



Photo courtesy of Gerry Szymanski

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From the President



In the first sentence of my first MLA Newsletter President's Report, I want to say, "Thanks!" Let's go from the general to the specific. I'm fast approaching my 30th year as a member of MLA, and the Association has been a source of support, education, inspiration, community, professional development, personal growth, friendship, joy, and sheer amazement at how the years and all the wonderful connections have accumulated. The old adage is true; time does fly when you're having fun! So when asked to run for President, it was only natural to want to give back to this Association from which I have received so much. I am honored to be given the opportunity.

The list for specific thanks is long and rich. As I write this, it has been barely a month since we were gathered for our 84th Annual Meeting in Denver, Colorado. To Scott Stone and his Program Committee, and Laurie Sampsel and all her Local Arrangements crew, kudos for creating a conference that was educational and entertaining! It is difficult work to distill the right balance, given an avalanche of interesting proposals from eager MLA members and tempting diversifications abundant in a fascinating city like Denver, but their success was our success. The expansion of the meeting to include a pre-conference, Introduction to Archives and Special Collections, and a post-conference, MLA THATcamp, would not have been possible without the efforts of Matt Snyder and the new MLA Archives and Special Collections Committee working with the support of the Society of American Archivists, and of Anna Kijas and the Digital Humanities Roundtable, with the Emerging Technologies and Services Committee, and the support provided by the University of Denver and University of Colorado.

Convention Managers Jim Farrington and Diane Steinhaus, along with our Business Office wizard Jim Zychowicz, ably assisted this year by Katie Cummings, kept operations smooth at the Westin Denver Downtown. Much of their work starts far in advance of the meeting, yet they remain tireless in resolving any issue coming up from first registration to final reception.

Of particular note this year was the live streaming and recording of sessions and presentations from the Platte River Room. Videos of the recorded sessions are linked from the conference's [handouts page](#).

This experiment would not have been possible without the unflagging attention of our Administrative Officer, Paul Cary, who had to work with the Convention Managers, the Program Committee, the hotel, and the technologically talented folks at V-Cube. I stress it was an experiment – so please provide feedback via the Annual Meeting Survey (if you haven't already!)

The annual meeting parses some of the larger cycles within MLA, including terms of service on the Board of Directors. Members-at-Large whose contributions and commitment over the past two years was roundly applauded include Stephanie Bonjack, Michael Duffy, and Rick McRae. We welcomed three new Members-at-Large, who have already begun learning the ropes of their respective roles: Andrew Justice, Assistant Fiscal Officer to Tracey Rudnick; Laura Moody, Assistant Planning & Reports Officer to John Shepard; and Darwin Scott, Assistant Parliamentarian to Damian Iseninger.

I am personally grateful to my friend and predecessor Michael Colby, who has been a shining example of leadership that is attentive to need while creative of solution, honorable to traditions yet encouraging of change, willing to listen and unafraid to decide. I know I will be leaning heavily on my Past President to make sure I do this job right.

Which brings me full circle. The opportunity I see before me is nothing less than sharing this Association's wisdom, talents, and vitality with as broad a community as possible. We will need new ideas for communication, education, partnerships, and programs. We must invest our energies wisely but fearlessly – risking a "failure" is really just taking a chance to learn and grow. All that I have learned within this Association – from my mentors, my colleagues, my students – gives me confidence that MLA will find its way to remaining essential in the changing landscape of the 21st century information professional.

Michael Rogan, MLA President

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Organ Crawl

Each year before the annual conference, MLA members participate in an "organ crawl," which is a visit to various pipe organs in the vicinity of the conference. "Crawling" refers to what one must do in order to enter the organ case and see the wind chests and pipes from inside the instrument. It's rare to get to go inside the organ case—an area reserve for technicians and tuners—but if that's not possible, there's always an opportunity to meet the resident musicians and learn about the instruments. Usually there's a chance to play the instruments as well.

The Denver tour was surely the snowiest organ crawl in recent history. Still, the group made it to four churches. First, there was St. John's Cathedral, where organist Stephen Tappe demonstrated the four-manual Kimball and the two-manual Hook, the latter built in 1869. Next was First Baptist, where we played the four-manual Aeolian-Skinner instrument. At the Cathedral Basilica, organist Kathleen MacLean played the beautiful Kimball organ, rebuilt and featuring a new French style console by Morel & Associates. Our tour ended at Trinity United Methodist Church with its four-manual Roosevelt instrument.

Many thanks go to Janice Bunker (Brigham Young University), Linda Mack (Denver, retired MLA member), and Samuel Chizmar (Denver) for their help in organizing the organ crawl.



MLA Organ Crawlers ready to head out into the snow.
Photo courtesy of Gerry Szymanski



Janice Bunker and Janet Scott check out an organ.
Photo courtesy of Gerry Szymanski

An organ crawler works the pedals

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An MLA Organ Crawler works the pedals.
Photo courtesy of Gerry Szymanski

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Denver: Unconference

THATCamp Music Library Association

Organized by Anna Kijas and Francesca Giannetti
Submitted by Anna Kijas

THATCamp Music Library Association was held on March 1, 2015 at the University of Denver in the C-Cubed Studios, Shwayder Art Building. Approximately 50 people registered for and attended the day-long unconference, which consisted of four pre-planned workshops and seven sessions, which were proposed and voted on by THATCamp attendees.

The four pre-planned workshops focused on linked data, digital curation, music encoding, and grant funding. In *Introduction to Linked Data*, Stephen Davison (UCLA) provided a practical introduction to the principles of Linked Data and encoding linked data statements using the Resource Description Framework (RDF). Jesse Johnston (NEH) led a workshop on *Writing and Applying for National Endowment for the Humanities*, in which participants learned about the federal grant opportunities for libraries and archives from the National Endowment for the Humanities, including how to develop strong applications and understand the peer review process. In *Introduction to Omeka*, Anna Kijas provided participants with a hands-on overview of digital curation of objects and exhibits using the open-source content management system, Omeka.

Matthew Vest's workshop, *Introduction to Thematic Catalogs in the Music Encoding Initiative*, exposed participants to the basics of MEI and provided hands-on experience in developing an MEI file with existing metadata.

A number of workshops were proposed by THATCamp participants, which resulted in a wonderful variety of sessions on topics and tools including:

How are you using Open Refine? (S. Rodriguez), *Music Webscraping* (A. Avoiro), *Mapping in Musical Scholarship* (F. Giannetti), *Data and Network Visualization* (A. Kijas), and discussion sessions: *Archives and the Digital Humanities* (M. Snyder), *Are You New to DH/Dig Schol?* (S. Henry), and *Creative Distance Education Approaches* (K. Haeffiger). Notes for all of the pre-planned workshops and proposed sessions are openly available in Google Drive. If you're interested in viewing Twitter activity related to THATCamp Music Library Association, you can do a search for [thatcampmusiclib](https://twitter.com/search?f=realtime&q=%23thatcampmusiclib) or view these results: <https://twitter.com/search?f=realtime&q=%23thatcampmusiclib>. You can also find tweets and images on our Storify page, as well as a selection of images from the event in our Flickr album.

THATCamp Music Library Association provided participants with hands-on learning experiences, as well as spontaneous networking and discovery of methods and tools through discussions with other colleagues. The event was supported and made possible with the help of many people, including Peggy Keeran (DU Libraries) and Chris Coleman (DU Associate Professor, Director, Emergent Digital Practices), who provided us with space and Wi-Fi at the University of Denver, and volunteers who planned, organized, and ran the event. The event was co-sponsored by the following organizations and groups: University of Denver Libraries, University of Colorado Libraries, Music Library Association (MLA), Digital Humanities Round Table (MLA), Emerging Technologies and Services Committee (MLA), Education Committee (MLA), and Educational Outreach Subcommittee (MLA).



First Time Attendee Reception
Photo courtesy of Zoe Rath



Kevin Kishimoto, Tracey Snyder, Hermine Vermeij, and Sandy Rodriguez
Photo courtesy of Tracey Snyder



Black Music Round Table
Photo courtesy of Renee McBride

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MLA for the First Time: Adelaide McDonnell

My First-Time Experience: Better than Disneyland

by: Adelaide McDonnell



When I first found the Music Library Association, I was working, cataloging CDs, as an undergrad. I read some of the publications, to get a better understanding of librarianship as a whole. I spent the first year of my MLIS reading everything I could get my hands on, and when it came time to join the Association, I was really excited! I looked at all the ways that I could get involved, and saw the conference. I told myself "You can't afford to go to Denver, it's too far. You're a student." But after speaking with my career advisor at McGill, and my parents, I realized that this was something I had to do, and I have no regrets about going. It was honestly one of the best experiences of my life.

