



Photo courtesy of Gerry Szymanski

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From the President



The MLA Board of Directors recently concluded a 3-day meeting at our business offices at A-R in Middleton, Wisconsin, where we finalized FY2015-2016 planning and budget. (More on that, later.) On my last day, a friend and colleague from Tufts, who was home visiting his folks in Green Lake, WI, invited me up to see the family farm and go boating on the lake. Which is how, at the age of 56, I had my very first sailing lesson! (See photo, above.)

I will confess that I have always been equally fascinated and terrified of sailing; watching the ballet of Centerboard Mercuries of Boston's Community Boating on the Charles River is poetic - until a novice capsize and my breathing stops empathically. Nonetheless, there I was, out on the open water on a perfect blue day, learning the difference between tacking and jibing, hand on the tiller, trying not to get knocked into the water by the boom. As I tried to keep an eye on the luff in the sail, feel fluctuations in wind direction on my face, be alert to color changes across the surface of the water, and continually adjust to helm toward dock across the lake, a metaphor began to take shape in my mind: sailing, for this landlubber, is a lot like leading MLA. There is constant activity going on all around, staying aware and adapting as needed is crucial to continuing to move forward. And it's not a straight line!

Change is scary and exciting (a lot like sailing, for me). For all of us who work in various library settings, the environment is constantly shifting. While we might wish for MLA to be our safe harbor, where things stay the same, familiar and constant, to stay relevant and vital MLA must adapt and evolve. The best part, though, is that we are all in this boat together, and sharing the responsibility of sailing this Association toward a prosperous future with so many creative and committed members isn't scary to me at all.

One major area where we have been experimenting with change has been with the annual meeting. Post-conference surveys are an important part of assessing how those changes are being met by you, the membership. MLA's Planning Committee under the leadership of Planning Officer John Shepard has analyzed the results of the survey about the Denver annual meeting. A link to the survey was posted on MLA-L, sent to all MLA members via the member database, and sent to Denver conference registrants directly. Thanks to the 256 members who responded (mostly members - six responses were from non-members).

While your answers to the wide range of questions will help the Program Committee and

Managers plan for future conferences, the Planning Committee found especially interesting the responses to questions about a new feature of the annual meeting: live streaming and subsequent archived video of the sessions presented in the Platte River room at the Denver Westin. Those of us attending those sessions were certainly aware of the vigorous participation of the remote audience, but the survey also told us that nearly 20% of respondents watched live video while actually attending the conference. 45% of respondents said they viewed archived video of sessions after the end of the conference, yet 90% said it was valuable to have access to the archived sessions. This year the MLA Board allocated money to pay for the video production in Denver. 70% of respondents said that if they were unable to attend a future conference, they would be willing to pay a fee for access to the live video sessions, to help MLA recover production costs. The MLA Board is exploring how to continue to offer this new but clearly valuable service at future meetings.

Meanwhile, the Finance Committee of the Board spent its time in Middleton drafting the FY2015-2016 budget. The good news is that MLA has a balanced budget for the next year (which starts on July 1), without raising dues or drawing from the MLA Fund - for the second year in a row! Kudos especially to Fiscal Officer Tracey Rudnick, whose excel wizardry was critical to helping Finance Committee members comprehend detail while maintaining a vision of the "big picture"!

June and July are also dues renewal time for MLA. This year we are piloting an attempt to assist chapters with membership maintenance - the Greater New York Chapter has agreed to be our pilot partner. We will be renewing chapter membership for GNYMLA along with national MLA membership. Dues collected will be turned over to the Chapter Treasurer; membership data will be maintained in the MLA membership database, giving individuals just one place to look to see their current status and one place to have to maintain current contact information.

Chapters are an integral part of MLA. I have felt for some time that national needs to do more to help our chapters thrive. A closer connection between chapters and national, as well as across the chapters themselves, can serve to make us all stronger. My hope is that national assistance with chapter "housekeeping" chores will lighten the burden of chapter officers, who can then use their time and energy to greater chapter benefit.

The decision to pilot assistance with the Greater New York Chapter wasn't random. The final item on my list of things to mention in this column is a reminder that the IAML/IMS Joint Congress will be held in NYC from 21-26 June. The last time the U.S. hosted a IAML Congress was in 2002. I look forward to sharing news from our international colleagues in a

submitted by David Hunter

As part of a multimedia upgrade and expansion of the audio, visual, gaming and maker-space capabilities of the Fine Arts Library at the University of Texas at Austin, the University of Texas Libraries engaged in a first-ever crowd-sourced fundraising campaign. The goal was to raise \$10,000 to create a recording studio that would provide access to state-of-the-art equipment and software to all current UT students, faculty, and staff.

Specifically, the studio will provide equipment for song creation and other recording purposes. It will offer:

- a "voice over booth" that provides significant sound isolation for singers and narrators to practice and record vocal parts
- computer workstation with industry standard software like Pro Tools, will allow users to compose, record, edit, and mix all in a HD digital environment
- midi keyboard
- mixer
- microphones

The studio will also employ graduate students and have librarians available for technical assistance and instruction.

Having this studio fills an important need for our students. More and more assignments outside the arts now require multi-media presentations, so more and more students are being assigned collaborative projects for their coursework. Currently there is no place on campus for students from all majors to have access to this type of studio. This technology exists on campus but you have to be affiliated with a specific department that runs the studio.

We had 6 weeks to raise the funds. In the event we not only exceeded our initial goal, but also our stretch goal of \$15,000 (by \$895). This will allow us to expand the project in terms of size of the both, and increase the amount and quality of the equipment. This kind of fund-raising is not for the faint-hearted but for those who would like to learn how we did it I hope to present a session at MLA 2016 in Cincinnati.

