The Working Group will discuss and agree before sending on to the JSC.

5b) 6JSC/CCC/9: Proposed revision to instruction 6.16.1.3, “Recording Numeric Designations of Musical Works”

[Background]: Our discussion of the proposal brought up a related question about RDA 6.28.1.9-10, and whether RDA should provide additional guidance for choosing among numeric designations for use in authorized access points when more than one type of numeric designation is available. We’ve asked the LC representatives to the Joint RDA Music Working Group to consider raising this topic with that group.

JSC Task for RMJWG: Investigate what to do about constructing the authorized access point when there is more than one numeric designation. (6JSC/CCC/9)

Next steps: Janet Bradford offered to write a proposal concerning the order and content of these numeric designations for the Working Group to discuss.

5c) 6JSC/ALA/14: Revision of RDA instructions for arrangements and adaptations of musical works (RDA 6.28.1.5.2 and 6.28.3.2.2)

[Background]: [In] Improving treatment of music in RDA, the need for a thorough investigation of the musical conventions associated with all the various broad musical traditions.

LC response concerning RDA 6.28.3.2.2: While we appreciate the attempt to start incorporating traditional music more directly in RDA, we think this addition may prove problematic in the future. We have yet to determine whether users search for traditional music differently from the way they search for Western art and popular music. Instead, they typically emphasize aspects such as ethnic group, geographic region, and instruments, when they are interested in non-Western ones. We are not yet sure whether certain aspects of traditional music will be treated separately in RDA as a result of these differences or not, but we prefer to allow for that possibility. So, we find it preferable not to incorporate a term that could be seen as a model to adopt elsewhere, thereby beginning a practice that may eventually need to be undone.

Discussion indicated an interest in establishing a task force, which led to the question whether the RMJWG could create such an entity, presumably with the permission of the JSC.

JSC Task for RMJWG: Investigate adding “traditional” music to RDA 6.28.3.2.2, consulting with colleagues in EURIG. (6JSC/ALA/14)

Next steps: Caitlin Hunter has offered to author a paper on this; she hopes to have it ready in two months by the end of May 2013. Steve Yusko will also talk to Barbara Tillet about the task force idea.

5d) 6JSC/EURIG/4: Musical arrangements – Revision of RDA 6.18.1.4 and 6.28.3.2.1

[Background]: Of the 7 constituents, 2 agree with the proposal and the remaining 5 either cannot support it or feel revision is needed. Based on a Summary of Statements in Response to EURIG/4 there are a number of possible action items:

- Revise 6.18
- Revise 6.28.3 (all musical expressions, not just arrangements)
- Devise a controlled vocabulary for specification of the nature of the expression
- Create an RDA element Medium of Performance of Expression
- Create an RDA element Numeric Designation of a Musical Expression
- Create an RDA element Key of a Musical Expression

Discussion: the question was asked if all would be required to use an expression access point as determined by a particular institution, especially if it had qualifiers considered to be extraneous. Kathy Glennan indicated that the PCC could survey its members on this. The need to create more RDA elements/FRBR attributes was not greeted with too much enthusiasm.

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Committee Reports

Bibliographic Control Committee, continued

JSC Tasks for RMJWG:

Task 1: Consider the addition of the following elements at the expression level: medium of performance, key, and numeric designation; if group recommends adding them, contact the FRBR Review Group. (6JSC/EURIG/4)

Task 2: Investigate the revision of 6.18. (6JSC/EURIG/4)

Next steps: The Working Group will continue to discuss the issues surrounding identifying musical expressions.

Submitted by Stephen Yusko, Chair

MARC Formats Subcommittee

MARBI report: Highlights of the report appear below. For a fuller report on MARBI news, please see Evans's MARBI 2013 ALA Midwinter report and his MARBI 2012 ALA Annual report.

MARC Proposal No. 2012-06 (sponsored by MLA): This proposal was presented by Evans at ALA Annual in June 2012. This paper proposed that subfield $c$ (Qualifying information) be added to field 028 (Publisher Number) to accommodate RDA instructions on recording identifiers for the manifestation. The Canadian Committee on MARC had previously advocated for changing this from $c$ to $q$. With support for this revision from the committee, we accepted this change, and the proposal was passed as amended.

MARC Proposal No. 2012-07 (sponsored by MLA): This paper was presented by Evans at ALA Annual in June 2012. In order to accommodate the RDA redefinition for vocal score, this proposal proposed the creation of the code value $k$ for vocal score in field 008/20 (Format of music) and the redefinition of code values $c$ and $d$ in field 008/20 (Format of music) since the current value for vocal score – code $d$ – no longer had a direct equivalence in RDA. The paper was approved.

MARC Proposal No. 2012-05, presented at ALA Annual in June 2012, and MARC Proposal 2013-03 (sponsored by MLA), presented by Evans at ALA Midwinter in January 2013. These papers are successive iterations to create fields in authority records to accommodate controlled vocabulary for a new medium of performance vocabulary for music, Library of Congress Medium of Performance Thesaurus for Music (LCMPT), currently in development.

(For Proposal No. 2013-02): After MARBI effectively expressed preference for the 16x block, MLA brought this back for consideration through this proposal. Specifically, we advocated for the creation of the following fields: 162 (Heading – Medium of Performance Term), 462 (See From Tracing – Medium of Performance Term), 562 (See Also From Tracing – Medium of Performance Term), and 762 (Established Heading Linking Entry – Medium of Performance Term). After a brief discussion, the proposal was accepted as written.

MARC Proposal No. 2013-04 (sponsored by MLA). This paper was presented by Evans at ALA Midwinter this past January. After the successful adoption of Proposal No. 2012-07, which created a new value $k$ for vocal score in field 008/20 (Format of music) and corresponding redefinition of code values $c$ and $d$ in field 008/20 (Format of music) in the MARC 21 Bibliographic Format, we realized that since RDA defines score to include “music for solo instruments, etc.” the current values of codes $a$ and $z$ are also no longer valid. Therefore, with the precedent set with the vocal score proposal, we proposed the creation of code value $l$ to accommodate the RDA-specific definition of score, and then redefine codes $a$ and $z$. After a lengthy discussion concerning the lack of clarity with the scope note behind the redefined codes $a$ and $z$, the Proposal was passed with the understanding that the wording of the scope note for these codes would be worked out later.
Committee Reports

Bibliographic Control Committee, continued

MARC Proposal No. 2013-01 (presented by the Program for Cooperative Cataloging at ALA Midwinter in January): This paper was the third try to make title information buried in the free text of an authority record’s 670 field machine-actionable (previously attempted through 2012-DP01 and 2012-02). This time the Proposal passed with some suggested revisions.

