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Hello from your friendly Fiscal Officer! The Fiscal Officer (FO) is one of three Member-at-Large positions on the MLA Board (the others are Planning Officer and Parliamentarian), and has general responsibility for...the budget. So many of you have heard from me in the last several months, first to ask you if you would like to request some money, and then to gleefully inform you that yes, you can have some money! But what happened in between?

Handling MLA’s finances is a collaborative process: aside from the FO, the Administrative Officer (Janelle West) and Assistant Administrative Officer (Paula Hickner) are deeply involved in the day-to-day operations—they’re the ones with access to QuickBooks and the checkbook. They know how much everything costs, what costs might go up this year, and how much income we’ve actually been getting from that Café Press store. And then the staff at our business office at A-R Editions are the folks who actually enter all this stuff into the system. So, as the current FO preparing the budget, I relied A LOT on Janelle and Paula to answer my (sometimes forehead-bangingly stupid) questions, which they did with alacrity, patience, and crazy knowledge.

Some budget amounts come from the AO and/or the business office: they can estimate things like how much we’ll make in royalties and how much we’ll spend on the yearly audit. Other amounts are estimated by the FO, like how much we’ll bring in in membership fees. And the rest is filled in by your requests--all committee chairs and special officers are asked if they’d like to make a budget request for the next fiscal year. After Janelle has plugged in her numbers and I’ve plugged in mine, the MLA Finance Committee meets for an entire day in Middleton, WI to hammer out the budget--line by line. Donuts are eaten. And in the end, after adding a little here and subtracting a little there, we have a balanced budget to present to the full Board and vote on the next day. I’d heard that the FO usually has to skip dinner that first night to hole up with a laptop and make things work, but thanks to some good teamwork and planning ahead, I’m happy to report that I got to relax that evening, knowing the budget was in fine shape and ready to go the next day. Whew!

Before coming onto the Board I didn’t know much about the organization’s finances, but I’ve found it to be really interesting, and even ... fun? So, I present: five maybe-not-boring facts about the MLA Budget:

1. Catering minimums are expensive. I had heard things at past MLA meetings, but my goodness! Enjoy your coffee breaks, people, because you don’t want to know how much that bagel costs.
2. Credit card fees are, too. Again, I knew it was a thing that businesses had to pay a percentage of each credit card transaction, but to see how they added up to a five-digit number for the fiscal year was unnerving. But necessary! (Unless we’d all like to go back to sending in checks.)
3. Royalties are pretty great. Greater than catering minimums!
4. Your members are working for you. MLA funds a variety of activities during the year, enabling members to do the work of the organization by, for example, sending Legislation Committee members to attend copyright hearings, allowing Cataloging & Metadata Committee members to liaise with ALA committees, and buying new MLA publicity swag to attract potential new members. It’s gratifying to see where all the money is going and know that all these people are furthering our organization and our profession.
5. You are all so very reasonable. I didn’t receive one budget request from any MLA member that seemed overzealous or impractical--in general all your requests were sensible and thoughtful. If anything, in the future I would urge committee chairs and others with budget lines to be more ambitious and
innovative in your financial plans. (Although next year’s FO Anna Kijas might curse me for making her life harder.)

I’m eternally grateful to the rest of the Finance Committee: Janelle West, Paula Hickner, Mark McKnight, Michael Rogan, and Anna Kijas; as well as to my FO predecessors Andrew Justice and Tracey Rudnick. Happy New Fiscal Year!

Music Library Student Group News

MLSG TO BECOME MLSTEP: A RESTRUCTURE
By Jessica Abbazio, Allison McClanahan, and Vaughan Hennen

The Music Library Student Group (MLSG) Officers would like to officially announce the transition of MLA’s student group from a student-only entity to one that also includes emerging professionals! This change comes with a rebranding of the group as Music Library Students and Emerging Professionals (MLStEP). MLA’s official student group had a very productive year with a spike in membership and successful MLSG engagement events at the 2017 MLA conference in Orlando, and the success of these efforts led us to conclude that membership in this group would also be helpful to emerging professionals in the field of music librarianship. We believe that restructuring the student group to include emerging professionals, an initiative that has the support of President McKnight, will provide student members of MLA and emerging music library professionals with more opportunities to build strong connections with their colleagues and engage in fruitful collaborations that will benefit both our members and MLA as a whole.