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News & Notes

MLA Board Meeting Minutes Now Available

from Lisa Shiota, MLA Recording Secretary

The final version of the April 6, 2015 online Board meeting minutes, and a draft of the Middleton Spring Board meeting minutes can be viewed on the MLA website at [MLA Board Minutes](#)

MLA Get Together At ALA

from Scott Phinney

It's time again for MLA at ALA! For the San Francisco edition of the music librarian gathering dinner, we'll meet at:

Thirsty Bear Brewery & Spanish Cuisine
[thirstybear.com](#)

Saturday, June 27, 2015
8:00 PM (Pacific)
661 Howard St.
San Francisco, CA 94105
[Map](#)

Note: Just a reminder that San Francisco will be particularly busy that weekend, so please let Scott Phinney know before June 25 if you're planning to join us. (If you've already replied to him, you don't need to resend!)

Submissions Being Accepted: Notes for NOTES

from Deborah Campana, NOTES editor

Summer has not arrived technically, and yet our NOTES staff is currently preparing the December issue! If you have news about significant acquisitions, gifts, grants, developments in the music trade, upcoming meetings, calls for papers, or anything else suitable to announce in "Notes for NOTES," please email Deborah Campana by Monday, 22 June.

Those who will be attending IAML and would like to discuss ideas for future NOTES articles over coffee or a glass of wine may contact Deborah as well.

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News And Notes, continued

Call For Proposals: Gerboth Award

The Gerboth Award was founded in 1984 by the Music Library Association to honor Past-President Walter Gerboth, librarian, teacher, mentor, leader in the Music Library Association, and pathmaker in music librarianship. The award is made to individuals, in the first five years of their professional or para-professional library careers, to assist research-in-progress in music or music librarianship. If an award is offered, applicants must be MLA members in good standing in order to accept. Applications are being accepted until July 9, 2015 for next year's award.

Applications may be submitted by email or via the MLA website. Email submissions should be mailed to the Chair of the Committee, Kathleen Abromeit and must be in Microsoft Word or PDF format. Applications submitted through the MLA website should be submitted through the form provided.

Applications must include:

- A description of the project and a statement about its significance.
- A detailed total budget, specifying the amount of funding requested from MLA (to a maximum of \$1200) and its purpose (capital purchases are not eligible). Indicate any other sources of funding you may have already secured.
- Two letters of recommendation-one for the project and one for yourself.
- A curriculum vitae that also names additional references.

The recipient will be notified by November 1, 2015. If you have any questions about the award, particularly about whether you are qualified to

New IAML Website Goes Live

from Jennifer Ward, IAML Web Editor

The Web Team is pleased to announce the release of the new IAML website:

[www.iaml.info](#)

This page has a more intuitive organization and a more welcoming layout. The new website has been designed to function through both desktop and mobile (phone/tablet) browsers. We hope that it is easier for both IAML members and for people interested in IAML to find information on the organization.

We have put together a short video to guide you around the new site:

As you explore the new site, take a look at the pages for any IAML groups you are involved with: national branches, professional branches, subject commissions, committees, and working groups. Please send any updates to the Web Team as usual: [webeditor@iaml.info](#) and we will update your information as soon as we can.

Most of the information from the old website has been transferred to the new one, but there are still some areas we are still working on. We hope to have everything transferred soon.

Special thanks go to Web Team members Eric Mortensen, Stefanie Hundsberger, and Gabriele Gamba for their painstaking work in transferring web pages one by one from the old site to the new, to Antony Gordon and Jutta Lambrecht for their guidance and advice, and the Board members for their thorough testing of the new website and helpful comments.

If you have comments, criticisms, problems, etc. with the new website, please send them to me ([webeditor@iaml.info](#)). It would be helpful to know what platform, operating system and browser (with version) you are using.

apply for it, please ask. Committee members are Kathleen Abromeit, Rebecca Belford, and Rebecca J. Littman.

Call For Proposals: NYS/O Chapter Meeting

The New York State/Ontario Chapter is currently soliciting proposals for presentations to be given at our annual fall meeting, which will take place at Cornell University, Ithaca, NY, on Friday, October 16, 2015. Presentations may be submitted by individuals or groups, and may be in the form of papers, audiovisual formats, or panel discussions.

Proposals should include:

- Title of the presentation
- Names of presenters or panelists, with institutional affiliations
- Technology requirements if other than standard presentation equipment (internet connection, computer, projector, screen, speakers)
- Length of presentation
- A short abstract (100-300 words)

Due date: July 31, 2015

Proposals may be sent to:

Ed Komara, Chair-Elect/Program Chair, NYS/O Chapter
[komaraem@potdam.edu](#)

or by US mail to:

Ed Komara
Crane Library
Schuette Hall
SUNY Potsdam
44 Pierrepont Ave.
Potsdam NY 13676

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News And Notes, continued

Call For Proposals: California Chapter Meeting

The Fall 2015 meeting of the California Chapter will take place in Glendale, California at the Brand Library & Art Center from October 23-24th.

The Program Committee is currently seeking proposals for presentations, panel discussions, and problem-solving sessions for our upcoming annual meeting. Proposals that offer practical tips and techniques in the field of music librarianship are strongly encouraged. Proposals from student members are also welcome.

2015-2016 MSLG Officers Selected

The 2015-2016 officers of the Music Library Student Group (MSLG) are as follows:

- Membership Officer: Katrina Smith
- Programming Officer: Mallory Sajewski
- Web Technologies Officer: Treshani Perera

The MSLG is a student-run organization under the auspices of the Career Development & Services (CDS) Committee, connecting students in the field of music librarianship. For more

Proposals are due Monday, July 27th.

The proposal should include:

- A working title of the presentation/panel
- The name(s) and affiliations(s) of the presenters/panelists
- A short description of the presentation/panel (100-300 words)
- The length of time needed
- Any special technology requirements beyond a computer, projection screen, speakers, and an Internet connection

Proposals and questions should be submitted to Veronica Wells, Chair of the Program Committee.