A series of DPs and Proposals were presented by the ALCTS CaMMS Subject Analysis Committee Subcommittee on Genre/Form Implementation to define fields for 1) Audience Characteristics, 2) Creator/Contributor Group Categorizations of Works, Expressions, and Persons, and 3) Chronological Categories and Dates of Works and Expressions in the Bibliographic and Authority Formats. (The DPs came out at Annual last summer, and their corresponding Proposals were presented at Midwinter in January.) All of them passed. In summary: No. 2013-05: Defined 385 for audience characteristics, No. 2013-06: Defined 386 for Creator/Contributor Group Categorizations in the Bibliographic and Authority Formats, and No. 2013-7: Defined new encoding in fields 046 and 648 in the Bibliographic format and 046 in the Authority format to record chronological categories and dates for works and expressions previously expressed in relation to genre/form.

Evans reviewed the other major MARBI-related highlight from the past year, which was the dissolution of MARBI at the conclusion of ALA Annual in Chicago this summer. It will be replaced by the ALCTS-LITA Metadata Standards Committee. At this point, LC hopes that the MARC Advisory Committee (MAC), the other group that meets with MARBI, will continue to meet and propose changes to the MARC Format.

OCLC Liaison report (Jay Weitz): Weitz noted that later this year, OCLC will implement the changes related to the OCLC-MARC Bibliographic, Authority, and Holdings Formats Update 2013, which will be detailed in an OCLC Technical Bulletin that will be made available a few weeks before the installation. This installation will include MARC 21 Update No. 15 (dated September 2012), code list additions and changes published chiefly since May 2012, and other suggestions from WorldCat users and OCLC staff. Many of these elements, including those from MARC 21 Update No. 15, are RDA-related. Highlights include Bibliographic Scores 008/20 and 006/03 (FMus), existing codes “c” (Accompaniment reduced for keyboard), “d” (Voice score with accompaniment), and “h” (Chorus score) are being redefined, and a new code “k” for “Vocal score” is being defined; in field 024, both old-style (ten-character) ISMNs and new-style (thirteen-character) ISMNs will be able to be input and coded correctly; in field 028, new subfield $q for “Qualifying information is being validated; and in field 511, long-obsoletefirst indicators blank, 2, and 3 will be converted and invalidated. Implementation and validation of these changes are expected in May 2013.

Weitz reminded everyone that a new policy statement about RDA records in WorldCat is now available as part of the RDA pages on the OCLC website (http://www.oclc.org/us/en/rda/new-policy.htm). This new policy becomes effective on March 31, 2013. The current policy (http://www.oclc.org/us/en/rda/old-policy.htm), which has been in effect since the beginning of the U.S. National Libraries testing, will remain in effect until that date.

LC Liaison report (Steve Yusko): Yusko reports that John Zagas has taken over the role at LC that Rebecca Guenther once had. In regards to 2013-02: LC has gotten commitment from ExLibris to develop indexing of the 382. BibFrame has debuted a tool to create your own MARCXML record. Steven gave a review of the various BibFrame elements, and advised us to go to BibFrame.org for more information. Matthew Wise, Past-Chair of MARBI, asked Steven what LC’s intentions were with the MARC Advisory Committee (MAC), vis-à-vis the earlier news that the MAC would continue to consider changes to the MARC format after MARBI’s demise. Steven replied that he would check with his colleagues at LC on that question. Evans thanked Wise for asking that question, as the fate of MAC will have a direct bearing on the future role of the MARC Formats Subcommittee itself.

Other matters:
Thomas Pease of Library Congress had sent along a potential MARBI paper idea, which was to create a new value in 007/04 for surround, often known as “z”. Background: The term quadraphonic had previously also represented surround sound. During the discussion of 2008 DP05/03, surround was redefined to cover playback configurations employing more than four channels, whereas quadrophonic was redefined to refer to only four. Therefore, surround now needed its own value. Through a series of MARBI proposals in 2008 and 2009, which proposed adjustments to 007 coding, a redefinition of surround was omitted. This matters because, according to RDA 3.16.8.3, Recording Configuration of Playback Channels includes mono, stereo, quadrophonic, and surround. So there is currently no equivalent code value to RDA specification of surround. Therefore, the idea is to create a code “y” for surround.

Discussion on the above-noted idea centered on either putting forward a MARBI paper, or, to adopt “q” through a documentation change, currently defined as surround for videos, for use with sound recordings. The group decided to go with the latter option, and to clarify with the NDMSO about the disparate ways people have coded surround.

Another suggestion was to create an 007 code for SACD, as the list of terms found in 3.19.3.3. includes SACD. Someone mentioned that OLAC leans against doing this, and that we should not try to fix this code unless there is clearly something wrong with it.

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Evans asked about other matters that required the subcommittee's attention. The only thing at this point is to update the subcommittee's charge, vis-à-vis the upcoming demise of MARBI at the conclusion of ALA's summer meeting in Chicago.

Submitted by Bruce Evans, Chair

Metadata Subcommittee

Jenn Riley began the Metadata Subcommittee meeting with a report on the ALCTS Metadata Interest group and other metadata-related meetings at the 2013 Midwinter meeting of ALA. As part of a combined effort of ALCTS and LITA, a new Metadata Standards Committee is being formed this spring. It is anticipated that MLA will have representation on this new committee, although to date nothing has been formalized.