With this change also comes a restructure of our Officer positions. We recently added an MLStEP Chair position, a post to be filled by Jessica Abbazio during the 2017-2018 academic year. Jessica and future MLStEP Chairs will serve as a project manager for ongoing MLStEP initiatives, fulfill the role of liaison between MLA and MLStEP as needed, act as MLStEP Treasurer, and provide support to each of the other officers and Chapter Liaisons. Next, we’d like to welcome Victoria Peters of the University of Wisconsin-Milwaukee as she takes over the role of MLStEP Programming Officer; in this capacity, Victoria will serve as MLStEP’s representative to the Career Development and Services Committee, she will organize member engagement events at the 2018 MLA meeting in Portland, and she will support the organization of member engagement events at regional chapter meetings. Allison McClanahan and Vaughan Hennen, the 2016-2017 Membership and Web Officers, have both graduated and accepted full-time librarian positions but have graciously volunteered to stay on in their current roles within MLStEP for the 2017-2018 academic year in order to provide support as the organization evolves during the restructuring process.

In addition, we have added several new positions to the MLStEP board in order to provide more opportunities for students and emerging professionals to serve MLA. We are pleased to welcome Andrea Copland, Joel Auringer, and Kurt Hanselman as the new Chapter Liaisons to the Atlantic, Texas, and California chapters, respectively. In their new roles, Andrea, Joel, and Kurt will help to facilitate a more active exchange of information about internship and professional development opportunities in the regions encompassed by each of MLA’s ten chapters, and will work to open the lines of communication between our student and emerging professional members at library science programs and institutions all over the country. As we work together to identify the ways that MLStEP can benefit our members, we hope to welcome Chapter Liaisons to
each of the ten MLA chapters. We invite anyone who is interested in serving MLStEP in this capacity to contact us about opportunities to participate.

Over the next year, our Chair, Membership Officer, Web Officer, Programming Officer, and Chapter Liaisons will work together to increase MLStEP’s web presence (Twitter & Facebook), reach potential members who are new to music librarianship, and facilitate the exchange of information about professional development opportunities for all students and emerging professionals in the field of music librarianship. We hope to create a valuable resource for our members and look forward to the opportunity to connect with the student and emerging professional members of MLA.

Official positions within MLStEP for the future:

- **Advisor** (Tim Sestrick)
- **Chair**
  - In future years, only a student member of MLStEP will be eligible to hold this office
  - Will serve as a project manager for ongoing MLStEP initiatives, fulfill the role of liaison between MLA and MLStEP as needed, and provide support to each of the other officers and Chapter Liaisons
  - Will be the face of MLStEP at MLA meetings and board meetings
  - Will also have Treasurer responsibilities
- **Membership Officer**
  - In future years, only a student member of MLStEP will be eligible to hold this office
  - Will be responsible for maintaining member data, running membership drives, and staying up-to-date on ILS programs and music library programs in the country.
- **Web Officer**
  - In future years, only a student member of MLStEP will be eligible to hold this office
  - Will be responsible for maintaining the MLStEP website, updating social media accounts on a regular basis, and scheduling MLStEP officer meetings with GoogleHangouts or Skype.
- **Programming Officer**
  - In future years, a student or emerging professional member of MLStEP will be eligible to hold this office
  - Will be responsible for organizing MLStEP events at MLA chapter and national meetings, collaborate with the Web Officer to post information about chapter meetings and student/emerging professional outings at meetings, and communicate general information with the general membership of MLStEP
- **Chapter Liaisons**
  - Student or Emerging Professional members are eligible to be chapter liaisons
  - The chapter liaisons will organize MLStEP membership engagement events at their local chapter meetings
  - These officers will work with the MLStEP board, advisor, and local chapter chairs to make students aware of internship, volunteer, and other types of music librarianship-related opportunities in their area
After a week in Orlando, MLA would like to say thank you to our personnel who have completed their terms, and welcome to our new personnel:

**Outgoing Board Members**
Past President: Michael Colby

**Incoming Board Members**
President: Mark McKnight
Past President: Michael Rogan
Administrative Officer: Janelle West
Assistant Administrative Officer: Paula Hickner
Members-at-Large: Joe Clark, Anna E. Kijas, Andy Leach

**Outgoing Special Officers**
Development Officer: Susannah Cleveland
MLA Archivist: Sandy Rodriguez
Placement Officer: Joe Clark

**Incoming Special Officers**
Development Officer: Lindsay Hansen
MLA Archivist: Melissa Wertheimer
Placement Officer: Sara D. Outhier

**Outgoing Committee Chairs**
Archives and Special Collections: Matt Snyder
Marketing Subcommittee: Keith Chapman
Membership: Jason Imbesi
Nominating: Damian Iseminger
Oral History: Rob DeLand
Program: Kirstin Dougan

**Incoming Committee Chairs**
Archives and Special Collections: Adriana Cuervo
Diversity Scholarship: Michael Colby
Marketing Subcommittee: Liza Weisbrod
Membership: Mallory Sajewski
Nominating: Andrew Justice
Oral History: Therese Dickman
Program: Leslie Anderson

**Outgoing Interest Group Coordinators**
Black Music: Carlos Pena
Contemporary Music: Matthew Ertz
Film Music: Julie Bill
Paraprofessional: Randy Jones

**Incoming Interest Group Coordinators**
Black Music: Edward Komara
Contemporary Music: Carol Lubkowski
Film Music: Jeff Lyon
Local Music: Sara Outhier
Paraprofessional: Terry Lewis
Retirement: Carolyn Dow

**Outgoing Editors**
Basic Manual Series: Kathleen Abromeit
Index & Bibliography Series: Dick Griscom

**Incoming Editors**
Basic Manual Series: Kathleen Abromeit
Index & Bibliography Series: Maristella Feustle
MLA Open Access: Kathleen DeLaurenti

*Thanks also to our many committee members who are rotating on or off of committees this year! Your service to MLA is very much appreciated!*
Above: Damian and Beth Iseminger, image courtesy of Tracey Snyder; Clockwise: MLA Convention Manager Diane Steinhaus, IAML President Barbara Dobbs Mackenzie, Plenary #2 Audience, Poster Sessions, Get Involved in MLA! session, RIPM Luncheon, images courtesy of Grover Baker
ANNUAL MLA ORGAN CRAWL

By Chuck Peters

Music directors of three churches in downtown Orlando welcomed the annual MLA Organ Crawl and showed off their spectacular instruments. Crawling into the organ case is nowadays reserved for tuners and technicians; still, there were opportunities for close inspection of pipes and consoles. MLA organists had the opportunity to play all three instruments.

The twenty-four participants--a record number in recent years--first visited the Cathedral Church of St. Luke (Episcopal), where organist Michael Petrosh demonstrated the four-manual, 88-rank Tellers organ. The next stop was just across the street at St. James Cathedral (Catholic). Director of Music Charles Thatcher played the four-manual, 52-rank Wicks instrument and described the church’s recent renovation that included the organ. The nearby First United Methodist Church rounded out the tour. There, Music Director Linda van Niekerk-Franklin and organist and tenor Michael Shortal gave a brief recital to show off the capabilities of the four-manual, 79-rank Dyer organ.

The shuttle bus was provided with a donation from St. John the Apostle Catholic Church, Bloomington, Indiana, and with MLA member contributions.
ORLANDO CONFERENCE MATERIALS AVAILABLE

By Ray Heigemeir

Orlando conference slides and handouts received to date are now available on our website. You will find links added to the session abstracts on the Orlando pages, as well as on our topical conference materials pages, here:

http://www.musiclibraryassoc.org/?AnnualConferMaterial

If you haven't yet sent your materials, note the link to the supporting document on the topical materials page.