MLA Members' Denver Reflections Featured on IAML Site

Several MLA members shared their experiences from the Annual Meeting in Denver with Eric Mortensen, IAML Assistant Web Editor, for inclusion in the news section of the [IAML website](#). You can "read all about it!" at the following links:

- Lisa Shiota
- Casey Mullin
- Sandy Rodriguez

information, visit the [group's Website](#) and [Facebook page](#), or follow them on [Twitter](#) or [LinkedIn](#) @muslibstudents.

MLA and Regional Chapters Utilize Social Media

The national organization and several of its regional chapters utilize various forms of social media for outreach and communication.

MLA: [Facebook page](#) | [Twitter feed](#)

Atlantic Chapter: [Facebook group](#)

New England Chapter: [Facebook page](#) | [Twitter feed](#)

Southeast Chapter: [Facebook page](#)

Other social media links of interest include:


- [Music Librarians Facebook group](#)
- [Cataloging Music in RDA Facebook page](#)
- [IAML Facebook page](#)
- [IAML Twitter feed](#)

Have a Facebook, Twitter, or other social media account for your chapter or library? Let us know! Email the Editor

Get To Know Your Membership

An Interview With Steve Landstreet
by Misti Shaw

In this issue of Get To Know Your Membership, we hear from Steve Landstreet, who has just retired from the Free Library of Philadelphia, where he worked in the music department for more than twenty-one years.



You've recently retired from your position as Head of the Music Department at the Free Library of Philadelphia. What will you miss most about your job? Can you describe a few of your favorite anecdotes about your time at the library?

Besides having co-workers in the Music Department and the Fleisher Collection of the Free Library of Philadelphia that I've really enjoyed working with, I was lucky to be in a library that has large and deep special collections. Much of this came from being in old East Coast city with large "legacy" gifts that resulted in major orchestral and chamber music parts collections, as well for our choral and sheet music collections as well. It's always great to have someone contact you after being referred to your library by another librarian or music professional. Over the years I've experienced the sublime: visits from Charles Dutoit, Lee Hoiby, Marc-Andre Hamelin, and Simon Rattle's (ex-)wife, who was researching a book on Valaida Snow (which turned out to be a novel); as well as the ridiculous: one of our near-daily "residents" who listen on our audio players who recently threatened to punch me in my "motherfuckin face". (That earned him a month's "vacation" from the library.) So there are also aspects of big-city public library work that I won't miss quite so much.

How will you channel your librarian energies into retirement? Do you have any projects or hobbies you hope to pursue, or maybe organizational work?

At the time of this interview I've been retired less than a week, so it's a bit of an open vista for me at the moment. I haven't yet begun to explore the range of volunteering possibilities yet. Part of the reason I retired when I did was due to persistent nerve damage in leg after spinal surgery last August. Biking has been one of my passions and I'm able to do some now but it may be awhile (or possibly never) for me to recover previous muscle with that nerve damage. But I really do plan to spend much more time on wellness, as well as the obvious music and reading. I've been growing orchids for the past 25+ years, and moving hundreds of them in and out of the house during the spring and fall is a big job, and I'll have more time to devote to them, too. Growing (aka, collecting) orchids has parallels with library work; there are about 25,000 species and many more hybrids, and their variation is so great that it can bring out an OCD side in hobbyists/addicts.

Do you see yourself staying involved with MLA into retirement?

I first joined MLA about 20+ years ago as a student member while working on my MLS at night at Drexel. I'd worked with Leslie Bennett (now retired from Oregon) at Temple years before that, and her enthusiasm for MLA helped influenced me to join. A few years after being hired in the Music Department I was able to begin attending both chapter and national meetings of MLA, and those experiences really made me value how MLA connects so many of us, working in our (often solo!) positions throughout the rest of the year. Meeting with my friends and colleagues at these meetings has always been a big recharge of the batteries for me. My first national meeting was in New Orleans in 1997. I knew perhaps 2 or 3 people when I got there, and I signed up for a mentor who turned out to be a bit peculiar (does the name "Ian" ring any bells for old-timers?) but enthusiastic and helpful. So by the end of that first memorable (what a location!) meeting I know I'd want to be a regular. Such a huge difference from attending a conference such as ALA, where nearly all the contact with other attendees was superficial and fleeting.

My experience as a Member-at-Large on the MLA Board a few years ago reinforced my desire to stay active in MLA and to attend future chapter and national meetings. Even for those of us not currently representing an institution while attending, I don't think there'll be a big fall-off of interest in the conference programs. Most of us entered music librarianship because we're deeply interested in music libraries, and that interest doesn't simply cease at a certain age. Retired members are able to serve on committees, and run for office as well. MLA and its members have really been one of the very best aspects of my working life for the past two decades, and I'm sure that will continue in my retired life, too.

Best wishes for a wonderful retirement, Steve!

Recognition


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

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Theodore Front Musical Literature, Inc.

Stories From the Field

Yankee Moves to Memphis: A Second Chance at Music Librarianship
By Kellie Barbato Cliver



In August of 2009, I began library school and a graduate assistantship in the music library at the State University of New York at Buffalo. I was a twenty-one-year-old who had just lost her father, graduated with her B.A. in music, and married her childhood sweetheart, in that order, in the four months previous. Life was great, yet absolutely insane, as my new husband and I made our sixty-mile move from Rochester to Buffalo. During the year that I worked in the music library at UB, I was being courted by the music librarianship profession while also dealing with a slew of "adult" scenarios that, perhaps, a normal kid right out of undergrad would not be. These included administering my late father's estate, trying to help take care of my fifteen-year-old sister who remained in Rochester with family friends, adjusting to life as a newlywed (to someone who was still trying to complete his undergraduate degree), and many family problems instigated by my father's untimely death. I was in no place to be making any decisions about my career. I did not allow myself any time or space to focus on librarianship, music or otherwise, and I paid the price.