I arrived a day early, and gave myself some time to explore Denver a bit more, because who knows when I'll be back again! Seeing the Rockies in person, even just from walking around, was incredible. But my anticipation rose and rose, as it became time to check in to the conference, and get my first name badge. I went to the First-Time Attendees reception, and met a lot of people in the same boat as me: young professionals, either new to a career or looking to start one. It made me feel part of a community already, and the conference had barely begun! I had signed up for the Mentor/Mentee program, and I would recommend that everyone who is a first time attendee do so.

My mentor, Marci Cohen from Berkeley, was phenomenal. At the opening reception, she took the time to introduce me to what felt like everyone there, and tell them about my background. I didn't meet someone who wasn't excited to meet a first time attendee, and if my feeling part of a community wasn't already present, it was certainly solidified then and there. I got to place faces with names, meet peoples who's work I admired, who's work I have cited in papers. It was better than meeting celebrities, because these people were so welcoming, and willing to talk about their work with me.

The next day, trusty program in hand, I went to as many sessions as possible. The morning plenary sessions were so informative that the time seemed to pass like nothing. The Get Involved! session in the afternoon really opened my eyes to the internal structure of the association in ways that reading about it simply couldn't do. I spoke to as many people as possible about what their committees do, and how they fit into the library field as a whole. I have a particular interest in information literacy, so having sessions about the new standards and new ways of approaching

information literacy were absolutely fascinating to me.

The three days seemed to pass like nothing, and before I knew it, the business meeting was over, and it was time for the closing reception. The big band sounded phenomenal, and all of the performers were excellent! Seeing the community come together in a celebration of professionalism and scholarship was one of my favourite experiences of the week. Sadly, the next morning I headed off to the airport, and like many of you, my flight was cancelled. But that gave me one more day to explore Denver, and I had luckily made enough connections that I found a place to stay for one more night.

This experience solidified that I want to be a music librarian. Having experienced this world, I never want to go back to anything else. Even if I'm not working in a music library, I want to continue to be a member of this association, and keep up with the music world. I have made some friendships that I think will last, at least for a while. I want to give a huge thank you to everyone I met for making my experience this memorable, and in particular to Marci Cohen, Kathleen DeLaurenti, and Brendan Higgins, for taking the time to answer all of my questions, introducing me to all sorts of people, and making me feel so welcome! I look forward to seeing everyone in Cincinnati next year!

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Images from Denver



Misti Shaw and Emma Dederick
Photo courtesy of Zoe Rath



Tracey Snyder, Rebecca Belford, and Kimmy Szeto
Photo courtesy of Tracey Snyder



Organ Crawl
Photo courtesy of Chuck Peters



Jennifer Vaughn and Kirk-Evan Billet
Photo courtesy of Tracey Snyder



Wake for Grace Fitzgerald
Photo Courtesy of Renee McBride

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Feature

Life After Music Librarianship By Michael Ochs

photo of Michael Ochs



Reading Katie Buehner's reminiscence, "One Year in a Library: A Brief Journal," in the November-December 2014 MLA Newsletter took me back to my own early years as a music librarian-before MARC, even before AACR, when catalogers had only the infamous red and green books, when cooperative cataloging meant receiving a weekly batch of LC proof slips, and when the most advanced library technology was the recently invented IBM Selectric for typewriting catalog cards. Telephones had rotary dials, TV programs were in black and white, and computers took up whole rooms that were off limits to librarians.

I joined MLA more than half a century ago and had a long, happy career, both as a music librarian, culminating as the inaugural Richard F. French Librarian at Harvard, and as an MLA bigwig, culminating as Notes editor and president. Then why did I leave this wonderful profession to which I had devoted thirty years-more than half my life at the time-and obviously won great success? (It was not, I hasten to interject, because I thought Harvard had finally discovered I was faking it.) It was because my experience editing Notes for five years had helped qualify me to become music editor at W. W. Norton. So, ironically, it was MLA that enabled me to leave music librarianship. (As a way of saying thank you, I established the Michael Ochs Endowment for Notes in 2002.)

But this essay is about what I've been doing since and how my music library career and MLA membership have fed into two new careers, one at Norton and another in retirement. For the publishing job, in addition to my work on Notes, my bibliographical and reference experience so useful in library work also gave me confidence about editing entire books. And as music librarian at Brandeis and Harvard, I was privileged to meet not only talented graduate students and productive faculty members but also many scholars who came through as visiting professors and library users. Thus, in my new position, I was able to draw on a large community of potential authors I already knew personally or through correspondence.

What I was not prepared for was the change in environment from the groves of academe to the business world. For example, I learned that what counted as currency for tenure in the academic sphere—a good manuscript based on solid scholarship—was a necessary but not sufficient basis for accepting a manuscript in the publishing world. A book had to be well written and had to have at least the potential of helping keep the company financially afloat (sometimes indirectly, by maintaining the publisher's prestige). I would later write a Notes article with advice to young scholars looking to publish books.

The other lesson I quickly learned was that you are down to a two-week vacation during which you are expected to be available at all times and that travel to conventions and campuses meant trying to land authors and rustling up sales.

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MLA for the First Time: Charles Roush

MLA Denver Conference Reflections from a First-Time Attendee by: Charles Roush



I am thrilled that I was able to attend my first MLA national conference in Denver this February. Overall, I gained a clearer picture of the profession, a more focused perspective than what I was able to build from coursework on the subject. I believe this was due to several factors. First, nearly everyone made it a point to extend themselves to myself and other first-timers. Next, the sessions enriched and challenged my knowledge and views on various aspects of music librarianship. Also, most people were warm and welcoming, helping me feel comfortable, positive, and excited throughout the conference.

Before arriving in Denver, I heard that MLA made an effort to welcome first-time attendees. But, though I knew about the reception and mentorship efforts, I was not prepared for the level of hospitality and outreach I experienced at the conference. From the moment I registered, it became apparent that new members are a cherished commodity to the organization. There was a ribbon attached to my nametag that identified me as a first-timer. This facilitated a large number of introductions—many went out of their way to shake my hand, welcome me, and ask how I was liking the conference. I wondered if this was something that only happened during the opening reception, but soon discovered the treatment to be consistent throughout the week. Looking back, I was glad for this. It helped me feel less overwhelmed while in large rooms full of new people.

As I mentioned, there was a first-time visitors reception at the beginning of the conference and a mentorship program. I was unable to attend the reception due to weather-related travel delays. I did participate in the mentorship program, though. It was a very positive experience and something I would recommend to future first-timers. I am grateful for my mentor, John Wagstaff. He introduced me to many people throughout the week, gave advice on which sessions to consider, and exuded a general attitude of warmth and welcome. Thanks, John!

The sessions far exceeded my expectations. It was clear that the conference was carefully planned to approach the profession from a number of angles. I learned about basic reference and cataloging considerations, paraprofessional workers, internships, planning library spaces, copyright issues, getting published, library instruction and assessment, digital musicology, future

I was successful at the first of these tasks in commissioning excellent titles (including two Pulitzer-Prize finalists) and signing talented authors to write new editions of important textbooks. Having neither the background nor the enthusiasm for selling, I relied on Norton's marketing and sales staffs to cover these shortcomings. I retired on my 65th birthday (just as Norton was about to figure out I was faking it).

As for my third career, preparing a scholarly edition for AMS's MUSA series, that too grew out of my music library career. When the Society for American Music held its 1984 convention in Boston and Cambridge, I mounted an exhibit in Harvard's Houghton Library of interesting and important music materials in the university's collections. Among the items I turned up was a manuscript piano-vocal score of *Di goldene kale* (The Golden Bride), a 1923 operetta by Joseph Rumshinsky, a composer I'd never heard of. I opened the score to the beginning of act 2, where a matchmaker is telling a group of young women that he has good matches for all of them, wrote up the exhibit for the Harvard Library Bulletin, and then forgot about it.

Twenty-five years later, deep into semi-retirement during which I was doing freelance editing, something made me wonder enough about that operetta manuscript to obtain a copy and see if I could translate it. I found a Yiddish typescript of the libretto at the YIVO Institute in New York and set about the task. I was especially interested to discover that the libretto had been written and copyrighted by a woman, Frieda Freiman, though it would eventually be credited to her librettist husband, Louis Freiman. I learned that Rumshinsky was by far the leading composer in Yiddish theater circles (my count of his operettas, musicals, and incidental music for plays currently stands at 140) and that *Di goldene kale* ran for eighteen weeks in a 2,000-seat theater in New York and had been performed in places as far-flung as Buenos Aires, Birmingham (England), and Omaha, Nebraska.