It was decided that members of the subcommittee would examine the possibility of drafting an MLA response to the ResourceSync draft specification and the Digital Public Library of America (DPLA) Metadata Application Profile. ResourceSync is seen as the potential successor of OAI-PMH and hopes to allow the synchronization of metadata and their objects across systems. The DPLA Profile examines what from DPLA is exposed for re-use. A response from MLA on either of these documents would focus on anything in the drafts that would have a potential impact on those who work with music materials.

The Metadata Subcommittee has been continuing work on the Music Metadata Clearinghouse. Previously, subcommittee members had divided into sub-groups to cover different aspects of the Clearinghouse. These areas include: metadata standards and their application to music, workflow documentation, lists of training opportunities, a metadata tools page, and a document that lists various metadata standards and their best purpose. Each sub-group reported on their progress to date and discussions followed on the direction that the Clearinghouse should take. The decision was made to re-evaluate the content to be included in the Clearinghouse and to begin work in earnest once new members join the subcommittee after the MLA meeting. The goal of the subcommittee is to have the first version of the Clearinghouse available for public comment prior to the 2014 MLA meeting.

Four members of the subcommittee, including chair Jenn Riley, rotated off at the end of the 2013 MLA meeting. Lisa McFall assumed the position of chair and the appointments of 3-4 new members will be announced in April.

Submitted by Lisa McFall, chair

RDA Music Implementation Task Force

Discussion of best practices drafting process

The Task Force discussed the methods used to deliberate on best practices and compile a draft of a full document. At its last meeting, the Task Force had decided to work on a few RDA chapters at a time, adding more content to each successive version of the draft until the full document was completed. This approach, while not totally ineffective, did have its difficulties. Specifically, the “track changes” feature of MS Word was not utilized, making it difficult to ascertain specific changes in the text from one draft to the next. Secondly, tables used on the wiki to consolidate the numerous discussion threads on each cumulative draft quickly became unwieldy, and unresolved issues were occasionally “buried” in a flurry of wiki edits. So, the Task Force decided to try a different approach for its next round of discussions and document revisions: a separate wiki page for each issue/rule requiring a decision and text revision. Mullin agreed to create a new wiki page on which to formulate a list of outstanding issues; separate wiki pages for each issue will be created and linked from this list as needed.

Another troublesome aspect of the asynchronous wiki approach to this collaborative work had to do with the difficulty of establishing and adhering to internal deadlines. Since not everyone has time to spend on Task Force during the work week, it was decided that a time interval for completing a certain task must include at least one weekend (e.g., Friday to Friday or Monday to Monday). The Task Force also decided to meter the next phase of work more granularly: a few issues/rules at a time, spending a week or two on each group.

Another issue the Task Force identified is the inter-dependencies among rules; textual changes under one rule number in the document need to be cross checked with all potentially affected rule numbers.

Future of best practices document

The Task Force discussed the steps that are needed for the current draft to become a bona fide “version 1.” In addition to deliberation by the Task Force on outstanding issues, including those based on feedback sent to Mullin since the draft was released on February 2, 2013 and those raised during the RDA preconference and best practices discussion session, vetting by BCC will be required. Once “version 1” is released, it is unclear at this time which body/bodies will be responsible for ongoing revision and evolution of music best practices; however, it

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will likely be one or more permanent BCC subcommittees rather than the present Task Force.

The Task Force also explored different scenarios for what a “version 1” would look like: where it would be “published” and in what form. Currently, the draft is in the form of a MS Word document, which is relatively easy to maintain, but is not the most technologically sophisticated or user friendly format. One possibility would be an interactive web document in the MLA-BCC web space. A more highly-favored option would be integrated links in the RDA Toolkit (similar to the LC-PCC PS), with the full text accessible directly in the Resources tab. This option will require working with Troy Linker at ALA Publishing to structure and mark-up the best practices guidelines in the proper way. Concern was expressed with the recent delays in Toolkit updates and how they might affect release timelines of future content, including the MLA best practices; Kathy Glennan (University of Maryland) assured the group that these delays are anomalous, and should not deter MLA from pursuing this publication method. Paradis, who recently went through this process during his work preparing the French translation of RDA, can offer guidance to the Task Force in this endeavor.

Aside from the aforementioned delays, the standard lag associated with RDA Toolkit content additions and updates was a matter of concern, especially as regards its impact on version control of the music best practices. To mitigate this, the Task Force suggested maintaining a canonical version of the best practices guidelines (perhaps in a “plain” format such as PDF) in the MLA-BCC web space, which could be consulted in cases of conflict between the latest MLA recommendations for an RDA rule and the best practices thereof currently displaying in the Toolkit.

Other Toolkit content

Part of the Task Force’s original charge was to create workflows for the RDA Toolkit for use in cataloging music resources. However, it was noted that workflows seem better suited as training tools rather than instantiations of MLA best practices. Workflows also do not appear to be commonly used or in high demand at this time. Rather, the Task Force felt that detailed MARC mappings would be a stronger addition to the Toolkit in the short term, and that designing workflows would be better handled by a group charged to create and develop RDA training materials. The Task Force will therefore develop MARC mappings, to be based at least in part on those created by Lorimer during the U.S. Test in 2010. Additionally, Kevin Kishimoto (University of Chicago) offered to share spreadsheets he has created for local use. Mullin will ask BCC to revise the Task Force’s charge accordingly.

Full MARC record examples

The music best practices document is intended to include full MARC bibliographic and authority record examples, in addition to the existing in-line examples given in the context of individual RDA rules. Due to the tight timeline required for releasing the current draft, the Task Force decided to defer adding full record examples until a future version of the document. At its business meeting, the Task Force discussed strategies for identifying and selecting appropriate examples. Potential sources include those prepared by the PCC RDA Records Task Group, curriculum from the RDA Preconference, and WorldCat at large. Each of these sources has its drawbacks. Discussion on this point was wide-ranging, and the following key points were raised.