In Recognition

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

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RIPM Consortium Ltd

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

Elizabeth Berndt-Morris, Music Reference and Research Services Librarian, Harvard University
Joshua Henry, Cataloging Specialist, Westminster Choir College
David Lewis, Sound Archivist, Bowling Green State University
Emily Vickers, Music Library Associate, Eastern Washington University
George Boziwick, retired, Chief Librarian, New York Public Library for the Performing Arts Music Division

Not on the list but think you should be? Contact our Placement Officer!
Looking for a transition to share? Check out the Job Placement Service!

BOARD MINUTES AVAILABLE

The final version of the February 2017 Orlando Board meeting minutes, and a draft of the May 2017 Middleton Board meeting minutes, are now available. An updated Index to Board Policies is also posted.

IT'S TIME TO RENEW

Reminder: registration for MLA’s 2017-2018 membership year is open! Dues will remain the same as for the 2016-2017 membership year. The renewal period is also a great time to log into your MLA profile and make sure that your information is up to date.

A quick reminder: this renewal period is for MLA membership only; the IAML renewal period will not begin until October, so hold off for now on those 2018 renewals.

Click here to join or to read further details of the various membership levels. For help using the system, check out the blog post and video Katie Buehner created to assist you. Please feel free to contact MLA Administrative Officer Janelle West as well! And don’t forget that you may also join the Atlantic, California, Greater New York, Midwest, Mountain Plains, Pacific Northwest, and Texas Chapters while renewing your MLA membership.

CATALOGING AND METADATA COMMITTEE BLOG, SUBCOMMITTEE REPORTS AVAILABLE

The MLA CMC Blog recently moved to WordPress, thanks to MLA Webmaster Katie Buehner and CMC Webmaster Elizabeth Hille Cribbs. Instructions for subscribing are on the blog.

Also, reports from the CMC Business Meeting and Subcommittee meetings at the 2017 annual meeting in Orlando are now available. Contents of each report are included on later pages.
Music Library Association
Cataloging and Metadata Committee
Content Standards Subcommittee (CSS)
Business Meeting
Saturday, February 25, 2017
Orlando, Florida
Respectfully Submitted, Mary Huismann

Members present: Mary Huismann (chair), Linda Blair (BIBCO liaison), Sonia Archer-Capuzzo, Ann Churukian, Chris Diamond, Bruce Evans, Patty Falk, Kevin Kishimoto, Morris Levy, Anna Alfeld LoPrete, Rick McRae, Jennifer Olson, Shelley Rogers, Mark Scharff (NACO liaison), Tomoko Shibuya, Jay Weitz (OCLC Representative)

Member attending remotely: Peter Lisius

Members not present: Sophie Rondeau, Michi Hoban (LC Representative), Valerie Weinberg (LC Representative)

Guest: Damian Iseminger (LC, attending on behalf of Michi Hoban and Valerie Weinberg)

Visitors: 18

Welcome & introductions
• CSS introductions were made around the table
• The chair gave brief remarks about the background and responsibilities of CSS.

Chair’s report
• Membership
  o Welcome new members (Ann, Anna, Bruce, Kevin, Patty, Rick, Shelley)
  o Thanks to outgoing members (Chris, Damian, Morris, Bruce, Sophie)
• Communication
  o CSS work takes place on our wiki
  o Resources available from CMC website (http://www.musiclibraryassoc.org/mpage/cmc)
  o Announcements and reports posted to the CMC blog
    ▪ Subscribe to the blog to receive updates directly
    ▪ Link to blog: http://cmc.blog.musiclibraryassoc.org/
  o Mid-year screencast slated for updates
• ALA Liaison reports
  o Reports are posted to the CMC blog and published in the Music Cataloging Bulletin
    ▪ Annual 2016 (Orlando) (https://drive.google.com/file/d/0B2BZYJQUuHfdmx4bS1vXzhnVlk/view?usp=sharing)
    ▪ Midwinter 2017 (Atlanta)
Liaison/Other reports

- LC report
  - Damian Iseminger (LC) reported on the LC-PCC Policy Statements in development.