I proposed the score project to the AMS Committee on the Publication of American Music and they accepted it. Next I met with the artistic director of the century-old National Yiddish Theater Folksbene, which undertook a concert performance with piano last May and will do a repeat performance with instrumental ensemble at Rutgers on August 5. And now I am the grateful recipient of a 2015 NEH Fellowship to continue research toward the publication, which I hope to see in time for my 80th birthday in early 2017. (Faking it again. I grew up speaking German at home, where Yiddish was considered beneath contempt.)

Now, as a good librarian and scholar, I'll close by providing references:

"Musical Americana in Harvard Libraries: An Exhibition Honoring the Sonneck Society," *Harvard Library Bulletin* 32 (1984): 408-26.

"What Music Scholars Should Know about Publishers," *Notes* 59 (December 2002): 288-300.

[Click here for information on the MUSA volume.](#)

[Click here for information on the Notes Endowment with a link, should you be moved to donate in honor of outgoing editor Jane Gottlieb or incoming editor Deborah Campana.](#)

directions in cataloging, acquisitions, online instruction, and more. I was happy to discover that slides and handouts were loaded on MLA's website for future reference. Also, new to this particular conference, sessions in the main hall were streamed online throughout the week, making them available to those unable to attend and for future viewing by all.

Everything I mentioned up until now would have created a good conference. In my opinion, it was the people of MLA that made it a truly memorable experience. It was obvious that just about everyone valued connection and community. The conference was not merely a number of specialists reporting on their current projects or research. Rather, it was a chance for everyone to focus on and share what truly excited them about the field. Throughout the week, a vibrant love of music and a commitment at making it available resonated everywhere.

If I could use one word to express the overall feeling, it would be "enthusiasm." And it wasn't an enthusiasm created from idealism or any avoidance of the difficulties facing the field. Rather, members accepted the challenges ahead of them and made efforts to embrace the future unified and positive, a testament to a genuine attachment to the work of music librarianship. One of the things that impressed me the most was that this feeling consistently emanated from a great majority of the people I talked to in Denver, from those in the profession for a few years to veterans who have attended MLA for more than 50 years. To conclude, I would like to amend my opening comment: I am thrilled that I have the privilege to be a part of the MLA community in the upcoming years.

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In Recognition

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

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Developing Trends

Susannah Cleveland, Development Officer

The annual meeting proved to be another great opportunity for raising funds for the organization. Between the opportunity to honor some of our special members and the generosity of our organization, we raised over \$5,500. In addition to contributions to the Silent Auction, these funds were mainly split between three initiatives:

- This year marked Joe Boonin's 60th anniversary with MLA. As he noted, that represents the longest relationship of his life! While 60 is technically the diamond anniversary, Joe agreed to forgo the bling and instead participate in an initiative to funnel gifts to the MLA Fund in his honor. I can't tell you how lucky we are not just to have Joe as a member of our organization but as someone who believes in what we do enough to put his name on a fundraising initiative.
- Jean Morrow's retirement last year presented an opportunity for several of her colleagues to honor her service to the New England Conservatory and to MLA with gifts to the MLA Fund in her name. She wasn't able to attend the meeting, but she will get a report of the love and kindness expressed by her colleagues.

- At the end of each president's term, it is a tradition to collect gifts to MLA in his or her honor. For Michael Colby's transition from President to Past President—which occurred at the end of the Denver meeting—colleagues who have worked with Michael in a variety of capacities during his term contributed to the nascent Diversity Scholarship Fund. We're still in the beginning stages of launching that fund, but the opportunity to give in Michael's honor was a powerful motivation for several people to get that initiative started.

We are grateful for all gifts to MLA at any time, but it's always particularly heartwarming to see the generosity that our members display when honoring a colleague. Please keep in mind that you can give a donation in someone else's honor at any time; simply write "in honor of [colleague's name]" in the donor comments field when you make a gift online, and we'll make sure the honoree knows of your gift.

We'll soon be ramping up a comprehensive capital campaign that will allow us to target and communicate about specific fundraising goals. Keep your eyes out for more on that in the coming months!

As ever, thank you to all of you who give to MLA with both small and large gifts. You make what we do possible!

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Transitions & Appointments

Our best wishes to all those pursuing new or additional opportunities.

- Casey Mullin, Music Cataloger (Librarian II), New York Public Library
- Maddie Dietrich, Diehn Composers Room Supervisor, Old Dominion University
- Lindy Smith, Reference Archivist, Bowling Green State University
- Andrew Justice, MLA Member-at-Large, Assistant Fiscal Officer
- Laura Moody, MLA Member-at-Large, Assistant Planning and Reports Officer
- Darwin Scott, MLA Member-at-Large, Assistant Parliamentarian
- Sara Nodine, Publicity & Outreach Officer
- Deborah Campana, Notes Editor
- Scott Stone, Advertising Manager
- Michelle Hahn, MLA Newsletter Editor
- Christopher Holden, Music Cataloging Bulletin Editor

*Not on the list but think you should be? Contact our Placement Officer!

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MLA for the First Time: Emily Vickers

Observations as a First Time Attendee

by: Emily Vickers

photo of Emily Vickers

Armed with my program booklet, I had attempted to make a game plan for the conference. I felt impossible to choose between sessions; I wanted to soak up all of the information I could about current topics in the field, as well as connect with other parts of the music library world outside of my little bubble at Indiana University. I particularly enjoyed the session on "Getting Published", which gave me an improved understanding of MLA's three series, the process of editing and publication, and great suggestions for navigating larger writing projects. I found the "Extending Our Skills" session equally fascinating. This was a great introduction to other realms of specialized librarianship, which I've had limited exposure to up to this point. I can't wait to check out all of the dance, film, and theatre resources for librarians and archivists mentioned during this session!

The conference started off with a memorable jaunt through Wednesday evening's snowfall, after which I stumbled cold, wet, and slightly dazed into the First-Time Attendees Reception. It may have been nerves, jetlag, or a combination of the two, but this first event seemed to fly by. I was stoked to meet other music librarianship students and first-timers from across the country and hear a little about their lives and aspirations. I was also introduced to my fabulous mentor, Emily Butler, who offered me wonderful insight and guidance, introduced me to some great people, and made me feel instantly welcome!

I also decided to join in on the Performing Arts Round Table. I gained so much from the discussions during that hour, and it was exciting to hear a variety of perspectives on subjects I'm being introduced to in my coursework, such as copyright, born-digital materials, and streaming services. This round table, in addition to the poster session and informal conversations throughout the conference, served as a great complement to the presentations. It was interesting to interact with information and other members in different settings—I came away with a myriad of things to think about as I structure my academic and professional pursuits over the coming years.

I was very excited to be able to speak alongside Misti Shaw (aka Misti Shawsome, as per this year's nametag) about instructional sessions we conducted with her students at Depauw University. It was a wonderful opportunity in and of itself to get to work with these undergraduate students, and even more wonderful to get to reflect upon and share that experience with other music librarians. It was only slightly nerve-wracking to speak to my present and future colleagues, some of whom I'd just met, but I could not have predicted the overwhelming support I felt

By the end of the conference, I didn't want to leave. I was able to meet and connect with wonderful people, and I could not have imagined a better first experience. I am fortunate to be frequently reminded through experiences like this of how much I love the music library field and its members. I feel so lucky to be a part of this community, and I can't wait to become more involved in it. Roller coasters or not, that beats Disneyland any day!

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MLA News & Awards

At the 2015 annual conference in Denver, the Music Library Association presented several awards.

The MLA Citation, the Association's tribute for lifetime achievement, is awarded in recognition of distinguished service to music librarianship over a career. Citation recipients become Honorary Members of the Music Library Association. The Music Library Association is pleased to confer upon Jane Gottlieb The MLA Citation for 2015.

For over thirty years, she has promoted the interests of the users of music libraries through publications, advocacy, and tireless work in many roles within the Music Library Association, among them Member-at-Large, Development Officer, Program Chair, President, recipient of the Special Achievement Award for Plan 2001, ALA Representative, Local Arrangements Co-Chair, and Editor of Notes. Within the International Association of Music Libraries she has been active in its professional branches and as President of IAML's US Branch-she was an early advocate for the merging of IAML and MLA. As the Vice President of Library and Information Resources at The Juilliard School, she has fostered the development of the Lila Acheson Wallace Library as a major performing arts research collection and has worked with her administration to secure the best possible facilities for the collection's housing and use. Through her labor and leadership, she has enhanced the prestige of the profession of music librarianship and has come to embody the purposes of this Association.

The Music Library Association presents the **A. Ralph Papakhian Special Achievement Award** to a member who has provided extraordinary service to the profession of music librarianship in a focused timeframe or in a focused area. This year, MLA presents the Papakhian Special Achievement Award to Jean Morrow.