I made some rookie mistakes. I tried to take too many credits each semester. I let the craziness of my personal life affect my coursework and my assistantship. I did not spend nearly enough time picking the brains of the highly experienced music librarians with which I was lucky to be working. While there is no doubt that I gained valuable experience during my assistantship, I had this sinking feeling that I could have gotten more out of the experience. I began to wish that I had taken a year off after undergrad to take care of some of the craziness, then started graduate school with a clearer head. Of course, if I had done that, I may not have ended up here in Memphis in 2015.

In August of 2010, I finished my year-long assistantship and my husband and I decided to move back to Rochester to be near our families. Feeling defeated, I went back to work at Wegmans, where I had been employed up until I began graduate school. I finished the coursework for my MLS in December of 2010. After many attempts at getting one of Wegmans' coveted full time

positions, I was hired at a law firm in downtown Rochester in July of 2012 and subsequently had the joy of working full time in the default services department, specifically on foreclosures. This was a major turning point - my first "big girl job," as I called it. As time went on and I grew to dislike the work I was doing (most notably, the constant mandatory overtime), I also encountered trouble in my marriage. This caused me to question everything, especially my career goals. How had I managed to completely abandon libraries?

By spring of 2014, I had been living on my own for almost a year, with both my marriage and my career hanging in the balance. I knew I wasn't put on this earth to be a foreclosure paralegal, so I began to search for a different full time job and resolved to volunteer at a local public library to get my library experience up-to-date, with the ultimate goal of getting a librarian position in Rochester. As luck would have it, the law firm found out about my job search, and on June 4th, I was both let go from my full time job and my divorce was filed. It was a great deal of stress to handle in a single day, but the fact that two major events fell on that day seemed to signify that a big change was in the near future. At first, I referred to that fateful day as "doomsday," but soon, a great friend of mine convinced me to re-brand it as "game changer day." (continued after *Transitions & Appointments*)

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Transitions & Appointments

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

Patrick Fulton, Research Services Librarian, Cleveland Institute of Music

Sally Bauer, Media Librarian, Julliard School

Colin Bitter, Cataloging Specialist, Westminster Choir College of Rider University

Anna Kijas, Senior Digital Scholarship Librarian, Boston College

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

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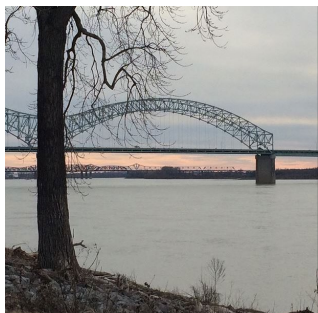
Stories From the Field, continued

(continued...) Game changer day inspired me to add library jobs located all over the country to my search, regardless of my outdated experience. In the process, I stumbled across an open staff position in the music library at the University of Memphis in Memphis, Tennessee. It was the only music library job for which I applied. In August of 2014, I was invited to visit campus for an interview. I traveled over four days, which involved driving from Rochester to Chicago then taking the train to Memphis (or to Greenwood, Mississippi, if you happen to sleep through the Memphis stop). I was only in Memphis for about twenty-four hours, but I experienced this magical feeling that the birthplace of rock 'n' roll and home of the blues would be the perfect place for a fresh start. (I have since corroborated this feeling with other Memphis transplants.)

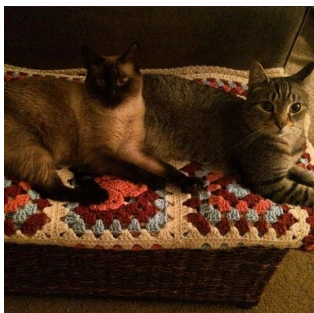
On August 30, I was offered the position of music library assistant at the University of Memphis. In the weeks following, I packed up my house and said "see you later" to family and friends in my hometown. Then, on September 19, my two kitties and I made the 961-mile move from western New York to the mid-south, where I knew not a soul. On October 6, ten days before my twenty-seventh birthday, I (re)started my career in music librarianship as my previously abandoned dream of working in a music library full time came true.

Since then, I have had the pleasure of working with a seasoned music librarian, another full time music library assistant who holds a Ph.D. in ethnomusicology, and a graduate assistant, who is a Ph.D. candidate in ethnomusicology. Because our library and staff are small, I am getting experience in all facets of music librarianship. I could not be more thankful for this second chance at music librarianship, and am confident that, without my experience in private sector, I would not appreciate our profession nearly as much. My next goal: my first professional librarian position.

Thank you, game changer day, for being just the right push this Yankee needed to get back in the music library, where she clearly belongs.



My first visit to the bank of the grand Mississippi River



My two kitties, Prince and Felix, enjoying our new apartment in Memphis



Outside the FedEx Forum, about to experience my first Grizzlies game



The amount of snow it took to close the university for a snow day

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Member Publications

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

Articles

Dougan, Kirstin (University of Illinois at Urbana-Champaign)
Dougan, Kirstin and Kate Lambaria. "Pads in the Music Library: Harmony or Dissonance?" *Music Reference Services Quarterly* 15, no. 2 (2015): 1-17.
<http://www.tandfonline.com/doi/full/10.1080/10588167.2015.1030924>

Moore, Tom (Florida International University)
"A Conversation with Elena Ruehr." *Sonograma*, no. 26 (23 April 2015). <http://sonograma.org/2015/04/conversation-with-elena-ruehr/>

"East and West." *Early Music America* 20, no. 4 (Winter 2014): 33.