Finite Projects

- Joint OLAC/MLA Playaways RDA Best Practices Task Force (Olson)
  - There have been some changes in task force personnel but still on track for a draft to be presented at ALA Annual.
- RDA Relationship Designators (with OLAC)
  - Work was completed on the list of terms in process when the relationship designator moratorium went into effect
  - These terms appeared in the August 2016 release of the RDA Toolkit
- LRM draft review
  - Mary Huismann served on the CC:DA task force to review the draft
  - Several CSS members provided comments
  - Feedback from the music community was incorporated into the document.

RDA Best Practices

- Changes since last year’s meeting
  - One RDA Toolkit update (April 2016) and 3 releases (August 2016, October 2016, February 2017) since our last meeting.
  - Release/update summaries are posted to the CMC blog and published in the Music Cataloging Bulletin
  - New/revised BPs:
    - RDA 11.7.1.4 to record the type of corporate body in all cases, whether or not it is used as a qualifier in the authorized access point, and another for RDA 11.13.1.1 (General Guidelines on Constructing Authorized Access Points to Represent Corporate Bodies). The latter adds a qualifier for the type of corporate body in cases of doubt whether the preferred name conveys the idea of a corporate body; it is not added simply to bring out the musical aspect of the body.
    - RDA 3.19.3 (Encoding Format) gives guidance following the removal of controlled vocabulary from RDA.
    - Several best practice recommendations are under consideration for the April 2017 Toolkit update.
- RDA Best Practices Supplements document
  - Supplements document resides on CMC website
  - Several updates were made to Supplement 1:
    - Audio cartridge (e.g., 8-track)
    - Flexi discs (aka Soundsheet, phonosheet)
    - Revisions to reflect changes to RDA 3.19.3 (Encoding Format)
- Base material for cylinders.
- RDA Best Practices suggestions submission form
  - Located in the FAQ at the CMC website (link)
  - Continue to submit suggestions while RDA content is “frozen.”

New business
- IFLA Library Reference Model (LRM)
  - Heard a brief overview of LRM, a model that will be used to shape the next version of RDA
- RDA Toolkit Restructure and Redesign (3R) Project
  - Details about this project were revealed at ALA Midwinter
  - RDA content will be frozen from April 2017 to April 2018
  - Architecture, navigation, organization of instructions, administrative functions to change
- Tasks for the upcoming year
  - Tasks associated with the LRM implementation/3R project:
    - Develop DITA map for music
    - Provide feedback (via user stories, etc.) for the 3R project
    - Dig into LRM when that document becomes available
  - Consider alternate presentation for the RDA Best Practices Supplement 1 document
  - Complete review of the RDA Best Practices
    - Review and sync with LC-PCC Policy Statements as appropriate
    - Review examples
  - CSS wiki “cleanup”
- Open discussion

MUSIC LIBRARY ASSOCIATION
CATALOGING AND METADATA COMMITTEE
Encoding Standards Subcommittee
Business Meeting
Thursday, February 23, 2017, 3:30-4:55pm
Salon 5, Rosen Plaza Hotel, Orlando
MINUTES

Attendees: Jim Soe Nyun, Margaret Corby, Thom Pease, Matthew Wise, Karen Peters, Anne Adams, Hermine Vermeij, Keith Knop, Karla Jurgemeyer, Nancy Lorimer, Catherine Busselen, Mark Scharff, Chris Holden, Kimmy Szeto, Jay Weitz (OCLC representative), Damian Iseminger (LC representative proxy)

Absent: Morgan Cundiff and Steve Yusko (LC Representatives)

1) Meeting called to order at 3:33pm.
2) Welcome and introductions of the subcommittee members were made and an audience roster was sent around.
3) There were no adjustments to the agenda.
4) Encoding Standards Chair’s report (Soe Nyun)
   a. ALA Liaison Reports
i. Annual 2016 (Orlando)  
(https://drive.google.com/file/d/0B7wsl3doYbMKQlotUkZXSOl4Qms/view?usp=sharing)

ii. Midwinter 2017 (Atlanta)  
(https://drive.google.com/file/d/0BxViFaIR72G1YWV1MWtsSHBia0U/view?usp=sharing)

iii. Highlights from Midwinter, big metadata standards committee (i.e. ALCTS, RUSA, ...) won’t be looking at individual ontologies; CCDA had interesting discussion paper dealing with disabilities, working with OLAC on this

b. Jim gave thanks to outgoing members Matthew Wise and Karla Jurgenmeyer; Deb Morris resigned her position in August 2016.