- Examples ought to be based on real resources, not contrived
- Examples should be reproduced in full in the document (as opposed to, say, merely identified by OCLC accession numbers, since WorldCat is dynamic)
- Examples taken from the “wild” may need to be tweaked to ensure full adherence to the MLA best practices
- Examples should reflect a variety of relatively common scenarios catalogers face
- In a broader sense, examples need not necessarily be in MARC, but for the current best practices guidelines—which are MARC-focused—they ought to be

Relationship between MLA best practices and LC-PCC PS

Currently, MLA’s best practices are intended to supplement RDA and acknowledge, but do not presuppose full adherence to, the Library of Congress-Program for Cooperative Cataloging Policy Statements (LC-PCC PS). Specifically, there are numerous elements MLA recommends recording that go well beyond LC-PCC’s “core-plus.” The Task Force explored the question of whether these two community standards should be more closely intertwined. That is, should some of MLA’s best practices be “elevated” to the level of a LC-PCC PS? There is not currently a formal protocol for making proposals to add or change existing LC-PCC PSs. The Task Force determined that any such proposals, should they be possible, should be proposed through BCC at a minimum, and from there perhaps through CC:DA or another body. In order to have a better understanding of the extent of the...
Committee Reports

Bibliographic Control Committee, continued

differences between MLA’s best practices and LC-PCC PS, the Task Force decided to make a list of rules where MLA’s recommendations differ or augment LC-PCC PS; Schmidt agreed to compile the first draft of the list.

Open discussion

The meeting concluded with a brief open discussion on issues raised during the session “RDA Best Practices for Music: A Conversation.”

Submitted by Casey Mullin, Chair

Subject Access Subcommittee/Genre-Form Task Force Joint Business Meeting Report

This year the Subject Access Subcommittee and the Genre/Form Task Force met jointly. Members of both groups contributed to the discussions.

SUBJECT ACCESS SUBCOMMITTEE

ALA Report (Hermine Vermeij)

Hermine went over the three MARBI proposals that the SAC Subcommittee on Genre/Form Implementation presented at ALA Midwinter; all three proposals will have a large impact on genre/form and medium of performance work. A 385 field was defined for audience characteristics (authority and bibliographic formats), a 386 field was defined for creator/contributor characteristics (authority and bibliographic formats), and revisions were made to the 046 (authority and bibliographic format) and 648 (bibliographic format only) fields to allow for chronological aspects to be coded more accurately. Elements that were previously encoded in LCSH headings (e.g. Rock music $y 1961-1970; Jews--Music; Music for the blind) but were considered out of scope for the Library of Congress Genre/Form Thesaurus (LCGFT) will now be able to be coded separately in MARC.

Work continues on genre/form: the literature group is finalizing an initial draft of their thesaurus to submit to LC by late 2013, which includes over 514 terms. And the general group is putting together a hierarchy of general genre/form terms (some taken from LCSH form subdivisions).

Medium of Performance

The group discussed at length a number of issues related to medium of performance and work on the Library of Congress Medium of Performance Thesaurus (LCMPT), focusing on terms for ensembles, compound terms (terms with more than one concept, like chorus SATB and piano one hand), and structure of the hierarchy. The Subject Access Subcommittee will prepare several discussion papers to follow up on issues raised at this meeting. The LC group will begin working on a draft hierarchy for SAS review.

Recognition of Service

Thank you to Janet Bradford, Nancy Lorimer, Carlos Peña, and Karen Peters, whose terms on the Subject Access Subcommittee are now complete.

GENRE/FORM TASK FORCE

The task force has developed a first draft of the hierarchy. They also proposed three top genre terms: Art music, Popular music, and Folk music, along with four more top terms for additional access: Functional music, Occasional music, Vocal forms, and Instrumental forms.

The task force also touched on carrier/format terms and whether or not they fit into LCGFT. The LC group will follow up.

The task force plans to begin creating authority records during the next year. They also plan to work on training, systems issues, and current implementation in order to wrap up the Task Force work by MLA 2015. A new task force should be formed to examine the issues related to retrospective implementation and plan how to accomplish it.

Submitted by:
Hermine Vermeij, Subject Access Subcommittee Chair
Beth Iseminger, Genre/Form Task Force Chair

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Committee Reports

Education Committee
Lisa Shiota, chair

The Education Committee sponsored a session, “E-Scores Made E-asy: Acquisition, Licensing, Storage, and Access” at the annual conference in San Jose, CA. Ana Dubnjakovic talked about the acquisition, distribution, and usage metrics for e-scores, Greg MacAyeal discussed the issues with making e-scores accessible to library users, and Lisa Hooper outlined some of the disparities between expectations from performers and those of academics. During the business meeting, it was proposed that this topic be expanded to an ongoing conversation among MLA members. The committee is thus looking into the possibilities of hosting a Web conference.

Membership Committee
Jason Imbesi, chair

The Membership Committee gathered to discuss its activities since its reconstitution last spring. The committee reviewed the projects that it had completed and that were still in progress. In September, the committee, with assistance from the business office, sent an e-mail to over 400 student and individual members whose memberships had lapsed between 1 and 3 years prior (it did not include those individuals whose memberships had recently lapsed). These e-mails outlined the association’s membership benefits and encouraged renewal. While this endeavor garnered only a small amount of renewals, the committee hopes to follow up with efforts that will include other membership categories in addition to individual membership categories.

Preservation Committee
Sandi-Jo Malmon, chair

The Preservation Committee co-sponsored a session with the Contemporary Music Round Table. You can read about the session, “Ozalids and Open Reels: Preservation Problems for Twentieth-Century Music Collections,” in the Features section of this Newsletter issue.

Public Libraries Committee
David King, chair

The Public Libraries Committee hosted a breakfast for public librarians, recruited new members at the “Get Involved with MLA” session and organized a tour of the Martin Luther King, Jr. Library. A major topic at our committee meeting was public library partnerships with arts organizations. Some of the ideas being tried are requiring patrons to come into the library to “check out” donated arts tickets and creating Naxos playlists of the program.

Also, in the autumn, the committee collected the membership rosters from the regional chapters in an effort to update the chapter affiliation category within the association’s online directory. Currently, a member’s chapter affiliation is based on geography and not chapter membership. The committee and the business office are thinking of ways to keep this data as up-to-date as possible as chapter membership rosters change. The members of the committee are also acting as liaisons to regional chapters as a way to coordinate membership efforts when applicable and possible. In December, the committee distributed the first part of a two-part survey that will track student members through the first year or two following the completion of their library degree. The survey aims to measure the composition of this population, to better learn how they view MLA, to determine how the association can better serve them, to discover what is happening to them after earning their library degree, and to identify any greater concerns or trends that should be addressed. This initial survey received 92 responses and the committee is beginning to analyze the data and prepare the next steps in this project.