Wells, Veronica (University of the Pacific)
Hatschek, Keith and Veronica A. Wells. "Developing Information Literacy Skills for Tomorrow's Music Industry Leaders." *Journal of the Music & Entertainment Industry Educators Association* 14,

Books and Book Chapters

Tsou, Judy (University of Washington)

"Composing Racial Difference in Madama Butterfly: Tonal Language and Power of Cio-Cio San." In *Rethinking Difference*, edited by Jeffery Kaliberg, Melanie Lowe, and Olivia Bloechl. Cambridge University Press, 2015.

Music Premieres and Editions

Levy, Morris S. (Northwestern University)

Gallenberg, W. Robert. *Furio Carrillo* (1838). *Ballet in Five Acts for Orchestra*. Transcribed and edited by Morris S. Levy. Mu7nchen: mph, 2014.

Ochs, Michael (New York)

Rumshinsky, Joseph. *Di goldene kale (The Golden Kale)*, *Opera in 3 Acts*. Published by Michael Ochs as part of the MUSA series of AMS. To be performed in concert version with orchestra at Rutgers University. August 5, 2015.

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Program Summaries

LCMPT/LCGFT Training Workshop

Co-Sponsored by MOUG and MLA-BCC

MOUG Meeting 2015, Denver, Colorado

Summary by Sarah Hess Cohen, Florida State University

The 2015 MOUG annual meeting opened with a four-hour workshop on two new Library of Congress thesauri now available for music catalogers: the LC Genre/Form Thesaurus (LCGFT) and the LC Medium of Performance Thesaurus for Music (LCMPT).

Presenters of the session were: Beth Iseninger (Harvard University), Thomas Pease (Library of Congress), Kevin Kishimoto (University of Chicago), Casey Mullin (Stanford University), Hermine Vermeij (UCLA), and Janis Young (Library of Congress), as well as Nancy Lorimer (Stanford University), who contributed to the presentation but was unable to attend.

For further details, references, and examples beyond this summary, please see the presentation slides, which are available at: [MOUG 2015 Meeting Presentations](#).

First, an overview of the Genre/Form Thesaurus project: Many current Library of Congress Subject Heading (LCSH) headings used to describe music materials are not truly topical, but instead refer to genres or forms. A genre term describes "what something is, not what it is about." A form term describes a category of works with a particular format or purpose, such as encyclopedia, poetry, or suite.

Presently, there are many genre and form terms in LCSH, both as headings and as subdivisions, but a computer is unable to distinguish them from topical headings. They are coded identically, and

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field), and creator and contributor characteristics (MARC 386 field.) These terms will be assigned when the audience is clearly stated, or when the creator or contributor self-identifies as a member of a particular demographic group.

Three groups have been working on the new music vocabularies: The Library of Congress, the MLA-BCC Genre/Form Task Force and the MLA-BCC Subject Access Subcommittee. The task force reviewed existing LCSH terms and added terms which were missing, then added new terms from reference sources. This resulted in very large lists, especially for world music genres and instruments, so the project scope was narrowed to include LCSH terms, with a few exceptions. Genre/form and medium facets which were combined as single LCSH headings were separated, and the syntax simplified (e.g. "Violin", not "Violin music".) By separating these elements, we are moving from pre-coordinated strings to post-coordinated facets. Facets are easier to identify than pre-coordinated text strings, a definite advantage for the user. In addition, multiple facets (geographic region, country, ethnic group, language, instrument, etc.) can be used in the same record. An authorized term now represents only one aspect, and terms do not overlap in meaning. Multiple examples of LCGFT music terms and hierarchies are available in the presentation slides.

Part Two of the presentation began with Best Practices for using the LCMPT. The top terms of the LCMPT hierarchy are Performer, Ensemble, and Visuals. Some terms can be under more than one hierarchy.

Medium of Performance is coded in MARC field 382, using the most specific terms available

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together, everyone is encouraged to make educated guesses, ask questions, and participate in discussions, all of which may influence future versions of best practices.

After a series of examples and exercises, the next portion of the workshop discussed the potential display, indexing, and faceting of LCGFT and LCMPT in library systems. Genre/form terms are already in use for other subject areas, such as moving images, but display parameters remain inconsistent. Most systems do not yet use the information contained in the MARC 382 field, since programmers need a significant data set with which to work before creating indexes and displays.

The adoption of these new thesauri will necessitate the conversion of legacy LCSH headings to medium of performance and genre/form terms. This conversion will of course need to be automated, and the process of developing this conversion is currently in progress, with the hope of having a converter ready for production databases by 2016. LCSH headings will likely remain in score and sound recording records for some time, however, as it will take longer for discovery systems to catch up. It is important to note that topical headings will remain in works about music.

A short discussion of the relationship between LCMPT and RDA followed. The principal goal for LCMPT is access, but it is also used for identification. The JSC Music Working Group is looking at revising some of the instructions in RDA for identifying mediums of performance,

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bibliographic records apart into atomic units that can then be reconfigured and reassembled by many different formats and permutations and read and discussed many BIBFRAME white papers. While the converter was not quite as far along as the staff members had hoped and the MARC "mindset" provided numerous possible conceptual traps, the benefits produced included highlighting previously inadequately represented data and improving the efficacy of the converter. Once this was done, 24 Stanford staff members underwent Zephira training and were thus able to compare and contrast the Zephira and LC converters. Since LD4L was already developing an ontology and linked data framework including BIBFRAME, the Stanford Technical Services department decided that the next step should include exploring how linked data would work in a technical services workflow environment. Three workflows are being

sometimes a term is used both as a topic and a form or genre. (For example, "Old time music" is a genre, but "Old time music -- History and criticism" is a topic.) Other terms are used as topics when singular ("Waltz"), but genres when plural ("Waltzes"). Catalog users are expected to make the distinction without much guidance. The genre/form terms are designed to solve this issue. These terms are coded in a separate MARC field 655, rather than the topical subject heading field 650. This will allow computers to distinguish between them.

