

MLA Newsletter

Music Library Association

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Kyle Shockey, Lisa Wollenberg, Anna Alfeld, Nurhak Tuncer, and Jacob Shelby (Indiana)
at MLA Midwest in Cleveland, reception at Rock and Roll Hall of Fame Library and Archives

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President's Report

Michael Colby, MLA President



If you take away only one message from this column, I want it to be this: **Please come to the 83rd Annual Meeting of the Music Library Association, February 26 to March 2, 2014 in Atlanta, Georgia.** The Program Committee, chaired by Gerry Szymanski, has been diligently at work for months

striving to make this a rewarding, worthwhile and, yes, entertaining meeting. Our Convention Manager, Laura Gayle Green and Assistant Convention Manager, Jim Farrington, have also been devoting a great deal of effort towards its success, not to mention the work of Local Arrangements (chaired by Shelley Rogers and Kevin Fleming), all the committee chairs, roundtable coordinators and a cast of thousands.

As I wrote in the previous Newsletter, things may go a bit differently at this meeting. We've replaced the banquet with a closing reception. The Big Band will be back and we're also looking at making opportunities for other MLA talent to perform. By the time you read this, you will have seen an exciting announcement on MLA-L about an open-mic type event.

I encourage you to engage with our new Web site. We have migrated to a new platform for several reasons. The previous platform was limiting MLA's abilities, and to go forward with it would require a very substantial investment (and considerable IT support) in order to provide the kind of interactivity we are looking for today.

The new platform gives us more control over the site and will allow us more flexibility, including enabling each member to expand his or her profile with pictures, custom pages, and additional information. Experiments are underway on allowing workspaces for MLA committees, too. We also expect that this will be more cost effective over time. Many thanks are owed to the Web Committee, chaired by Verletta Kern, for all their work. Verletta would welcome any comments.

In other MLA news, a new round table has been established on Digital Humanities, to be coordinated by Anna E. Kijas. We've also appointed a Task Force on Social Media, led by Board member Stephanie Bonjack, charged to develop a comprehensive plan for MLA's utilization of social media tools.

Although this issue is on the lighter side, Editor Misti Shaw assures me that everyone can look forward to a pre-conference issue in December chock-full of sneak peeks at the program and Atlanta highlights, as well as chapter reports. In the meantime, check out that new MLA Web site, update your profile, and make plans to join us in Atlanta.

Warmest wishes,
Michael Colby

Developing Trends

Susannah Cleveland, Development Officer

This summer, one of my most influential mentors, Morris Martin, retired from the University of North Texas after a long and productive run as the head of the music library. In thinking about how to honor him, I felt rather like a ten-year-old child trying to decide what to get for Father's Day: everything seemed inadequate to the task. Following a gift to MLA from the staff of the Otto E. Albrecht Music Library in honor of Brad Young's retirement, it occurred to me that the most fitting tribute would be to organize an initiative to let not just myself, but other former mentees recognize Morris's contributions with a gift to MLA—an organization that he has supported and guided many of us toward.

But, as proud as I am of the training and support Morris gave me, I know that my story is but one of many in MLA and that most of us received mentoring, well-intentioned nudges, and guidance from at least one music librarian. In addition to Morris and Brad, this year also saw the retirement of other long-standing figures who have been influential librarians, teachers, and colleagues, Nancy Nuzzo and Gerry Ostrove among them.

These four retirees have generously agreed to "endorse" one (or two!) of MLA's funds to encourage giving to that particular fund during this conference season. For each of them, their selected fund reflects what they value and appreciate in MLA, giving us an opportunity to support a cause important to them and, in turn, pay forward the support we received.

Here's how this works: If you want to honor one of these members, go to MLA's donations page for their designated fund from the "Donate to MLA" button on the home page. Choose either the socially responsible option or the regular donation, according to your preference. In the "Donor Comments" section, note the person you wish to honor. It's that simple!

We'll track the donations and list our honorees on the "Donors" page of the Web site (updated at the end of the fiscal year) as well as give a card to each honoree listing the donors who gave in their name during this initiative (between now and the end of the annual meeting in Atlanta).