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MLA News & Awards, continued

The **Dena Epstein Award** supporting archival and library research in American music was given to two recipients: Gabriel Alfieri and Daniel Margolies.

Gabriel Alfieri will explore how four major composers—Virgil Thompson, Paul Bowles, Marc Blitzstein, and Leonard Bernstein—worked with various playwrights and directors to compose incidental music for their spoken theater productions. These musical works, typically unpublished and ignored, contributed to a vital period in the development of American drama, and also represent collaborations between major literary and musical figures (such as Orson Welles and Marc Blitzstein). Ms. Alfieri, who has additional funding from other sources, will be exploring relevant blooms at a large number of libraries and archives in New York City, Dallas, Austin, Houston, Bloomington, IN, Madison, WI, Ann Arbor, MI, Stratford, CT, New Haven, CT, Washington, DC, Middletown, CT, and Boston.

Daniel Margolies will focus on non-mariachi styles of Mexican-American fiddling in south Texas in the twentieth century. His primarily focus will be on the unexplored repertoires of fiddlers in and around San Antonio, with some attention also given to the larger traditions of the Rio Grande Valley. Dr. Margolies, who has been researching conjunto music since 2007, will conduct archival research of performance recordings, interviews, and photographs in San Antonio (at the UT Institute of Texan Cultures, at the San Antonio Archives; the UT at San Antonio Archives and Special Collections; the Guadalupe Cultural Art Center Records, and the Institute of Texan Cultures) and Austin (at the Dolph Briscoe Center for American History, the Folklore Center Archives, the Austin History Center, and the Texas Folklife Archives).

The **Richard S. Hill Award** for the best article on music librarianship or of a music bibliographic nature is awarded to Linda Fairlie for her article, "Verdi at 200: Recent Scholarship on the Composer and His Works," Notes 70/1 (Sept. 2013): 9-36. Fairlie takes a selective look at recent trends and popular topics in Verdi scholarship from 2001, the 100th anniversary of Verdi's death, through 2013, the bicentennial of Verdi's birth. Her coverage includes conferences, biographies, correspondence, primary source materials, text and libretto studies, analyses, studies of individual operas, reception studies, and works about gender issues, performance issues, and Verdi's literary sources, compositional process and revision, and dramatic themes.

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Committee Reports

Best of Chapters Competition report

Submitted by Anita Breckbill, Chair, 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 were Joe Clark from the Atlantic chapter, and Mariastella Feustle from the Mountain Plains chapter.

Joe Clark, in "Transforming Collections and Rethinking Acquisition Budgets: Information Needs and Preferences of Performing Arts Students," gave a presentation based on two studies. Since many music libraries have more acquisitions options and a lower budget than in the past, the first study tried to determine the format of materials that students prefer at Kent State University in order to focus purchasing. Clark did a two-page Format Preference Survey in 2012 for 182 students and utilized SPSS for data analysis. His results showed that of twelve formats listed, scores, print books, and CDs are on the top of the list for students, and e-books are on the bottom. Graphs showed that 80% of students preferred print books, and 16% preferred e-books. There is greater usage of audio streaming versus CDs (61% preferred streaming audio). 68% of students preferred print scores to electronic. But in journals the tide turned, and 64% of students preferred journals in electronic form. For more complete results, see Clark, Joe C. "Format Preferences of Performing Arts Students," Journal of Academic Librarianship 39, no. 3 (May 2013): 297-307. A second survey was of eighty-two distance education students at Kent State and showed that online articles were by far the most important resource for them. 89% were comfortable with e-books, and 96% were comfortable with online resources.

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Committee Reports, continued

BCC to Become CMC

Submitted by Beth Iseninger, Chair

I'm pleased to announce that the MLA Bibliographic Control Committee has been re-envisioned and reorganized. The new name of the committee is the MLA Cataloging and Metadata Committee (CMC). The goal of the BCC reorganization is to ensure that the committee's structure reflects current changes and trends in librarianship and music cataloging/metadata in particular.

Prior to the MLA Annual Meeting in February, the BCC committee and subcommittee members discussed the reorganization and came up with a proposal for the MLA Board, which was approved and took effect on March 1. The report to the Board, which includes the charges for the new committees, is available here: [BCC reorg report to MLA Board](#)

Throughout her career Jean has been a generous mentor, and for 20 years, an engaged teacher of Music Librarianship at the Simmons College Graduate School of Library and Information Science, where she taught and guided generations of music librarians. Her deeply felt commitment to the betterment of the profession of music librarianship came to full flower in her untiring advocacy for, and subsequent leadership of, MLA's Basic Manual Series.

The Basic Manual Series has produced nine (9) titles under Jean's Chief Editorship, as she mentored those on her Editorial Board who helped shepherd authors through to publication. This series has become a mark of MLA's leadership in the field, fulfilling our mission statement to "promote continuing education and professional development in music librarianship."

Jean stepped down from her role as Chief Editor last year, as she has retired after 40 years of remarkable service to the New England Conservatory. But the Basic Manual Series she so tirelessly and selflessly promoted continues to move MLA and the profession of music librarianship brightly forward into the 21st century.

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 annual meetings. For the 2015 meeting in Denver, the Freeman recipients are Joy Doan, Kyra Folk-Farber, Robin Preiss, and Elizabeth Surles.

(scroll down to continue)

In addition to providing a beautifully written overview of recent Verdi scholarship, Fairlie cites earlier research, allowing the reader to easily access studies published through 2010. She closes with a discussion of future directions in Verdi scholarship. Selective as Fairlie's overview may be, her article is nevertheless substantial in its coverage, and clearly demonstrates her deep subject knowledge. Fairlie's contribution to understanding recent scholarship about Verdi and fruitful areas for future research is invaluable.

The **Eva Judd O'Meara Award** for the best review in Notes is awarded to David Hunter for his review of Georg Friederic Händel. Samson: Oratorio in Three Acts, HWV 57. Herausgegeben von Hans Dieter Clausen. (Hallsche Händel-Ausgabe, Ser. I, Bd. 18). Kassel, New York: Bärenreiter, 2011" brings to the reader an informative review that offers a thoughtful and well-reasoned assessment of this new "urtext" edition. At the same time, Hunter provides the reader with a look at the musical events that were surrounding Händel during the year 1741 as well as a look at Händel himself, not just the composer but the person and his circle. The review is rich with information and with a liberal helping of references to key resources about Händel. The reader comes away having learned a great deal more than just the assessment of the volumes at hand, thanks to Hunter's deeply comprehensive subject knowledge and clear writing style.

The **Vincent H. Duckles Award** for the best book-length bibliography or other research tool in music is awarded to John Gray for his work, *Baila! A Bibliographic Guide to Afro-Latin Dance Musics from Mambo to Salsa* (African Diaspora Press). In his introduction to this exhaustive bibliography Gray observes that, unlike "more traditional disciplines the corpus of materials relevant to black music studies cuts across a wide range of geographic, linguistic and disciplinary boundaries, making the task of identifying and locating materials both difficult and time consuming." Through its methodology, attention to detail, and organization, Gray has created an indispensable reference work for students of Afro-Latin dance music that has attained his goal for this incredible volume, specifically a research tool that facilitates the discovery of available materials for this important emerging field of research.

Clark concluded by saying that a strong sentiment exists for continuing to purchase a mix of electronic and traditional resources. Purchasing more journals, audio, video, and reference materials in electronic form is a safe bet. Students still like traditional formats for scores and books. Questions for further research include: What resources do students need that we are not providing? How well is the library information/teaching students about available resources?

Mariastella Feustle, in "In Search of Charles B. Ward," related her experience of finding information about this vaudeville composer from the turn of the century, chiefly known for "And the Band Played On." She was assigned an entry on Ward in The Grove Dictionary of American Music, and continued her search for information after completing the entry, fulfilling her "hunter-gatherer reward response." There were confusions in the name of Charles B. Ward, conflations of identities, and conflicting results in her research. Feustle used the New York Times and other newspapers of the era, NYPL's gallery of online sheet music for his pre-1923 published music, some of it painfully racist, and FamilySearch.org for genealogical information. Census information and historical newspapers led her to more information, including over 200 news articles and advertisements. Using Anna Kijas's "Documenting Teresa Carreño" as inspiration, Feustle made use of Google fusion tables to geographically chart Ward's performances and appearances. Feustle credits Big Data with her ability to find information that would have been impossible to find even ten years ago.

For more on the Best of Chapter Competition, see the **Best of Chapters page**.

CMC is gradually updating the online information about the committee to reflect the new structure and tasks. You may continue to see the committee listed as the Bibliographic Control Committee in some places for a few weeks yet.

Background

The idea of a BCC reorganization grew out of recommendations from the BCC Review Task Force of 2012-2013. The Task Force's report was approved by the MLA Board in February 2013.