The Music Genre/Form project is a collaboration between LC and the MLA Bibliographic Control Committee Form/Genre Task Force, which was formed in 2009. 567 proposed genre terms were approved on February 13 of this year, joining finished genre projects in the areas of moving images, non-musical sound recordings, cartography and law. Besides music, ongoing projects include literature, religion and art.

The Medium of Performance Thesaurus for Music is already in use. Traditionally, many LCSH form headings have consisted of, or included, musical mediums of performance. An example of a heading combining a form term with medium of performance is: "Suites (Bassoon, clarinet, flute, horn, oboe with string orchestra)". In other cases, medium has been used in subdivisions: "Operas - Vocal scores with continuo". The LCMPT terms are coded separately in the MARC field 382 in bibliographic and authority records. Their principal goal is access, but they may also be used for the RDA medium of performance element.

Another forthcoming thesaurus is the Library of Congress Demographic Group Terms, which will include audience characteristics (MARC 385 (continued, next page)

in the LCMPT. (Please see the slides for specific instructions for coding the various subfields.)

Provisional best practices for using LCGFT are scheduled to be published in the very near future. Further development will, of course, be forthcoming, but catalogers are urged to begin using the new terms immediately. Genre/form terms are coded in the MARC 655 field, and the most specific and appropriate term should be used (i.e. "Symphonic poems", not "Program music".) However, there are circumstances in which a term could fit in more than one hierarchy, which will necessitate the use of the higher-level term. ("Songs" could be used with either "Art music" or "Popular music"; thus, "Art music" or "Popular music" should be assigned along with "Songs", when possible.) Terms relating to the format of notated music such as "Scores" are now coded in separate MARC 655 fields, rather than as subdivisions.

It must be noted that for the foreseeable future, catalogers should continue to use the LCSH subject headings and subdivisions in addition to the new Genre/Form and Medium of Performance terms. This will lead to records with Medium of Performance in the MARC 382 field, LCSH terms in the 650, and Genre/Form terms in the 655. The new vocabularies may be found in several places: LCMPT and LCGFT are included in Classification Web, while Genre/Form terms are now available in Connexion. Both vocabularies are also included in the LC Linked Data Service, located at id.loc.gov. While the inclusion of new terms will indeed add more work for catalogers in the short term, eventually LCSH headings will be discontinued for non-topical uses. Since music catalogers are exploring this new territory (continued on next page)

especially those that pertain to ensembles. In addition, work is being done to harmonize the differences in the use of the MARC 382 field in bibliographic and authority records.

The session concluded with instructions for the submission of new term proposals. The SACO Music Funnel is accepting new LCMPT terms and revisions. Music LCGFT terms will be accepted by the funnel later this year. Proposing terms through the music funnel is the recommended method for new terms.

MARC to BIBFRAME: An Exploration of the Future of Cataloging

MLA Annual Meeting 2015, Denver, Colorado

*Summary written by Elizabeth Cribbs, Northern Illinois University
Session presenters: Kimmy Szeto, Baruch College CUNY; Casey Mullin and Nancy Lorimer, Stanford University; Michael Colby, UC-Davis*

This session, sponsored by the MLA Bibliographic Control Committee, explored the current status of Bibliographic Framework Initiative otherwise known as BIBFRAME and what certain groups are learning about how it might work. The full session can be viewed here: [MLA 2015 Streaming Media](#).

Kimmy Szeto, chair of the BIBFRAME Task Force, first provided an overview of what BIBFRAME hopes to accomplish and where the BIBFRAME Task Force is in that process. He began with an explanation of the four building blocks required for cataloging systems to work: content standards, schema, serialization, and exchange systems. BIBFRAME is designed to replace MARC (our current schema) by breaking the information that currently comprises our (continued on next page)

casey mullin then presented the work performed with linked data projects designed to explore how libraries can use linked data and the Semantic Web to improve discovery and access to scholarly information. In 2014 Stanford University, the Harvard Library Innovation Lab, and Cornell University were awarded a Mellon Foundation grant to create a Scholarly Resource Semantic Information Store model. This project, named Linked Data for Libraries (LD4L [website](#)), seeks to link three large sources of data about scholarly resources: bibliographic data, person data, and usage data; and to connect library resources with institutional and other data on the web. LD4L also intends to provide a transparent mapping from the MARC records that currently house much of this information to Solr via BIBFRAME. The project eventually hopes to produce an open source LD4L ontology compatible with BIBFRAME and other LOD efforts, an open source LD4L semantic editing, display, and discovery system, and a Project Hydra compatible interface to LD4L.

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Finally, Michael Colby discussed the project BIBFLOW, in which his institution has attempted to answer the question "What might adoption of BIBFRAME mean to technical services workflows in an academic library?" To try to answer this question, the University of California-Davis obtained a grant from the Institute of Museum and Library Services and partnered with Zepheira and Kuali to begin to develop a roadmap that would try to focus on academic library technical services processes and explore the impact of new standards on related library operations such as circulation, ILL, and discovering, selecting, and obtaining resources. They identified and collected test data, mapped it, and explored the conversion and ingestion of test data while they also developed and tested a prototype of a discovery display system and a BIBFRAME-based transfer and exchange system. The project has four phases over twenty-four months and will finish in April of 2016. The deliverables will include sample test data sets, prototype discovery and display system code, links to related projects, and project reports, some of which will be available soon on the project's website.