Our retirees who have so kindly agreed to support this initiative and their "pet" funds include:

Morris Martin
MLA Fund

Nancy Nuzzo
Carol June Bradley Research Award

Gerry Ostrove
Lenore Coral IAML Travel Grant
Michael Ochs / Notes Fund

Brad Young
Kevin Freeman Travel Grant

Of course, you are most welcome to make a donation in honor of anyone at any time using this same strategy. It can be a great way of recognizing the support provided to you by your mentors while extending that support to others.

Please take a moment to think about what these people have contributed to the profession, the organization, and your own professional growth and consider whether you would like to note their contributions in this way.

Feature

Get To Know Your Membership



In this issue, we get to know Carol Lubkowski, recent SLIS graduate at Indiana University.

Can you describe your position at IU and what your work responsibilities entail?

I'm currently working two part-time paraprofessional jobs at Indiana University. I think that's pretty common among new graduates in any field these days – cobbling together a living from multiple part-time jobs.

My primary job is as a Strategic Media Access Resource Team member with IU's Media Preservation Initiative. This is a fairly new and very large project to digitally transfer and preserve all the time-based media objects at Indiana University. There are around a half million audio and video recordings on campus, distributed across many units. Many of these recordings are actively deteriorating, so there is a finite window of time in which to transfer the content. I am part of the group that is evaluating and prioritizing collections for digitization by individually inspecting the recordings to gather information about their current physical state. We are starting with the Archives of Traditional Music as they have a very large collection encompassing many different media as well as a high concentration of unique content.

This work has been particularly meaningful to me because so many of the materials I have been working with are unique field collections representing the work of dozens of ethnomusicologists. I have a little background in this field because I did my undergraduate degree at a school with a strong ethnomusicology program. In evaluating and prioritizing these recordings for preservation transfer, I am directly contributing to saving them from oblivion and ensuring that students and scholars have continued access to them. I have recently found some recordings in more advanced states of degradation, and if I and my co-workers were not

I've always really enjoyed reference and research work and find it very rewarding. It's been especially rewarding to be able to continue to do this work in a library and with a patron population that I love. I find it very satisfying to help people find the resources and information they need, whether it's tracking down materials for esoteric topics or simply helping a performer locate a score in the stacks. I've also appreciated the opportunity to create some LibGuides, as it involved learning new software. I also got to bring in knowledge from my pre-librarian professional life, and making those kind of connections between experiences is always fun.

How does your work in these "paraprofessional" positions prepare you for a full-time library job?

I think that, in addition to their inherent rewards, paraprofessional positions can provide great preparation for professional positions. Most importantly, they keep you in the field where not only can you acquire and hone specific skills, you can also get valuable experience with and perspectives on how libraries work, what really happens in them, and what kinds of issues and challenges they face. Certainly in my paraprofessional jobs I've learned new software, new procedures, and how to work with different types of audio and video materials. I've also gotten experience with different environments and organizations. Through my two jobs, I'm working both in a position with well established procedures and tools and in a new group and initiative where things are still being figured out and put in place. I've especially valued the opportunities my paraprofessional work has given me to form new professional relationships and maintain existing ones. Plus, it's good to have firsthand knowledge of these jobs since it's very likely you will end up supervising the people who do them at some point in your career.

Even though I have the luxury of working in a big research institution with vast resources right now, I think a lot of what I'm doing will carry over to any size or type of school. The three major themes in reference questions that I see at IU – locating books and scores, creating proper citations, and finding resources for papers – are the same ones I would expect to see in any music library. On the preservation side of things, while I'm unlikely to encounter such a large volume and breadth of materials on other campuses, working with such holdings will leave me prepared for just about anything.

What does being a member of MLA mean to you?

The most meaningful thing to me about being a member of the MLA is the sense of real community it provides. I can say that the MLA is the most supportive and welcoming group I've dealt with. The people I've met through the organization have all been wonderful, and the level of friendliness and willingness to help a colleague is amazing. The chapter and national meetings have been both useful and fun. Furthermore, although I have not used it much myself yet, having access to a body of knowledge through the listserv is a great resource.

doing these evaluations, these problems may not have been found in time to properly transfer the content.

Preservation of audio and video materials is going to be an urgent and growing problem for libraries and archives over the next couple of decades. I thus feel very fortunate to be getting experience with this area this early in my career. I know that I will encounter preservation issues in any future music library positions I may have. I feel lucky to be prepared with information and experience for future encounters with aging media in urgent need of preservation.