BIBFRAME Task Force Meeting Report

Submitted by Kimmy Szeto, Chair

The new Cataloging and Metadata Committee is composed of three subcommittees: Content Standards, Encoding Standards, and Vocabularies. The Content Standards Subcommittee combines the membership of the former Authorities and Descriptive Subcommittees. The Encoding Standards Subcommittee combines the membership of the former MARC Formats and Metadata Subcommittees. The Vocabularies Subcommittee was renamed to encompass the full spectrum of the subcommittee's work, including music genre and medium of performance vocabularies, and other controlled vocabularies as well.

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Committee Reports, continued

Authorities/Descriptive Cataloging Subcommittee Joint Business Meeting Report
Submitted by Ray Schmidt, Authorities Subcommittee Chair, and Tracey Snyder, Descriptive Cataloging Subcommittee Chair

Members present: Authorities: Ray Schmidt (chair), Jean Harden, Morris Levy, Stephen Mantz, Jacob Schaub, Michi Hoban. (Sharon Benamou absent); Descriptive: Tracey Snyder (chair), Sonia Archer-Capuzzo, Elizabeth Hille Cribbs, Chris Diamond, Patricia Falk, Elizabeth Hobart, Damian Iseminger, Charles Peters, Tomoko Shibuya, Amy Strickland. (Gary Markham and Laura Yust absent)

Snyder discussed the proposed merger of DCS and Authorities as part of the reorganization of the Bibliographic Control Committee (to be re-named the Cataloging and Metadata Committee). Pending approval by the MLA Board, the new Content Standards Subcommittee will encompass descriptive cataloging and authorities and will be chaired by Snyder. Small task groups will be formed as needed to concentrate on specific duties.

Snyder mentioned two venues for communication within the music cataloging community: the MOUG-L email list and the BCC Blog. MOUG-L has been a useful forum for questions and answers related to application of RDA and discussion of other music cataloging matters. Anyone should feel free to ask and answer music cataloging questions there. The new BCC Blog, linked from the MLA website's main BCC page, will be used for announcements pertinent to music cataloging. Music catalogers are advised to bookmark it.

Schmidt reported on an item from the Authority Control Interest Group (ACIG) meeting at ALA Midwinter 2015. The PCC RDA Authorities Phase 3 Task Group, chaired by Gary Strawn and charged with planning and implementing changes to align the LC/NACO authority file with RDA, completed Phase 3a in January 2015. About 190,000 authority records were updated. This update included changes to the medium of performance in subfield 5k in music access points (converting standard combinations of instruments into equivalent strings) and generation of a 382 field for medium of performance based on the converted access points. In the ACIG meeting, Strawn acknowledged the work of MLA in reviewing the test records. The MLA group was led by Descriptive member Damian Iseminger, who organized volunteers from Descriptive and Authorities who each examined 1,000 records for accuracy.

Snyder reported on the meetings of the Committee on Cataloging: Description and Access (CC:DA) at ALA Midwinter 2015. (See the full report here.) Snyder reviewed the successful 2014 RDA revision proposals that were relevant to music yet general enough to be submitted to the JSC by CC:DA. From the report:

Music catalogers will also need to know about changes that will result from 6JSC/ALA/32 (expanding the scope of the statement of responsibility element in RDA Chapter 2) and 6JSC/ALA/36 (recording duration in RDA Chapter 7). Last but not least, as a result of 6JSC/ALA/29 (on "not identified" elements in distribution and manufacture statements), changes will be made to the core element status of several elements in RDA 2.7-2.10, thus bringing an end to what has become known among practitioners as the "cascading vortex of horror." Stay tuned for possible revisions to MLA's Best Practices document as a result of these changes.

Snyder also discussed probable 2015 RDA revision proposals that would be relevant to music but would go through CC:DA. In the full report mentioned above, see the sections on Multiple Sources for Statements of Responsibility, Proposal from TF on Machine-Actionable Data Elements in RDA Chapter 3, Instructions for Recording Structured Descriptions of Related Manifestations, and Instructions for Describing Accompanying Material in RDA. Other things to be aware of that were mentioned at the CC:DA meeting include the recent BIBFRAME AV Modeling Study, the new PCC manual on applying relationship designators in bibliographic records, the forthcoming Descriptive Cataloging of Rare Materials (Music) (DCR(M)), the consolidated FR model from IFLA expected within the next two years, and the appointment of four new JSC working groups (on Appendix A capitalization, aggregates, relationship designators, and fictitious entities).

Damian Iseminger reviewed the six RDA revision proposals put forward in 2014 by the JSC Music Working Group (JMWG). Please see the meeting report of the JMWG for details.

Iseminger then enumerated the issues that JMWG would be considering in the upcoming year. Discussion and prioritization of these issues took place later in the day at the JMWG business meeting. Issues include:

- Aligning medium of performance instructions in RDA 6.15 to allow for the use of external vocabularies
- Reviewing instructions for recording serial numbers
- Investigating whether there is a need for Medium of Performance of an Expression as a new element
- Reviewing instructions in RDA 6.28.1-6.28.3 for constructing authorized access points for works
- Determining if the method for resolving conflicts in RDA 6.28.1.10 is too restrictive
- Investigating RDA 6.28.1.11 to determine if other additions besides medium of performance are necessary for compilations of musical works.

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Committee Reports, continued

JSC Music Working Group Meeting Report
Submitted by Damian Iseminger, Chair

Present: Damian Iseminger, chair, New England Conservatory; Jean Harden, University of North Texas; Kevin Kishimoto, University of Chicago; Daniel Paradis, Bibliothèque et Archives nationales du Québec; Thomas Pease, Library of Congress; Raymond Schmidt, Wellesley College; Tracey Snyder, Cornell University; Steve Yusko, Library of Congress
Absent: Anders Cato, European RDA Interest Group; Valerie Weinberg, Library of Congress JSC Liaison: Kathy Glennan, University of Maryland, American Library Association

The BIBFRAME Task Force met informally at the MLA Annual Meeting in Denver on Thursday, February 26, at 6 PM. Present at the meeting were: Kirk-Evan Billet, Kevin Kishimoto, James Soe-Nyun, Kimmy Szeto, Anne Adams, Sophie Rondeau, Hermine Vermeij, Anna Alföldi LoPrete, Catherine Busselen, Tracey Snyder, and Beth Iseminger.

Task force members made introductions and reported on their general experience working together, followed by working group leaders reporting on their progress. We then delved into the specifics of our analysis of MARC-to-BIBFRAME conversion, a central component of our charge which the majority of us is currently working on. We discussed the goals of the analysis, and decided to create uniform scope, methodology, procedures, and formatting of analysis results across the working groups. At the end of the meeting, we established a target date for the analysis work, and developed a list of questions for further reflection and discussion after the Annual Meeting.

Schmidt summarized two new LC-PCC Policy Statements that were submitted by MLA-BCC to the PCC Standing Committee on Standards in the past year:

- LC-PCC for 6.15.1.7. Instrumental Music for Orchestra, String Orchestra, or Band. The policy statement clarifies the use of "orchestra" versus "string orchestra" when recording medium of performance.
- LC-PCC PS for 9.16.1.3. Recording Professions or Occupations. This statement recommends the use of controlled vocabulary such as LCSH, when recording profession or occupation terms (e.g. use "Flute players" not "Flutists"). It brings to a wider audience essentially the same recommendation as Descriptive Cataloging Manual (DCM) Z1 374. The proposal was also reviewed by the NACO Music Project Advisory Committee. A related new LC-PCC PS for 9.19.1.5 states that when profession/occupation terms are added in 100 subfield \$c, the singular form should be used.

Both PS proposals were approved and added to the RDA Toolkit in August 2014.

Schmidt reported that since February 2014, the Authorities Subcommittee has been responsible for the maintenance of the resource Types of Composition for Use in Authorized Access Points for Music. During this time, entries were revised or added for only a few terms: "elegietta" was added, and the scope of "elegy" and "serenade" was broadened so that both instrumental and vocal works are to be considered types rather than distinctive titles. Most of the subcommittee's activity related to the Types document focused on clarifying some of the principles of the list. The subcommittee considered the question of whether tempo markings with modifying words, such as "Allegro con brio," should be considered types or distinctive, and the decision was made to treat these as types. An addition to LC-PCC PS for 6.14.2.5.2 was proposed stating that when the preferred title is a tempo marking with modifying words, it should be recorded in the singular. The PS was accepted and added to the RDA Toolkit in January 2015.

An additional issue related to tempo markings was identified concerning the preferred title for a part of a work when the part is a movement identified by its tempo marking, and the movement includes tempo changes. The subcommittee decided to recommend to the use of the initial tempo marking (rather than the predominant tempo or hyphenating multiple tempo markings), unless the work is better known by another tempo marking. The recommendation has been added to MLA's Best Practices under 6.14.2.7.1.2.