c. Call for new members was put out.

d. At the CMC Town Hall there will be some more information that will be of interest to us but perhaps not directly related to encoding standards as well as some other sessions (i.e. It’s Happening Now and Kimmy Szeto’s session)

5) Library of Congress Liaisons report (Iseminger on behalf of Cundiff and Yusko)

a. BIBFRAME 1.0 Pilot Project is wrapping up; LC catalogers are still entering data in BIBFRAME 1.0.

b. Any development of BIBFRAME 2.0 will have to cease May 2017 in order to allow time to develop tools and train, beginning in June.

c. Five catalogers at LC, 4 at the Packard campus, and 2 representatives from Moving Image are involved in this work.

d. Caitlyn Hunter is involved in LD4P.

6) OCLC Liaisons report (Weitz)

a. Highlights from report:
   i. OCLC announced the acquisition of Relais Internationale.
   ii. OCLC introduction Tipasa, cloud-based replacement for ILLiad.
   iii. 15 libraries chosen for SmartSpaces Project (ARSL).

7) Updates on MARC development this year (Soe Nyun)

a. Three proposals that passed at ALA Annual, published as a part of MARC Update 72, should be implemented by OCLC with next cycle.
   i. 2016-07, Defining Subfield $3 in Field 382 of the MARC 21 Bibliographic Format  
(http://www.loc.gov/marc/mac/2016/2016-07.html)
   ii. 2016-08, Redefining Code Values in Field 008/20 (Format of Music) in the MARC 21 Bibliographic Format (http://www.loc.gov/marc/mac/2016/2016-08.html)
Required update to 028 and 037

b. Updates to the examples in the documentation for the Bibliographic and Authority formats for Field 382 to make them align better with current practice were accepted and are now reflected in the MARC documentation.

c. “Fast-track” proposal to make Field 384, Key repeatable. Started out with Belgium ... but they could not continue it, it was suggested that MLA take it on. This one is currently in the works. A first draft of the proposal has been received favorably by the MARC Steering Committee. Before finalizing the proposal we may want to look at adding $3 to at least the bibliographic format..
i. How does “Fast-track” process work. Matthew Wise gave explanation. Representatives from LC, international community and MARC Advisory Committee review and approve. Developed so that steering group members and members of the advisory committee could get relatively simple and non-controversial changes through in a timely manner. If something doesn’t get passed it could go through regular process.

ii. Question about whether someone could misinterpret repeatability of key to mean that it could apply to key changes within the work. Answer: Best practices should address that.

d. Earlier recommendation that we come up with some way to give provenance of metadata to the 382 field. 883 Provenance of Data was brought forward as a possibility. It is no longer on Encoding Standards plate but it may be part of another CMS subcommittee’s work (Vocabulary). Question about removal of this information if it has been vetted by a person later. Matthew Wise recommended looking back at MARBI papers about this topic for context.

8) Ongoing project: Maintaining and Developing Music Metadata Resources Site

a. Changes made to the site this year. Google spreadsheet is being used to track changes made. Added a few new things and has a few things left to do after membership changes have been made. (Jurgenmeyer)

b. Time for a major reexamination and reorganization of the site? Is it worth charging a working group to look at this. (Soe Nyun)

i. Suggestion to put links at the bottom in alphabetical order (Jurgenmeyer)

ii. Suggestion that if something doesn’t make sense on the current platform, it should be changed to make it work with the new platform. (Kimmy Szeto)

iii. Elizabeth will be in touch with Katie about new way of doing feeds that will need to be implemented, she will be in touch with the Encoding Standards (Snyder)

c. New leader needed for this task (Soe Nyun)

i. This will be an opportunity for next year.

9) Stalled work on MADS update proposal: Are we still interested in pursuing this? (Soe Nyun)

a. We decided to continue working on this. We are about 90% done but need to wrap it up and send something to LC. Jim will let MADS Steering Committee know that we will continue working on it.