My other job is as a reference assistant at the William and Gayle Cook Music Library at IU. I staff the reference desk for a few hours a week, mostly covering the lunch hour, and answer all sorts of questions from students, faculty, and other visitors. I have also been creating LibGuides for this season's ballet performances, as I worked with dancers before coming to Indiana University.

The career help that the MLA provides to its members has been wonderful. The job site is useful as it means I can spend less time sifting and searching through general library job listings. The resume and cover letter review service is especially amazing. I availed myself of it at the meeting in San Jose in February, and was able to make major improvements in my materials.

Chapter Reports

SEMLA Preconference: Music in Libraries: Just the Basics

Grover Baker (Middle Tennessee State University)

MLA's Educational Outreach Program (EOP) is alive and well and thriving in SEMLA! This year's preconference, *Music in Libraries: Just the Basics*, hosted by Vanderbilt University on October 10 and held in their Jean and Alexander Heard Library, attracted twenty-nine participants from across the Southeast ...and the Midwest. This was the fifth time SEMLA has held the event, and it followed a schedule that has proven to be popular, with registrants choosing between workshops on sound recording cataloging or music reference for the morning sessions. Following lunch, which was included in the registration fee, attendees opted for either videorecording cataloging or music collection development classes in the afternoon. Each workshop was three hours in length.

Sarah Hess Cohen (Florida State University) and Sonia Archer-Capuzzo (University of North Carolina at Greensboro) co-led the cataloging sessions, with Sarah taking the lead for sound recordings and Sonia doing the same for videos. Sarah Manus (Vanderbilt University) and Liza Weisbrod (Auburn University) provided the music reference instruction. Sarah Dorsey (University of North Carolina at Greensboro) and Lisa Hooper (Tulane University) rounded out the team of instructors with their workshop on music collection development and acquisitions.

The preconference was coordinated by Grover Baker (Middle Tennessee State University).

Here's a look inside the numbers, beginning with course selection. "Cataloging Sound Recordings with RDA" was the most popular session, drawing 22 registrants. "Cataloging Videorecordings with RDA" came second with 19. Seven registrants opted for "Music Reference" in the morning, and 10 attended "Collection Development/Acquisitions" in the afternoon. Three of the participants hailed from outside the SEMLA region: 2 from St. Louis, MO and 1 from Dayton, OH. The majority of the registrants – 17 – were librarians. Of the remainder, 8 were paraprofessionals, and 4 were students. Only 4 of the attendees came from public libraries, while the rest came from academic libraries. Finally, 17 of the participants worked with music collections, while the remaining 12 worked primarily with other types of materials in subject areas not typically related to music.

SEMLA is very grateful to all of the workshop participants, be they instructors or students, for making the preconference such a success. Plans are already underway for the 2014 edition, which will be held at Louisiana State University in Baton Rouge. We'll look forward to talking about the basics of music librarianship with a whole new set of friends... and maybe even sampling some Cajun cuisine!

Chapter Reports, continued...

SEMLA Preconference:
Music in Libraries, Cataloging Track

Lina Terjesen (Belmont University)

The SEMLA Preconference cataloging track provided an excellent introduction to RDA by Sarah Hess Cohen of Florida State University and Sonia Archer-Capuzzo of the University of North Carolina at Greensboro. Sarah started the morning session with an overview of RDA for sound recordings. For those of us who are still relatively new to RDA, she explained the meaning of WEMI (Works, Expressions, Manifestations, Items) and the significance of attributes and relationships in the RDA cataloging world. Sarah reviewed the relationships between MARC and RDA terms, explaining, among other examples, that what used to be known as a "Main Entry" is now an "Authorized Access Point," and a "Uniform Title" is now the "Preferred Title." For someone who knows AACR2 well enough to be slightly perplexed by the new terminology, the constant comparisons were incredibly helpful for figuring out similarities and differences in what was being spoken about during the workshop. Sarah continued the discussion with examples of when to input a new record into OCLC and when to avoid putting in a new record, then followed up with clarification about what can and cannot be used as a primary source of information for sound recordings.

Sarah continued the workshop with some examples of RDA records for sound recordings. With those examples, she showed us some differences between MARC and RDA in the fixed fields and changes in various MARC fields (e.g., 264 not 260). We discussed additions and deletions, including the removal of the GMD and the addition of the 3xx fields for media, carrier, and the content type. Sarah also gave us some tips and tricks from the cataloging trenches.