The committee is also in the midst of a large project of gathering membership data from National Association of Schools of Music (NASM), College Music Society (CMS) and additional organizations to see where there are music collections but no MLA members (professional and paraprofessional). An e-mail encouraging membership will be sent to these potential members.

The committee also discussed the significant membership challenges that exist and lie ahead as well as ideas for potential initiatives to address them. Many of the individual proposals offered forth by the committee reflected a collective desire to reach out to groups inside and outside the association. Beginning this year, the committee is planning to contact particular MLA groups, officers, liaisons and committees to identify opportunities to coordinate our efforts. Additionally, the committee is
seeking ways to strengthen MLA’s mutually beneficial partnerships with other professional associations and groups and to foster underserved populations with overlapping areas of interest (such as paraprofessionals and public and performing arts librarians).
Round Table Reports

Conservatory Libraries
Laurie Lake, coordinator

The Conservatory Round Table met on Friday, March 1 at 5:30 pm. Their meeting consisted of a discussion corresponding to the following agenda:

Roundtable business
1. Roundtable renewed
2. Need new coordinator, 4 year term
3. Emily Butler from Curtis has volunteered to be new coordinator!

Discussion Topics:
- Sharing experiences with discovering RDA records that have crept into public catalogs.
  Some are able to suppress what fields are shown in patron view (Koha users), others noted records not displaying properly in ILL.
  Most libraries are waiting to see what other larger libraries are doing before implementing RDA.
- What other conservatories are doing about preserving concert and recital recordings (especially digitally) and providing access to them.
  Oberlin is digitizing programs as well, not producing books anymore, only streaming audio on campus, project to get program and audio databases to work together.
  Suggestions to use Content DM; Instant Encore

Related question to how to police CD use in libraries—include copyright signs, can't really patrol, or have listening station near circ desk

Question about use of http://www.masterclassfoundation.org/, http://www.singersbabel.com/ Neither being used by many libraries.

Performing Arts
Joe C. Clark, coordinator


Held on Saturday, March 2, 2013, this Performing Arts Round Table-sponsored session delved into issues regarding publishing, copyright, securing rights, and finding appropriate copyright holders of music works. It was moderated by Round Table Coordinator Joe C. Clark.

Kimmy Szeto (SUNY Maritime College) discussed the shifting landscape of music publishing, and how self-publishing plays into this changing landscape. Considerations such as engraving, production, marketing, and various agreements with publishers were addressed.

Davis Erin Anderson, formerly at the Boosey and Hawkes library and now at the Metropolitan New York Library Council, began by addressing copyright and the five exclusive rights of creators: reproduce the work, distribute copies of the work, perform the song publicly, make a derivative work, and display the work publicly. The role of the publisher, which includes promotion, editorial work, and rentals differ from those of performing rights organizations, which collect royalties on behalf of publishers and composers from public performances. Anderson stated that synchronization rights are even trickier, as rights must be granted by the record company and publisher. She also discussed the differences between rentals, sales, print-on-demand, and perusal scores.

Master Sergeant Jane Cross, Chief Librarian of the United States Marine Band Library, concluded the session by covering her top ten places to check when looking for sheet music. This list included IMSLP, Worldcat, Google.com, Education Music Services, the Library of Congress, Grove Dictionary of Music and Musicians, David Daniels’ Orchestral Music: A Handbook, Lucy Manning’s Orchestral Pops Music: A Handbook, Yafee and Daniels’ Arias, Ensembles, and Choruses, Bill Rehrig’s Heritage Encyclopedia of Band Music, and with performing rights organizations such as ASCAP, BMI, and SESAC.

Film Music
Amanda Pilmer-Roberts, coordinator

The Film Music Roundtable met for dinner at Smile Sushi and discussed the kinds of film music we were interested in and brainstormed possible presentation proposals for our Atlanta meeting. One of our new members, Jared Cowing, recently took a job in California, away from his roots in New England, because of his interest in composing for film. We're looking forward to hearing more of his successes!

Sheet Music
Carolyn Johnson, coordinator

The Sheet Music Roundtable met on Friday, March 1 for a discussion meeting. The coordinator, Carolyn Johnson, offered greetings to attendees and briefly summarized the purpose of the roundtable session: to share ideas, brainstorm, ask questions. Jay Weitz from OCLC then

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explained the duplicate detection and resolution program used by OCLC and how it might affect sheet music cataloging. He recommended that those interested should watch a webinar titled “Cataloging Defensively”, and that catalogers could enter an edition field to differentiate between versions of sheet music (the link is available by contacting Carolyn Johnson at cajoh@conncoll.edu or searching the OCLC website).

Following Jay’s comments, the coordinator shared emails from people who could not attend the session. Stephen Davison then offered a brief description of the Sheet Music Consortium, and several attendees expressed interest in getting their collections listed.

The remainder of the session revolved around open discussion of various aspects of sheet music collecting, processing, and cataloging. Some of the highlights included: using the 650 field to describe visual subjects; sources for finding information on cover artists and their symbols; best modality for cataloging sheet music (MARC vs. other formats); best practices for dealing with bound volumes of sheet music; access policies to collections.

The meeting concluded with a discussion of possible plans for the Atlanta 2014 conference. The consensus of the attendees was to propose a program, perhaps in collaboration with another round table such as the American Music Roundtable.

Small Academic Libraries
Erin Conor, coordinator

Fifteen people attended the Small Academic Libraries Round Table meeting in San Jose. We enjoyed a lively discussion of topics currently affecting attendees’ libraries, including how to deal with liaison responsibilities in multiple subject areas, new trends in collection development, and the growing emphasis on e-resources.