Regarding the resource *Thematic Indexes Used in the Library of Congress/NACO Authority File*, Schmidt reported that there were 30 additions to the list in 2014, submitted by 17 catalogers. It was noted that the new Beethoven Werkeverzeichnis is now included in the Thematic Indexes list. There has been some confusion on MLA-L, because the publishers of the new index asked that the abbreviation "LVBWV" be used to refer to the index, but the actual intent of this request was that "LVBWV" be used in citations, not access points. The Beethoven entry in the Thematic Indexes list indicates that the usual "op." and "WoO" will continue to be used. Future work on the Thematic Indexes list will include following up on notes (MARC field 667) in composer NARs correlating to new additions to the list.

Both the Types list and the Thematic Indexes list will be maintained by the Vocabularies Subcommittee in the reorganized structure of BCC. Best Practices for Music Cataloging Using RDA and MARC21 has been integrated into the RDA Toolkit and will now be maintained by the Content Standards Subcommittee.

OLAC has just made two new RDA "best practices" documents available—one for cataloging DVD and Blu-ray videos and one for cataloging streaming media. OLAC also has plans to create a guide to cataloging Playways in RDA; there is potential for the Content Standards Subcommittee to collaborate with OLAC on this effort.

Snyder highlighted the education efforts of several members of DCS and Authorities over the past year, including various workshops and webinars. Snyder also reported that last year's discussion paper on problems with authorized access points for compilations received support from PCC's Standing Committee on Standards, though no definitive actions have been taken to address the problems.

Snyder outlined probable tasks to be taken on by DCS/Authorities (Content Standards) in 2015 (review DCR(M)); maintain the RDA Best Practices; comment on RDA revision proposals from CC:DA and JMWG; work on a guide for cataloging Playways in RDA (with OLAC); and work on authorities projects that may arise due to RDA revisions).



Photo courtesy of Gerry Szymanski

MusicWG/9. Additional Terms for Base Material and Applied Material. The proposal added terms and definitions that would cover more of the physical characteristics of audio recordings to RDA 3.6.1.3 and RDA 3.7.1.3. This proposal was folded into a similar proposal made by the British Library. At the time of the JMWG meeting those changes were still being worked out. On March 12, 2015 the changes were finalized in the document 6JSC/MusicWG/8/rev/Sec final/rev and will be published in the April 2015 RDA Toolkit update.

Iseminger thanked the group for all of their hard work during the past year. Iseminger also announced that Thomas Pease from the Library of Congress will be stepping down from the

The JSC Music Working Group (JMWG) held an open meeting at the Music Library Association Annual Meeting in Denver, Colorado, on February 26, 2015 from 4:30-6PM. Chair Damian Iseminger provided a brief summary of the work that JMWG had completed since March 2014. The JMWG submitted 9 proposals to the Joint Steering Committee for Development of RDA (JSC). They were:

MusicWG/4, Revisions to Instructions for Creating Access Points for Musical Expressions. This proposal sought to liberalize and rationalize the creation of access points for expressions in RDA 6.28.3. The proposal was accepted by the JSC and will be published in the April 2015 RDA Toolkit update. The changes to RDA can be viewed on the JSC Web site in the document [6JSC/MusicWG/4/rev/Sec final](#).

MusicWG/5, Revisions to Instructions for Recording the Information for Scores and Parts Bound Together in a Single Physical Unit. The JSC noted some inconsistencies in wording between RDA 3.4.3.2 and 3.21.2.5 and asked the Working Group to investigate. The proposal was accepted by the JSC after some modifications and will be published in the April 2015 RDA Toolkit update. The changes to RDA can be viewed on the JSC Web site in the document [6JSC/MusicWG/5/rev/2/Sec final](#).

MusicWG/6, Revision and Reorganization of Preferred Titles for Musical Works. The intent of the proposal was to make the process of determining a preferred title for musical works easier to comprehend in RDA 6.14. This was by far the proposal that generated the largest amount of work. The initial proposal underwent extensive modifications due to changes proposed by other JSC constituencies for the general instructions for preferred titles at RDA 6.2.2. At the time of the JMWG meeting those changes were still being worked out. On March 12, 2015 the changes were finalized in the document [6JSC/MusicWG/6/rev/Sec final](#) and will be published in the April 2015 RDA Toolkit update.

MusicWG/7, Abbreviations for the Word "Number" in Part Titles. The proposal codified in RDA current and historical practice of abbreviating the word "Number" or its equivalent in another language, or adding the abbreviation for the word "Number" or its equivalent to an unnamed number to part title in RDA 6.14.2.7. The proposal was accepted by the JSC and will be published in the April 2015 RDA Toolkit update. The changes to RDA can be viewed on the JSC Web site in the document [6JSC/MusicWG/7/rev/Sec final/rev](#).

MusicWG/8, Revisions to Music Conventional Collective Titles and Glossary definitions for Conventional Collective Titles. The proposal removed the closed lists of terms for conventional collective titles in RDA 6.14.2.8 and removed the definitions for these terms from the Glossary. The proposal was accepted by the JSC and will be published in the April 2015 RDA Toolkit update. The changes to RDA can be viewed on the JSC Web site in the document [6JSC/MusicWG/8/rev/Sec final/rev](#).

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Committee Reports, continued

MARC Formats/Metadata Subcommittee Joint Business Meeting Report

Submitted by Sandy Rodriguez, MARC Formats Subcommittee Chair; Lisa McFall, Metadata Subcommittee Chair; and James Soe Nyun, Encoding Standards Subcommittee Incoming Chair

The MARC Formats and Metadata Subcommittees of BCC held their second joint meeting on Friday, February 27, 2015, with over 40 people in attendance. The minutes of the 2014 joint business meeting of the subcommittees were approved by the voting members.

MARC Report

Sandy Rodriguez, chair of the MARC Formats Subcommittee, summarized her report on the MARC Advisory Committee. The MARC Advisory Committee met during both ALA Annual and Midwestwinter conferences. At the Midwestwinter conference, MLA presented a paper on defining subfield \$e to code number of ensembles in MARC 382 (Medium of Performance), for both bibliographic and authority records. The paper passed. The subfield coding will be made available in the next MARC Update, and OCLC will work on programmatically fixing subfield \$n (number of performers) in cases when it was used to code number of ensembles. Also during the Midwestwinter MAC meeting, the Canadian Committee on MARC (CCM) presented a discussion paper exploring solutions for recording Format of Notated Music in MARC. MLA weighed in on the importance of establishing a field for Format of Notated Music, preferring field 348, and recommended that it be available in both bibliographic and authority formats. CCM will be coming back to MAC with a MARC proposal on Format of Notated Music during ALA Annual 2015.

ALA Midwestwinter Summary

Lisa McFall, chair of the Metadata Subcommittee, provided her report remotely via Skype. At ALA Midwestwinter, the Metadata Interest Group (MIG) had two presentations, one on using VIAF for finding additional matches to personal and corporate name files that were missed by the library's authority vendor and the other on Linked Data initiatives of the National Library of Medicine. A link to the slides from these presentations is available here. At the MIG business meeting, it was announced that there would be a virtual pre-conference held June 2-4 with a focus on the future of metadata services. The ALCTS office will be handling the registration process for this, with additional information about how to register forthcoming. The Metadata Standards Committee (MSC) meeting included comments and discussion on the Checklist for Evaluating Metadata Standards that was developed by MSC and sent out for comments shortly before ALA Midwestwinter. The MLA BIBFRAME Task Force submitted feedback to MSC on their Checklist. Based on the limited window for submitting feedback, the decision was made to continue to solicit comments. MSC is currently seeking out guest editors to contribute to its blog and anyone with interest in doing this should reach out to Jenn Riley, co-chair of MSC.

OCLC Report

In the interest of time, Jay Weitz declined to give a verbal report on OCLC and directed people to the written report available here.

Library of Congress Report

Karen Lund announced that MODS 3.6 standards are available on the Library of Congress' website. Steve Yuskio provided a written report and highlighted that MARC Update 19 was published online in October 2014. This included minor changes to subject idiosyncrasies, including in Cataloger's Desktop. Vendor records and cataloging were covered at the MOUG meeting.

Before discussing the tasks of the JMWG for the upcoming year, Iseminger informed the group of the JSC Working Principle for the next 2-3 years because of its potential impact on the tasks of the JMWG. Because of factors that will affect the development of RDA for the next 2-3 years, (developing RDA for international, linked data, and cultural heritage communities; forthcoming significant changes to the consolidated Functional Requirements models (FRBR, FRAD, and FRASAD), etc.) the JSC will not accept proposals that will require significant review and amendment. Small-impact changes unlikely to be affected by external factors, however, will continue to be accepted.