Perhaps the most helpful information for me was learning about the OCLC macro that allows you to easily input the 3xx fields and set up the 007 for a sound recording. Learning one thing that I could take away and use at work the next week was so helpful and boosted my cataloging confidence. After the discussion and examination of examples, we were set loose to start cataloging our own sound recording records.

After a lunch break filled with discussions of cataloging and sharing of information from the morning reference workshop, we returned to the RDA classroom for Videorecordings, led by Sonia Archer-Capuzzo. Sonia used the same format as Sarah for her workshop and started our discussion with basic information on what it means to catalog a videorecording in RDA. We discussed when to put a new record in OCLC and when to refrain, the various relationships in RDA (stage director, director, costume designer, etc.), and what the preferred source of information is when cataloging a videorecording (title screens, title on disc, containers or accompanying material, internal source). Using examples, Sonia pointed out RDA characteristics unique to videorecording records before inviting us to work on our own records.

While there was a great deal of "tech speak" in both workshops, what both instructors were very good at getting across was that we are all in this together and that no one has it perfect yet. RDA is still in flux and is constantly changing, and we are all going to make mistakes, but we are in it together and learning from each other. The workshops gave me the confidence to walk in my office on Monday morning and confront my media backlog with renewed vigor, and I know I can say the same for all of the preconference participants.

Round Table Reports

Bibliography Round Table

Here, There, and Everywhere: Recent Bibliography Initiatives by MLA Members

by Robin Rausch, co-coordinator

The Bibliography Round Table meeting in San Jose included MLA members Lois Kuyper-Rushing (Louisiana State University), David Day (Brigham Young University), and Susan Lewis Hammond (University of Victoria) reporting on their bibliography projects in progress.

Lois Kuyper-Rushing discussed the challenges of her Eugene Bozza thematic index, forthcoming from A-R Editions as the latest installment in MLA's Index and Bibliography Series. She compiled a preliminary inventory of Bozza's works available in the United States through liberal use of LSU's interlibrary loan program. But she discovered that international libraries rarely loan abroad. She then travelled to France, where she was given access to both the archives and the rental library of Bozza's publisher Alphonse Leduc. In Valenciennes, she also conducted research in the Bibliothèque municipale de Valenciennes, which holds Bozza's archive. Here she discovered unpublished manuscripts, including works that were unfinished when Bozza died in 1991. Bozza's extensive reuse of thematic material led Kuyper-Rushing to include in her index a concordance of thematic similarities. Her research is more fully recounted in her article "Reassessing Eugène Bozza: Discoveries in the Bibliothèque Municipale de Valenciennes Archive" (*Notes*, June 2013).

David Day spoke about his descriptive catalogue of the opera and ballet performance materials from the Théâtre de la Monnaie housed at the Archives de la Ville de Bruxelles. His dissertation (NYU 2008) examined the annotated *violin répétiteur*, the markings in the violin conductor's part used in the production of early nineteenth-century French ballets.

Day's research ultimately led to collaboration between BYU and the Archives de la Ville de Bruxelles. BYU bought their own microfilm camera and set up a satellite scanning center in Brussels. The digitized opera and ballet primary sources are part of the Internet Archive (search BYU Brussels Opera Ballet). Among the bibliographic obstacles encountered, Day described identifying watermarks and copyists. He also demonstrated the Web site and database he maintains devoted to the bibliography of music and dance reference sources (URL: musref.byu.edu). It lists more than 7,400 items, approximately 1,900 of which are fully critiqued. Links are provided to public domain reference publications that are online.

In a presentation titled "Searching for Claudio Monteverdi in Cyberspace,"

Susan Lewis Hammond (University of Victoria) recounted her preliminary research for *Claudio Monteverdi: A Research and Information Guide*, forthcoming from Routledge as both a print and E-book. She first considered how to position the composer. Was Monteverdi the synthesizer of the Renaissance, or a Baroque genius, the creator of modern music? Her annotated bibliography covers material in French, German, Italian, and English and contains about 1500 entries. Lewis Hammond discussed her search for literature in RILM, WorldCat, and *Grove* bibliographies. She included music in her bibliography, and evaluated the merits of different editions. This reference tool will be of use to performers, professional associations, and community groups (amateur choirs), as well as to librarians, scholars, and students.