BIBFLOW's focus is on developing a roadmap for migrating essential library work efforts to a BIBFRAME/LOD ecosystem, and the complexity of the workflows involved has led to the conclusion that linked data requires an evolutionary leap and not a simple migration. Moving forward, UC-Davis and Zepheira will enhance the BIBFRAME Scribe by adding external services and developing BIBFRAME profiles, program the Kuali-OLE product so that UC-Davis users can use BIBFRAME-Scribe to describe various materials and store data in the

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CMC will have three subcommittees: the Content Standards Subcommittee (combining the former Authorities and Descriptive Cataloging Subcommittees); the Encoding Standards Subcommittee (combining the former MARC Formats and Metadata Subcommittees); and the Vocabularies Subcommittee (formerly the Subject Access Subcommittee). New members will be needed for all three subcommittees.

Kimmy Szeto gave an update on MLA's BIBFRAME Task Force. The task force was formed in 2014 to examine BIBFRAME with regards to music and to create a strategy for MLA participation in developing BIBFRAME. The group will look at MARC and BIBFRAME field by field and post results on their blog. Music librarians are encouraged to follow the task force's work here: [BCC BIBFRAME Task Force](#).

Sandy Rodriguez presented the update for the MARC and Metadata Subcommittees. MARC changes include updates to the 382 medium of performance field for subfields [s] and [e]. MARC updates in the coming year include 008/20 format of notated music codes, and the use of the MARC 028 field versus the 037 field for publisher number and distributor numbers. The Metadata Subcommittee released the new website, Metadata for Music Resources (formerly the Metadata Clearinghouse). It is available here: [BCC Metadata Resources](#).

Casey Mullin reported on the Subject Access Subcommittee and presented Nancy Lorimer's report on the Genre/Form Task Force. Music LCGFT and LCMPT vocabularies are

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numbers, conflict resolutions for access points, and additions to compilation access points.

Casey Mullin reported that the resource [MLA Best Practices for Music Cataloging Using RDA and MARC21](#) can be found in the RDA Toolkit, both linked within the text itself and separately under the Resources tab. The RDA Implementation Task Force has finished its work; updates to the best practices will be the responsibility of the new CMC Content Standards Subcommittee.

Exploring a Faced World: Discovering Music Resources Using Medium of Performance and Genre Terms
MLA Annual Meeting 2015, Denver, Colorado
Summary written by Charles Peters, Indiana University
Session presenters: Beth Iseminger, Harvard University; Casey Mullin, Stanford University; Hermine Vermeij, UCLA; Kevin Kishimoto, University of Chicago

This session was sponsored by the MLA-BCC Subject Access Subcommittee and Genre/Form Task Force. The presentation included a discussion of ongoing developments in music vocabularies which could make finding and selecting music resources with online library catalogs easier and more efficient for users and public service staff. A summary follows; the full session can be viewed here: [MLA 2015 Streaming Media](#).

Catalog searching / Kevin Kishimoto

In library catalogs there are four general techniques used in searching for resources:

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most well-known user of the single search box. Google searches are not exactly keyword searches; however, when library users see a single search box they sometimes expect the search to behave in the same manner as when they use Google, drawing on vast worldwide sources of information.

Advanced keyword search: Using this search, it is possible to conduct multiple types of keyword searches simultaneously. Each search box can perform a different type of search, and Boolean searches can be constructed. Pre-search limits can be assigned. However, this type of search is found to be intimidating to some users.

Facets: Each facet describes a distinct aspect, such as format, author, subject or language. Facets are applied post-search in order to narrow the search results. They are common on commercial websites, and are included in newer discovery layers used by libraries.

Introduction to Music Genre and Medium Vocabularies / Beth Iseminger

Work on the music Library of Congress Genre/Form Thesaurus (LCGFT) was begun in 2009. The BCC Subject Access Subcommittee began work in 2011 on the medium of performance part of the project.

considered: copy cataloging from vendor records, original cataloging, and music sound recordings. However, creating usable BIBFRAME work and instance data from MARC records will have many challenges and probably require considerable editing. Many decisions and questions still need to be considered: How will the cataloging be entered into BIBFRAME? How do we expand the vocabulary? How will new authorities link to the work and instance data? How much editing and cleanup will be required to make the information available? To help with beginning to answer these questions, a group of six libraries-Stanford, Cornell, Columbia, Harvard, Princeton, and the Library of Congress-met at ALA to begin planning how to develop the production, workflows, tools, and tests necessary to bring BIBFRAME and other linked data projects to a usable place for themselves and other libraries.
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BIBFRAME-RDF triplestore, develop and test data transformations services/tools, and identify and connect an open-source OPAC to the triplestore.

BCC Town Hall

MLA Annual Meeting 2015, Denver, Colorado

Summary written by Patty Falk, Bowling Green State University

Presenters: Beth Iseminger, BCC Chair; Kimmy Szeto, BCC BIBFRAME Task Force Chair; Ray Schmidt, BCC Authorities Subcommittee Chair; Tracey Snyder, BCC Descriptive Subcommittee Chair; Sandy Rodriguez, BCC MARC Formats Subcommittee Chair; Casey Mullin, BCC Subject Access Subcommittee Chair; Damian Iseminger, JSC Music Working Group Chair

The BCC Town Hall session was held on Friday, February 27th at the annual MLA conference in Denver. The full session can be viewed here: [MLA 2015 Streaming Media](#).

Beth Iseminger announced that there will be new ALA webinars this year on the topics: Music Cataloging Basics, Cataloging Music Audio Visual Materials Using RDA, and Introduction to Music Medium of Performance and Genre Vocabularies. The schedule for the webinars is not yet finalized. When webinar dates are set, they will be posted on MLA-ALA and on the MLA website. Iseminger also announced that the BCC will have a new website hosted on MLA's web platform.

BCC has been working on a reorganization plan which was approved by the MLA board during the MLA conference. BCC will now be called the Cataloging and Metadata Committee (CMC).
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now available for use and can be accessed at [id.loc.gov](#) Catalogers should continue to add LCSH headings to bibliographic records in addition to the new terms. The eventual goal is to replace LCSH with music genre and medium of performance terms.