With this principle in mind, the JMWG discussed potential tasks for the upcoming year. The two largest proposals will involve modification of RDA 6.15, Medium of Performance and RDA 6.16, Numeric Designation of a Musical Work. Regarding RDA 6.15, the group felt it was best to ask the JSC for clarification on the best way to approach any revisions of this very complex instruction. Iseminger stated that he would contact the JSC Chair and present several options for possible revision to RDA 6.15. For RDA 6.16, the group felt more confident in its ability to present a proposal that would not run afoul for the JSC Working Principle. Work will more than likely begin in earnest on RDA 6.15 and 6.16 by late April or early May 2015.

The JMWG also felt that changes requested by the NACO Music Project for breaking conflicts between authorized access points in RDA 6.28.1.10 and RDA 6.28.1.10.1 could be done with a minimal impact. The same conclusion was reached concerning additional additions to authorized access points containing conventional collective titles at RDA 6.28.1.11. The group agreed to start work on both of these revisions straight-away.

In addition to proposal development, the JMWG agreed to generate discussion papers concerning the suitability of external vocabularies for music-related elements in the RDA element set, adding a new element for Medium of Performance of the Expression to RDA, and re-envisioning many of the instructions for authorized access point formation in 6.28 as instructions in RDA 6.14 and in RDA chapters 19-20. All proposals and discussion papers will be due to the JSC by the first week of August 2015.

Iseminger thanked the members of the JMWG and guests for attending and participating in the open meeting. The meeting was adjourned at 6PM.

PBCore Report

Thom Pease from the Library of Congress provided a brief history of the development and purpose of PBCore. He summarized his involvement on behalf of MLA with a subgroup of others working to revise PBCore and map PBCore metadata. Additional volunteers from MLA will be recruited once the new membership of the Encoding Subcommittee is confirmed. Version 2.1 of PBCore is anticipated for release at the end of March 2015, while work continues on the development of PBCore 3.0 which will radically rethink some of the larger issues in the metadata schema. Thom has also been involved with a group mapping PBCore metadata to MARC. Further volunteers from Encoding will be sought to help.

Other Updates

Sandy Rodriguez noted that an error had been corrected in the MARC documentation regarding the repeatability of subfield \$s (Total number of performers) in MARC Bibliographic and Authority 382 (Medium of Performance), changing it from repeatable to non-repeatable.

Lisa McFall announced the official release of the Metadata for Music Resources site (formerly named the Music Metadata Clearinghouse). She thanked the current and past members of the Metadata Subcommittee that worked diligently on this resource and also thanked web editors, Katie Buehner and Jen Matthews for bringing the site live. She asked that feedback be sent to her or Jim Soe Nyun.

Lisa reported that ProMusicDB was approached by a major online streaming company to start a working group whose mission is to create a decentralized rights management system. ProMusicDB is also waiting to hear if they were selected for a grant through NEH.

Kimmy Szeto provided an update on the progress of the MLA BIBFRAME Task Force. The Task Force has been working since October/November 2014 with the goals of examining transformation related to music, creating application profiles for music materials, and recommending some strategies for MLA's continuing development of BIBFRAME. Members of the Task Force are currently catching up on the development of BIBFRAME and looking into genre/form, medium, event, and sequence. They will also be looking into how each indicator will be translated from MARC to BIBFRAME to see if there's a current system that works and what can be improved.

New Business

There was much discussion on three MARC Formats-related issues which may lead to MARC proposals in upcoming MAC meetings: (1) The group discussed the need to examine all of the score definitions in MARC Bibliographic 008/20 (Format of music) to better clarify which code values to select without referencing a content standard and to draft best practices for further guidance, given the challenge of RDA's broader definition of score. Daniel Paradis noted that Library and Archives Canada (LAC) is also interested in this issue and may be able to work with the new Encoding Standards Subcommittee to bring a joint MAC proposal forward. (2) Mark Schaff brought up the issue of using 028 to record distributor numbers for publishers acting as distributors and also the issue of which indicator value to use. Kathy Glennan suggested that an update to the field definition and scope of 028 may be the best solution. (3) Further enhancement of 382 (Medium of Performance) is on the horizon with a need to define subfields \$3 and \$5, and a re-examination of the need to code for total number of ensembles.

It was announced that the reorganization of BCC was officially approved by the MLA board. As part of this, it was decided that the MARC Formats Subcommittee and the Metadata Subcommittee would be merged to become the Encoding Standards Subcommittee. Pending board approval, Jim Soe Nyun will be the chair of the merged Subcommittee.

Peter Hirsch, Deb Kuczak, Molly O'Brien, and Ann Shaffer of the Metadata Subcommittee and Mary Huismann and Robert Simon of the MARC Formats Subcommittee rotated off at the end of the 2015 MLA meeting. It was announced that applications for new positions on the new Encoding Standards Subcommittee would be accepted and announcements of the new subcommittee members would be made in April.

Photo courtesy of Gerry Szymanski

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Committee Reports, Continued

RDA Music Implementation Task Force Final Business Meeting Report

Submitted by Casey Mullin, Chair

Present: Casey Mullin, Chair, Mary Huismann, Damian Iseminger, Daniel Paradis, Ray Schmidt, Hermine Vermeij
Approximately 15-20 guests

Best Practices for Music Cataloging Using RDA and MARC21, Version 1.1

The Best Practices, v.1.1, were published in PDF on BCC website on 2/17/15 and released in marked-up form on RDA Toolkit on the same day. The chair reported on his experience working with ALA Publishing to learn and implement ALA's content management system for preparing MLA's content for the Toolkit. Thanks to very thorough proofreading by Task Force members and several helpful WebEx training/troubleshooting sessions with Jamie Hennelly of ALA Publishing, the TF was able to keep on schedule and have the Best Practices content ready for the February release deadline.

Certain sections of the Best Practices were not marked up for Toolkit inclusion, but have instead been compiled into a **supplemental document**, to which is hyperlinked as appropriate from elsewhere in the Toolkit.

Future of the Best Practices

Future versions of the Best Practices will be updated directly within the Toolkit environment (similar to LC-PCC PS updates), and the full PDF version will be retired. As regards future revisions and maintenance of the Best Practices, the new Content Standards subcommittee, chaired by Tracey Snyder, will assume responsibility for preparing content updates, and the CMC Webmaster will be responsible for updating the content in ALA's CMS. Mullin will work with the new Webmaster to ensure a smooth transition.

A revision schedule for the Best Practices was discussed. The TF has thus far been releasing updates about once per year, but more frequent updates (coinciding with RDA and LC-PCC PS updates) are desired. Whereas a revision to be completed in time for the April Toolkit release (which includes several music-related updates) is not feasible, August is a prudent target for another incremental revision, to at least incorporate the April RDA updates. After that, a semi-annual schedule (February and August or April and August) will be pursued.

Discussion of Deferred Issues for Future Versions of Best Practices

The current list of issues deferred for possible inclusion in a future version of the Best Practices includes:

- 1.7.5. Replacing punctuation in transcription
- 2.4, 7.23, 7.24. Change in SOR instructions in April 2015 update
- 2.3.1.7. Adding a "when in doubt" clause related to the last 2 examples
- 2.8.4. Label name or series title?
- Chapter 3 appendix. Add lines to table (and full example) for streaming audio (overlap with OLAC best practices)
- 3.4.3.2. Describing scores consisting of multiple sheets (delayed pending RDA change proposal)
- 6.14.2.5, 6.28.1.9.1. Types and medium of performance in access points
- 6.14.2.8.4. Future of conventional collective titles with standard combinations of instruments
- 6.15. Use of LCMPT-sourced 382 fields in authority records
- 6.28.1.5.1. Creators of non-Western art music compilations
- 7.20. Use of I (L) for all RDA scores
- 11.13.1.2. Adding MARC examples
- 24.5. Use of relationship designators (in general)
- 25.1. Recording reciprocal relationships
- 25.1. Recording relationships in authority records
- 25.1. Related work (from LC response)
- 26.1. Original expression of an arrangement, as a related expression access point
- 27.1. Detailed guidance for 775/776 for reproductions of audio recordings
- Appendix A. Capitalization of work/expression attributes
- Appendix J.2.5. Complementary works as whole/part relationships

Starting after the conclusion of the MLA meeting, any feedback received on the Best Practices will be forwarded to Tracey Snyder, chair of the Content Standards Subcommittee, for tracking and follow up.