This was the final year that the Bibliography Round Table was led by co-coordinated by Sarah Dorsey and Robin Rausch. The new coordinator is David Hursh.

In Recognition

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Transitions

Our best wishes to all those pursuing new opportunities.

Tom Moore, Digital Media Librarian at Florida International University in Miami, FL

Molly O'Brien, Media Librarian at Curtis Institute of Music

Rachel Morris, Music Cataloger, Center for Popular Music at Middle Tennessee State University

John Hitchcock, Music Cataloger, Center for Popular Music at Middle Tennessee State University

Sarah Bilotta, Music Library Assistant at College of the Holy Cross

Abbey Thompson, Special Collections Assistant V at Princeton University

Elin Williams, Music Librarian at Victoria Conservatory of Music

Angela Pratesi, Fine and Performing Arts Librarian at University of Northern Iowa

Jonathan Saucedo, Music and Performing Arts Librarian at Rutgers University

Kimmy Szeto, Metadata Librarian and Associate Professor at Baruch College, City University of New York

Member Publications

Please send citations for items published or premiered in the past calendar year to John, via e-mail or USPS mail at the address below. Please follow the citation style employed below. You must be a current MLA member to submit citations.

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Articles

Clark, Joe C. (Kent State University).

"Format Preferences of Performing Arts Students." *Journal of Academic Librarianship* 39, no. 3 (May 2013): 297-307.
<http://dx.doi.org/10.1016/j.acalib.2013.02.005>.

Dougan, Kirstin. (University of Illinois at Urbana-Champaign).

"Delivering and Assessing Music Reference Services." *The Reference Librarian* 54, no. 1 (2013): 38-54.

Hursh, David (East Carolina University) and Christine Avenarius.

"What Do Patrons Really Do in Music Libraries? An Ethnographic Approach to Improving Library Services." *Music Reference Services Quarterly* 16, no. 2 (2013): 84-108.

Moore, Tom (Florida International University).

"J.F. de Salin." *Flute Focus* (10 August, 2013). <http://www.flutefocus.com/Students-Corner/j-f-de-salin.html>.

"J. Hauradoux." *Flute Focus* (24 August, 2013). <http://www.flutefocus.com/Students-Corner/j-haradoux.html>.

"J. Martinn." *Flute Focus* (5 September, 2013). <http://www.flutefocus.com/Students-Corner/j-martinn.html>.

Scott, Rachel E. (University of Memphis).

"The Edition-Literate Singer: Edition Selection as an Information Literacy Competency." *Music Reference Services Quarterly* 16, no. 3 (2013): 131-140.

Szeto, Kimmy (Baruch College, City University of New York).

"Positioning Library Data for the Semantic Web: Recent Developments in Resource Description." *Journal of Web Librarianship* 7, no. 3 (September 2013): 305-321. <http://dx.doi.org/10.1080/19322909.2013.802584>.

Book Chapters

Hartsock, Ralph (University of North Texas) and Daniel Gelaw Alemneh.

"Theses and Dissertations from Print to ETD: The Nuances of Preserving and Accessing Those in Music." In *Cases on Electronic Records and Resource Management Implementation in Diverse Environments*, edited by Janice M. Krueger, 41-60. Hershey, PA: Information Science Reference, 2013.

MacAyeal, Greg (Northwestern University).

"Making Music Collections Come Alive." In *Bringing the Arts Into the Library*, edited by Carol Smallwood. Chicago, IL: American Library Association, 2013.

Roberts, John H. (University of California, Berkeley).

"The Cortot Collection at the Hargrove Music Library, University of California, Berkeley." In *Collectionner la Musique: Au cœur de l'Interprétation*, edited by Denis Herlin, Catherine Massip, and Jean Duron, 267-288. Turnhout: Brepols, 2012.

Szeto, Kimmy (Baruch College, City University of New York).

"Classical Music and Ethnic Diversity." In *Multicultural America: A Multimedia Encyclopedia*, edited by Carlos E. Cortés, 534-536. Thousand Oaks, CA: Sage Publications, 2013.

Premieres

Szeto, Kimmy (Baruch College, City University of New York).

Symphony No. 3, "Rhenish" Arranged for Chamber Ensemble. By Robert Schumann. Arranged by Kimmy Szeto. DiMenna Center for Classical Music, New York, Feb. 23, 2013.