Women in Music
Anna Kijas, coordinator

The Women in Music Round Table met on Thursday, February 28, 2013. There were ten attendees, including the coordinators. At this meeting, the discussion focused on several areas, including research topics currently being pursued by members, ranging from a Dominican nun named Sr. Gregory who advised Rodgers, Hammerstein and the creative team of The Sound of Music to Annea Lockwood, Marion MacDowell, and Teresa Carreño. Other topics of interest to members, included the perception of women composers in current academic settings, as well as the ongoing lack of attention given to women composers in college-level music history courses at several members’ institutions. Current co-coordinator, Cait Miller has ended her term as of MLA 2013 and the round table will be in need of a new coordinator following the 2014 MLA meeting, if you are interested in serving as a coordinator, please contact Anna Kijas (anna.kijas at uconn.edu).

In Recognition

We appreciate our Corporate Patrons and Corporate Members and their support of MLA.

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Appointments
At its recent conference in San Jose, the Music Library Association announced two new appointments

Development Officer
Susannah L. Cleveland, Head of the Music Library and Sound Archives at Bowling Green State University, is the new Development Officer. Cleveland holds a Bachelor of Music in music history from Baylor University, and Masters degrees in both musicology and library science from the University of North Texas. She previously held to position of Music Recordings and Digital Services Library at the University of North Texas. She has previously served MLA as a member of the Board of Directors, and as the Placement Officer and well as on various committees. In addition to serving as Development Officer, she is currently a member of the Preservation Committee.

Awards
At its recent conference in San Jose, the Music Library Association announced several award recipients.

MLA Citation Award
The Music Library Association awarded the MLA Citation, the Association’s highest honor, to Bonna J. Boettcher, currently Director of Music and Fine Arts Libraries, and Adjunct Professor of Music at Cornell University. The Citation is award for distinguished service to the organization over a career.

Boettcher received a B.Mus. from Concordia College, Moorhead, Minnesota, M.F.A. and D.M.A. degrees from The University of Iowa, and M.L.I.S. from the University of Western Ontario. Previous positions were at Western Kentucky University and Bowling Green State University. She has served MLA in numerous capacities including President, Executive Secretary, and Convention Manager as well as several committee appointments and positions at the chapter level.

In recognition of her service Boettcher was awarded the Citation and given Honorary Membership in the Association.

Congratulations to all!

Publication Awards
Vincent H. Duckles Award
The Vincent H. Duckles Award for the best book-length bibliography or other research tool in music is awarded to Jerry McBride for his work *Douglas Moore: a Bio-Bibliography* (A-R Editions). This volume is the first biographical or bibliographic book about Moore. This exhaustive work incorporates a large amount of research from diverse sources and goes well beyond the typical length of a bio-bibliography. The biography section contains thoughtful prose that illustrates the “intellectual journey” McBride undertook and his obvious interest in Moore as a person and composer. Sections of the bibliography include writings by and about Moore as well as articles and reviews of specific pieces. Also included are alphabetical, chronological, and classified works lists, and an extensive index. McBride states that he hopes “[this book] will encourage more research into [Moore’s] life and works and further performances of his music,” and indeed this book should be the starting point for anyone beginning research into Douglas Moore or his music.

Therefore, we take great pleasure in recognizing Jerry McBride for his outstanding volume by presenting him with this year’s Vincent H. Duckles Award.

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Richard S. Hill Award
The Richard S. Hill Award for the best article of music librarianship or best article of a music-bibliographic nature is awarded to James L. Zychowicz for his article, “Gustav Mahler’s Second Century: Achievements in Scholarship and Challenges for Research,” Notes 67/3 (2011): 457-482. It has been observed that Richard S. Hill maintained high standards for his own work in the area of music bibliography as he recognized “the value of adequate tools” for music research. Zychowicz indeed has met this standard and has provided an essential guide to the exploration of Mahler, his music and his times. He observes that the “developments in research on Mahler and his music from the early twentieth century to the early twenty-first century may be seen to map directly to the changes that have taken place in the approaches and standards of musicology itself.” Consequently, he takes a historiographical approach in his review of the literature; exploring a vast range of research tools including biographies, letters, critical editions, and musical analyses. Further, and in light of these changes, he offers salient advice regarding the challenges of, and future direction for, Mahler research. For students, performers, scholars, and aficionados, especially those without access to this author’s annotated Mahler bibliography appearing in Oxford Bibliographies Online, this article serves as an excellent point of departure for exploring the body of literature that has emerged over the past century.

Therefore, it is with great pleasure that we congratulate James L. Zychowicz for his superb article by presenting him with this year’s Richard S. Hill Award.

O’Meara Award
A quote from the winner of the O’Meara Award about the book he reviewed says the following,

“Many of the questions Rebecca Maloy grapples with do not have definite answers, but the way she works with them and wonders about them is so inviting. . . .” The same could well be said of Lance W. Brunner’s reviewer of Rebecca Maloy’s Inside the Offertory: Aspects of Chronology and Transmission published by Oxford Press. While revealing and debunking old research by respected scholars who have become household names in musicology in a most sensitive and respectful manner, Brunner reveals and applauds Maloy’s research, holding it in acclaim as both a critical edition and an in-depth study of the Medieval Offertory that “will stand as a monument of chant scholarship.” Brunner’s review is so clear and well written that even an individual with merely a bare-bones grasp and appreciation for the genre will understand Brunner’s explanations and analysis of the content, style, and features of this book.

It is our pleasure to congratulate Lance W. Brunner on his extraordinary review by presenting him with this year’s Eva Judd O’Meara Award.

Research Awards
The Walter Gerboth Award, for members of MLA who are in the first five years of their professional careers to assist research in progress, was awarded to Jessica Nay for her work on developing a catalog to the works of Ferdinand Praeger.