Adjournment and Thanks to Task Force Members

Mullin thanked the Task Force members for their diligent work over the last 3+ years. A resource of the magnitude of the Best Practices would not have been possible without the sustained efforts of all involved, steady adherence to the vision of the project, and a healthy dose of pragmatism and open-mindedness. A round of heartfelt applause ensued. With that, the Task Force was disbanded.

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Committee Reports, continued

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

Submitted by Casey Mullin, Subject Access Subcommittee Chair, and Nancy Lorimer, Genre/Form Task Force Chair

Members present: Subject Access: Rebecca Belford, Emma Dederick, Matt Ertz, Kenneth Kauffman, Kevin Kishimoto, Peter Lisius, Casey Mullin (chair), Hermine Vermeij, Janelle West, J. Brad Young, Maarja Vigorito (LC representative); Genre/Form Task Force: Ralph Hartsock, Casey Mullin, Thomas Pease, Karen Peters, Sheila Torres-Blank, Hermine Vermeij.
Absent: Genre/Form Task Force: Nancy Lorimer (chair), Caitlin Hunter, Marty Jenkins

Visitors present: approximately 15-25

Mullin welcomed Vigorito, new LC representative, and thanked outgoing SAS members Peter Lisius and Hermine Vermeij.

ALA Report (Mullin)

Mullin highlighted a few items from his written report, available on the BCC web site.

Report from the Library of Congress (Vigorito)

The Music Division of LC implemented LCMPT terms in cataloging in spring 2014. The implementation is going smoothly, though there are issues with the DCM Z1 instruction sheet for 382, and inconsistencies with MLA's provisional best practices.

Now that music terms in LCGFT are available for use, LC will implement as soon as it is feasible, noting that some training will be required. 650 LCSH headings will continue to be deployed in bibliographic records alongside 655 fields for the time being.

Status of LCGFT (Mullin, on behalf of Lorimer)

In February 2015 PSD approved approximately 560 genre/form terms for musical works, on Approved List 1514. Additionally, in January 2015, PSD approved approximately 175 "general" genre/form terms for inclusion in LCGFT. Several music terms are hierarchically related to the general terms. 15 music terms (including the highly-needed "Arrangements (Music)" and "Vocal scores") are slated for approval in March on Approved List 1502. Numerous issues remain to be resolved, and dozens of terms have been deferred release, but it is expected these terms will be released over the next 6 months or so.

Future of Genre/Form Task Force (All)

Given the significant number of deferred terms and need to publish provisional LCGFT best practices, the Genre/Form Task Force requests one more year to complete its work. Mullin will coordinate with Lorimer on which tasks will involve and/or be led by the new Vocabularies Subcommittee (replacing SAS), and which tasks will be the bailiwick of the Task Force.

Additionally, provenance of converted fields is an issue that will need to be accounted for in any conversion process. In MARC, several possibilities were discussed as a place to indicate that a machine process has generated a 382/655 field: 883, a new subfield in 382, 040 \$d, and a 9xx field. Lastly, non-MARC environments in which LCSH headings have been deployed (e.g., finding aids) should be considered in this project, and ought to be amenable to the same or a very similar algorithm.

Two other tasks adjacent to the conversion process itself came to light during the meeting. The first is the need to articulate "functional requirements", "possibilities and parameters" and other assumptions about how the new faceted genre/form/medium metadata should be utilized in discovery environments. There are strong tie-ins with best practices for term assignment, further development of the vocabularies, retrospective conversion efforts, and broader efforts to advocate for and articulate music discovery requirements. A joint task force, with membership from CMC, the Emerging Technologies and Services Committee, the BIBFRAME Task Force, and others, will be charged to study this issue.

The second task that was suggested to be taken up right away is the formulation of a white paper to be submitted to PCC, with copy to OCLC as well. This paper will argue the case for pursuing programmatic conversion of existing LCSH headings to LCMPT and LCGFT. The goal of the paper will be to solicit PCC's support for a large-scale (national) conversion project similar to the conversion of the authority file to RDA. Progress on the algorithm and the aforementioned adjunct tasks will proceed concurrently. Next, VS will study the first draft of the algorithm and Strawn's response in more detail, and proceed with revisions accordingly.

Discussion of MOUG LCGFT/LCMPT Session (All)

A fuller discussion was held at the second BCC business meeting on Saturday 2/28, but Kishimoto touched on the need to follow up with questions of display of the new faceted metadata. Also, the need to make available LCGFT in hierarchical form was articulated.

New Business (All)

With the reorganization of BCC into the new Cataloging and Metadata Committee, and with the rebranding of SAS as the Vocabularies Subcommittee, the work of the subcommittee will be expanding, and its membership will grow slightly. Due to these expansions, VS will try out a new approach to its work in the coming year, with small, focused working groups carrying out individual tasks, and the full subcommittee commenting and ratifying as appropriate. This approach parallels how many ALCTS committees operate. Individuals can volunteer for one or more working groups as their availability allows.

VS will devote the coming year to the following tasks:

Revision of LCMPT best practices, hopefully removing the word "provisional" from the title

- Completion and publication of LCGFT provisional best practices (with the GFTF taking the lead)
- LCMPT maintenance projects, including improving terms, hierarchy and scope notes for electronics, and terms and scope notes for jazz ensembles
- Ongoing maintenance of the Types of Composition and Thematic Indexes lists, taking over these tasks from the Authorities Subcommittee
- Retrospective conversion of 650 fields, including drafting the aforementioned white paper (see above)

Recognition of Service

Thank you to Peter Lisius and Hermine Vermeij, whose terms on the Subject Access Subcommittee are now complete. Thank you also to Janis Young, who served as an interim LC liaison to SAS, and whose work on LCGFT and LCMPT has been integral to their development.



Photo courtesy of Gerry Szymanski

Retrospective Conversion of 650 Fields (Mullin, All)

In the months leading up to MLA, SAS completed an initial cycle of work on the endeavor to derive LCMPT and LCGFT terms from extant 650 LCSH headings in bibliographic records. Given the particular difficulties of medium of performance terminology as expressed or implied in LCSH, SAS began with the LCMPT piece of the puzzle. To this end, they created a preliminary mapping from MARC form of musical composition codes (048 field) to LCMPT (382 field), studied LCSH patterns as prescribed by the Subject Heading Manual instruction sheet H1917.5, and derived a first draft of an algorithm for generating 382 fields from 650 fields. Gary Strawn has agreed to partner with MLA on writing and testing a computer program to generate these fields, and has provided feedback on the first draft.

SAS did not have time to discuss his feedback or the draft itself in much detail during the meeting, but did discuss in broad strokes what the next steps of the project should be. Other sheets in the SHM need to be similarly studied (e.g., H250, H1160); a one-to-one LCSH-to-LCMPT medium term mapping needs to be compiled (Vermeij offered to follow up on this, even though her term is ending); and the subcommittee needs to discuss the relative merits of the approach taken with the first draft of the algorithm (one linear process applicable to all possible headings) versus Strawn's suggested alternative approach (a "bottom-up" method that subjects idiosyncratic terms to their own processing chains).

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Round Table Reports

MLA Digital Humanities Round Table

Submitted by Anna Kijas, Coordinator

The Digital Humanities Round Table met in Denver, Colorado on February 26, 2015. The meeting opened with several announcements about new centers or initiatives at members' institutions. Ned Quist (Brown University) announced that Brown University has received a Mellon Grant to "support the development, publication, and preservation of digital publications, with an emphasis on long-form digital publications by Brown faculty in the humanities and humanistic social sciences." As part of this grant funded initiative, Brown will be hiring several new positions.

Darwin Scott (Princeton University) announced that Princeton opened a new **Centre for Digital Humanities** in Fall 2014 and hired Jean Bauer as its Associate Director (previously at Brown University). According to Jon Manton (Stanford University), Stanford University is investigating bringing disparate services together to form a Digital Humanities center. Ruthann McTyre shared that Yale University received a \$3 million award from the Goizueta Foundation to open a Digital Humanities Laboratory.

In addition to these announcements, members raised a

number of questions related to supporting digital humanities activities and collaborating on projects, including:

- How individual institutions structure their digital humanities activity?
- What are some models that we can look to?
- Who on campus is doing digital humanities and how does it fit into the promotion & tenure process?
- How do we break down barriers or silos and facilitate communication amongst multiple centers or units involved with digital humanities support and projects?
- How can we (librarians) provide digital humanities services to those who need it?
- How do we preserve digital humanities work (data vs. presentation)?

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Calendar

Pacific Northwest Chapter Meeting

Eugene, Oregon

May 8-9, 2015

Mountain Plains Chapter Meeting

Edmonton, Alberta, Canada

May 15-16, 2015

MLA Board Meeting

Middleton, Wisconsin

May 20-22, 2015

IAML-IMS Congress 2015

New York, New York

June 21-26, 2015

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