Tracey Snyder reported on the Descriptive Cataloging Subcommittee and the work that was done this past year. Appendices I & J in the RDA Toolkit have been updated. A PCC manual for using relationship designators is available here: [Relationship Designator Guide](#). New or revised relationship designators may be proposed by contacting Tracey Snyder (BCC Descriptive Cataloging Subcommittee Chair), Beth Iseminger (BCC Chair), and/or Kathy Glennan (ALA Representative to the JSC).

Ray Schmidt reported on the Authorities Subcommittee's work with regards to two new policy statements for RDA: LC-PCC PS6.15.1.7 orchestra vs. string orchestra; 9.16.1.3 recording professions and occupations; 6.14.2.5.2 singular vs. plural for tempo markings. All changes are in the toolkit.

Damian Iseminger reported on the JSC working group papers presented in 2014 and upcoming 2015 revisions. The main topics from 2014 included expression access points, abbreviations for "number" in titles for parts, unconventional collective titles, and additional terms for base material and applied material for sound recordings. The 2015 revisions will include a review of medium of performance terms, revise instructions for serial
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broader, keyword single box, advanced keyword, and facets. The techniques complement one another in that they allow the user to approach the search from a variety of perspectives, using a single one or combining them, depending on what information is already known and what resources are sought.

Browse: The browse search has been around the longest and it was used in card catalogs. There are separate lists for different aspects: author, title, subject, or call number. Browsing is very efficient for known item searches, or when the user knows the exact phrase found in the catalog, the exact title of the resource, the exact form of the author or composer's name access point, the exact subject access point. While the browse search is still very effective and not obsolete, it seems to be less and less common in library catalogs and discovery tools. The University of Chicago catalog includes a browse search, and is labeled "Begins with." The user includes a search term and selects an index to browse ("Subject"). The catalog sends the user to the place within the alphabetical list where the term is found.

Keyword single box search: This is a popular search with patrons because of the single box. The search returns bibliographic records that include most or all of the search terms. This search is simple for users to understand and is a good one to use for exploratory searching.

The keyword search also allows command line searches constructed with Boolean operators (AND, OR, NOT, etc.). Google is probably the
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- Form: the constructive or organizing element in music;
- Medium of performance: the voices, instruments, and other entities necessary to perform a piece.

Faceting terms is part of the process of establishing the vocabularies. Benefits of facets include higher indexing precision achieved when using the medium as a unique facet, rather than in a combined medium/genre string. Facets will also be necessary in the current and future linked data environment.

LCGFT includes terms for several subject areas including music, moving images, law, cartography, literature and religion. The process of coming up with the music terms began with an examination of existing LCSH music headings, followed by adding missing terms to the list. New terms were added from reference sources, including New Grove, 2nd ed., and the Garland Encyclopedia of World Music. Also consulted were the IAML code list, the RILM thesaurus, and the All Music Guide, among others. The list of terms was large, resulting in the decision to limit terms primarily to those in LCSH. Literary warrant (the idea that terms should apply to actual resources) was also a factor.

The vocabularies for both LCGFT and LCMPT are available at [id.loc.gov](#). Music genre terms

- Genre: a class, type, or category, sanctioned by convention;

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New Music Vocabularies / Hermine Vermeij

Vermeij explained the hierarchies of the two new music vocabularies. In the first release, 567 genre/form music terms were added. The structure is a poly-hierarchy and is a true thesaurus. This means that each term has at least one broader term, sometimes more. One example would be Folk songs, with broader terms of Songs and Folk music.

At the top of the hierarchy is the broadest term, "Music." Art music, Folk music and Popular music are three broad terms that are found one step down in the hierarchy, and many other terms are found under these three. World music is another term being defined for inclusion as a second-tier term. There's still an effort to "figure out what World music is exactly." Functional music is a new category and includes music such as ritual music, music for holidays, and dance music.

LCMPT was first available in February of 2014, when over 800 terms were released. The top terms are Ensemble, Performer, and Visuals. Probably the largest set of terms in the thesaurus is under Instrument.

An example of all the steps in a hierarchy of terms, narrowest to broadest, is: alto saxophone; saxophone; single reed instrument; reed instrument; woodwind instrument; wind instrument; instrument; performer.

Vermeij explained that in bibliographic records, old and new practices will exist side-by-side for a while: traditional subject headings along with the newer medium of performance terms and genre/form terms will be found in the same records.

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For facets to function as desired, the catalog would ideally have separate facets for each of the new vocabularies rather than just one "subject" facet, including: genre/form; medium of performance; and demographic groups including "creator" and "audience." The facets would generally be found in a sidebar, used to narrow a search. MARC fields and subfields would need to be indexed.

At this time there are very few library catalogs that have a separate genre/form search, probably fewer that can search medium of performance terms, although some of these terms are included in general keyword searches. The University of North Texas and Ball State University both have medium of performance searches available that have been constructed from older MARC data (the MARC 048 field).

A future search might allow users to navigate through the hierarchies of genre/form or medium of performance terms, narrowing the terms until the desired term is reached. This type of search capability might arrive as an add-on, rather than a built-in function of the catalog.

Technical Issues / Casey Mullin

Mullin noted that it is desirable to pull data from "old" LCSH headings with some type of machine conversion, because the process would be too lengthy if done by hand. The idea is that each LCSH form/genre heading is likely to produce at least one LCMPT and or one LCGFT field. It's necessary to develop a program that will work equally well with score and sound recording records. The generated terms should be real terms in the thesauri, and should conform to MLA best practices. Duplicate fields should be removed. Since any such program will be imperfect, it's important to keep the current data, so existing LCSH will be retained for the future.

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Calendar

IAML-IMS Congress 2015
New York, New York
June 21-26, 2015

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