The Carol June Bradley Award supporting historical research in music librarianship was awarded to John Beckwith and Robin Elliott for Mapping Canada’s Music: Selected Writings of Helmut Kallmann. Edited by Beckwith and Elliott, Mapping Canada’s Music is a selection of writings by the late Canadian music librarian and historian Helmut Kallmann (1922–2012). “Most of the essays deal with aspects of Canadian music, but some are also autobiographical . . . . The variety, breadth, and scope of these writings confirm Kallmann’s pioneering role in Canadian music research and the importance of his legacy to the cultural life of his adopted country. In the current climate of cuts to archival collections and services, the publication of these essays by and about a pre-eminent collector and historian serves as a timely reminder of the importance of cultural memory.” The book will be published

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by Wilfrid Laurier University Press in March 2013. John Beckwith, composer, music educator, and writer, was associated with the Faculty of Music, University of Toronto, from 1952 to 1990. His more than 150 compositions include operas, a dozen orchestral works, chamber, solo, and choral works. Robin Elliott holds the Jean A. Chalmers Chair in Canadian Music and is Associate Dean of Undergraduate Education at the University of Toronto. Author and editor of numerous books and articles about music, Dr. Elliott recently co-edited *Music Traditions, Cultures, and Contexts* (2010) and *Centre and Periphery, Roots and Exile: Interpreting the Music of István Anhalt, György Kurtág, and Sándor Veress* (2011), published by Wilfrid Laurier University Press.

The *Dena Epstein Award* supporting research in archives or libraries internationally on any aspect of America Music was awarded to Alecia Barbour. Alecia is looking at Japanese American containment camps and examining the role of music and sound therein. Music includes "...religious services, school and social dances, live musical and theatrical performances, musical instruction, and gatherings to listen to musical recordings." She is investigating the functions of music and sound as they were used both by the camp residents and by those government employees overseeing the camps. Her project is compelling on a number of levels as it aims to reveal a challenging chapter of American history. She is presenting a novel view of the sonic environment of the camps. This project grew out of her work in the Oral History Project at the Ellis Island Museum. One of her reference letters refers to her project as "...a highly original dissertation that promises to make a significant contribution not only to music studies but also to American cultural history."

Alecia will use the award to support a two-week trip to Ithaca, NY for research in a collection which is housed in the Division of Rare and Manuscript Collections at Cornell University. There she will focus on the collection of a Lt. Alexander Leighton who was stationed at the Colorado River Relocation Center (Poston, Arizona). Alecia has received previous awards for her innovative work at the Huntington Library and the Historical Society of Pennsylvania. She holds a BM in Piano and Music Theory from the University of Tulsa, a MA in Music (Ethnomusicology) from Stony Brook University, and she is a Ph.D. candidate in Ethnomusicology at Stony Brook University. The working title of her dissertation, and the project that will be supported by the award, is "Music and Remembrance: Listening to U.S. 'internment' Camps, 1939-1947."

**Freeman Travel Awards**

MLA awarded three Freeman Travel Grants for the Annual Conference in San Jose, Sarah Alexander, Kirk-Evan Billet, and Jacey Kepich. MLA awards the Kevin Freeman Travel Grant to students, recent graduates, or other colleagues who are new to the profession for support to attend the MLA an annual meeting.

Sarah Alexander is a second-year student in the MSLIS program at the University of Iowa where she is also employed as a student assistant in the Rita Benton Music Library. She expects to graduate in the spring of 2013. While a student, Sarah has been the project leader on a grant-funded project to do retrospective digitization of the School of Music performance recordings as well as to build the related website. In addition, she serves as editor of B Sides, the U. of Iowa LIS journal. In 2012 she was a library intern at the Interlochen Center for the Arts. She holds a Masters in Music Education from Boston University and worked previously as a vocal music teacher.

Kirk-Evan Billet is nearing completion of his MSLIS degree from Drexel University, with graduation expected in March 2013. He earned a DMA in Composition from the Manhattan School of Music and the MM in Theory and Composition from the University of Miami, and previously held faculty appointments at Lake Forest College and Elizabethtown College. From 2008-2010 he served as a Fulbright lecturing scholar at the Université Antonne in Beirut, Lebanon. In order to gain library experience he has volunteered in the Library at the York County Heritage Trust and interned as a cataloger at the Peabody Conservatory, where he cataloged over 1200 items in the Leon Fleisher Collection. He is currently employed as a metadata cataloger at Peabody. His other interests include Arabic and Medieval Musics.

Jacey Kepich earned her MSLIS from University of North Carolina, Greensboro in May 2012 and currently works in the UNCG Digital Projects Office. As a student she served as Digital Projects Assistant for the Greenhouse Digital Project which sought to document the legacy of Bernard Greenhouse, work about which she was invited to present at the SEMLA Annual Meeting in October 2012. In 2011 she was ensemble librarian at the Interlochen Summer Arts camp; she has also worked as acquisitions assistant at the Sibley Library, practicum cataloger at the Jackson Library, and interned at Harold Schiffman Music Library at UNCG. She holds an MM in Clarinet Performance from UNCG and a BA in Music and Communication from Robert Wesleyan College.

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Seeking Web Committee Members

The Music Library Association's new Web Manager, Verletta Kern, is seeking members for the Web committee:

Would you like get involved in MLA? Consider joining the MLA Web Committee! Web Committee members will take an active role in overseeing and maintaining the MLA website and planning future web initiatives. This is a working committee and each member will be assigned a section of the website to oversee. Web Committee members must have excellent communication skills. Preferred qualifications include experience with one or more of the following: CSS, PM Wiki, Photoshop, Google Analytics, or the Ektron CMS. Please contact Verletta Kern, vkern@uw.edu, for more information about the Web Committee or to express your interest in joining.

Committee Charge:
The committee maintains the association’s website and related online tools. Members of the committee will be assigned functional responsibilities related to the website (or other online tools) for which they are responsible. The committee will solicit and maintain content and work to ensure that systems are functional, and that content is accurate and current. Committee members are responsible for clear, consistent communication with assigned constituencies in MLA (chapters, committees, special officers, the Board, business office), and they ensure that members’ needs are being met to the greatest extent possible. The committee works with the Web Manager to advise the Board and the Association in all matters related to published web content and related web-based technologies. It establishes general policies and procedures related to the Association’s web presence, formulating policy related to website design, maintenance, style, and content.

Members:
Chair: Web Manager
Ex-officio members: A/R representative; MLA Administrative Officer
Other members: At least three other people with some web design experience or technological skills.
Beyond MLA: MOUG

MOUG Announces Distinguished Service Award

The Executive Board of the Music OCLC Users Group (MOUG) is honored to name Matt Montgomery (OCLC) as the eleventh recipient of MOUG’s Distinguished Service Award. This award was established to recognize and honor those who have made significant professional contributions to music users of OCLC. The MOUG Executive Board selects recipients based on nominations received from the membership. The award was announced on February 26, 2013 during the MOUG Business Meeting in San José.

Matt is one of the unsung heroes who work tirelessly and anonymously behind the scenes at OCLC to improve Connexion functionality. He has been the primary developer to support the controlling functionality for OCLC’s Web-based Connexion browser and the Windows-based Connexion client since 2002, and from December 2010 through May 2011 was responsible for completely revising the rules used to apply punctuation when headings in bibliographic records are “controlled,” that is, linked to established Library of Congress authority records. Prior to the changes implemented in May 2011, Connexion users were unable to control some types of headings because the controlling functionality used a set of punctuation rules that were not copasetic with many uniform titles. The music community, in particular, found this situation frustrating and many email messages were sent to OCLC and to various e-mail discussion lists reporting incorrectly controlled headings and requesting OCLC resolve the problem. The inability to correctly control music uniform titles created a significant hardship for users, often requiring users to individually control headings rather than using the Control All command to ensure correct punctuation was not changed in name/title entries.

Over time, various policy changes and projects to resolve inconsistencies in existing authority records were completed, and that effort enabled OCLC staff to revisit the punctuation rules and make the appropriate changes to enable the controlling software to correctly handle music uniform titles. The project required extensive attention to detail and understanding of the relationships inherent in music uniform titles. Matt’s professional dedication to ensuring the correct handling of each mark of punctuation in literally thousands of test cases ensured a smooth implementation of a very high-risk and visible project.

Over the years, Matt has been responsible for modifying the controlling software to reduce/eliminate inappropriate tag flips, to allow date expansion of personal names, and to provide the ability to automatically append subfield “v” to series headings, eliminating many manual steps to append uncontrolled elements. Matt has also been active in the development of new functionality to automatically control headings in bibliographic records regardless of how the records were added (online or offline). This effort will greatly improve the quality of the WorldCat database for all users.

For more information about MOUG, please visit http://www.musicoclcusers.org.

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Beyond MLA: MOUG continued

**Moug Announces Recipients of Ralph Papakhian Travel Grant**

The Executive Board of the Music OCLC Users Group (MOUG) is pleased to announce five recipients of the Ralph Papakhian Travel Grant. This award was established in 2011 to support attendance at the annual MOUG meeting and, in recognition of Ralph Papakhian’s mentoring role in music librarianship, is especially intended to support newer members of the profession in both public and technical services.

**Claire Marsh** comes to us from England, where she is Senior Librarian for Library Systems and Projects as well as Jazz Archivist for the Leeds College of Music. She has a BMus from the University of Birmingham and an MSc from the University of Central England, and her several of her papers, presentations, and articles reflect her leading role in the development of the JazzHub digital repository of the Centre for Jazz Studies UK. She has also served as a member of the UK-Ireland executive committee of IAML.

**Christina Linklater** has been working in Harvard University’s libraries since 2006, first as a circulation supervisor for the Eda Kuhn Loeb Music Library, then as a member of a Harvard-based, Mellon-funded RISM project in collaboration with Yale University and the Juilliard School of Music. Since 2008 she has been a member of the Rare Books Team at the Houghton Library, where her responsibilities include original and complex copy cataloging of scores and libretti as well as the creation of finding aids for music-related collections. She received her MLS from Simmons College in 2011.

**Jacey Kepich** is Digital Imaging Technician at the Harold Schiffman Music Library at the University of North Carolina at Greensboro. Among her many accomplishments at UNCG is a digitization project of that institution’s Cello Music Collection, and she has served there in a number of capacities, from public service to cataloging to clarinet instruction. Previously she held positions at the Eastman School of Music’s Sibley Music Library and the Interlochen Center for the Arts. She received her BA in Music and Communication from Roberts Wesleyan College, and an MM in clarinet performance and an MLIS from UNCG.

**Karla Jurgemeyer** is Cataloging and Acquisitions Associate at St. Olaf College. She received her MM in music history from the University of Cincinnati’s College-Conservatory of Music. After working several years as a church music director, she entered library school, completing her MLIS at the University of Wisconsin-Milwaukee in 2012, where she also served as a cataloging intern. While pursuing her advanced degree she honed her technical and public service skills in various numerous paraprofessional and volunteer positions in Midwestern academic and public libraries.

**Kristen Heider** is Music and Digital Resources Cataloging/Metadata Specialist at Southern Methodist University, having completed her MLS at Indiana University (Music Library Specialization) in 2012. At Indiana her activities included service as Circulation Assistant for the William and Gayle Cook Music Library and as Cataloger/Library Consultant for WTIU Public Television. She received her BA in music (vocal and bass trombone performance) at Gustavus Adolphus College, and during her studies there she served four years as Program Assistant and Counselor for the Lutheran Summer Music Academy and Festival.
New Members

We welcome the following new or returning MLA members!

Winston Barham, University of Virginia
Mark Andrew Davidson, Austin, TX
David Klimowicz, Philadelphia, PA
Carl Benjamin Kranz, Brooklyn, NY

Kenneth Lyons, Santa Cruz, CA
Meg Milewski, Brooklyn, NY
Patrick Sifuentes, Chicago, IL
Matthew Testa, Arlington, VA

Transitions

Our best wishes to all those pursuing new opportunities.

Sandy Rodriguez, Archivist, Music Library Association
Susannah Cleveland, Development Officer, MLA
Verletta Kern, Web Manager, MLA
Jen Wochner, Music Librarian for Audio and Digital Services, University of S. Carolina
Nara Newcomer, Head of the Music/Media Library, University of Missouri-Kansas City
Elizabeth Cribbs, Catalog Librarian, Northern Illinois University
Joe Clark, Placement Officer, MLA
Jonathan Manton, Sound Archives Librarian, Stanford