10) Linked Data for Performed Music (LD4PM) sub-project of Linked Data 4 Production (LD4P).

a. Talking to vendors, ILS people, etc. looking at how one does linked data in a collaborative environment. Each institution has its own sub-projects, as well. BIBFRAME is meant to be a lightweight framework and to utilize it requires that extensions be created to make useful. Stanford is currently working with Cassalini Libri and will be able to do vendor cataloging by the end of April. Other projects include cartographic, rare, special collections, LPs. LD4PM is an ontology extension. They have been using some existing vocabularies but also creating own vocabularies as needed. Working on modeling relationships between works, medium of performance and events. They are hoping to be finished with a preliminary basis of the ontology by June 2017. Will ask community for feedback. Working with MLA and ARSC and have representatives from Stanford, MLA, ARSC, and LC. Should be fully compatible with RDA but it does not have to be used with RDA. (Lorimer)

b. Question: Are there other content standards with which they have been looking at making it compatible? Answer: It is supposed to be neutral but in practice that isn’t really possible;
c. looking at doing DACS, but do not know of any other content standards to make it compatible with.

d. Question: Have they been addressing sequencing? Yes, looking at this now. Recommendation that PBCore community may be interested in working together on these discussions.

e. Timetable is up in the air but projects will be coming out of this with opportunities for input in the long-term. Nancy Lorimer has a draft in Web Protege, let her know if you want to take a look at it.

11) New business and work for the coming year, including any further work we might want to do on the MARC formats (All)
   a. Fast-track project
   b. Cleaning-up MMR site
   c. Possible analysis of 3xx fields lacking Subfield $3?
      i. Interest has been expressed by MAC to do an analysis of what other communities would benefit from these. Our group could do that analysis.
      ii. We can think about what can drift down from whole to part/inheritance with authorities work being done. This may not be a different issue in LRM per Kathy Glennan; MADS also has significant problems in this area, we may want to consider this at same time; content standards may need to have some input as well.
   d. Work with linked data/BIBFRAME? MADS work? Nancy Lorimer said that BIBFRAME may change the way MADS deals with titles.
   e. Other possibilities? Is there a need to incorporate medium of performance into MODS? Mapping out what areas of MARC are less parsable than others. December 2016 issue of Journal of Library Metadata has article by Jay Weitz that may be interesting in this context.

12) Adjournment at 1:59PM.

MUSIC LIBRARY ASSOCIATION
CATALOGING AND METADATA COMMITTEE
Vocabularies Subcommittee
Business Meeting
Friday, February 24, 2017, 1:30-2:55pm
Rosen Plaza Hotel, Orlando (Salon 5)
Respectfully Submitted, Casey Mullin

Members present:
Casey Mullin (Chair), Rebecca Belford, Kirk-Evan Billet, Reed David, Matt Ertz, Ralph Hartsock, Jeff Lyon, Jacob Schaub, Ann Shaffer, Hannah Spence, Jennifer Vaughn, Janelle West, Brad Young, Maarja Vigorito (LC Representative), Jay Weitz (OCLC Representative), Nancy Lorimer (SACO Music Funnel Coordinator), Mark Scharff (NACO-Music Project Coordinator)
Absent: Jim Alberts, Nurhak Tuncer
Visitors present: 34

Mullin thanked outgoing VS members Matt Ertz and Janelle West for their service.

VS Chair’s report (Mullin)
Mullin alerted the meeting to his ALA liaison reports from Annual 2016 (Orlando) and Midwinter 2017 (Atlanta), both available on Google Drive.

Annual 2016:  
https://drive.google.com/open?id=0B5MJM6hP4HZFVXM2RXJOSkVNV3c

Midwinter 2017:  
(https://drive.google.com/open?id=0B5MJM6hP4HZFRVNTbV9HUGVocUE

The past year’s work continued to utilize a task group system. Reports of particular groups’ activities during the past year are summarized below. Each subcommittee member is required to serve on at least one group; additional group assignments are encouraged so long as the member can commit to the additional work. Assignments carry over from year to year until the member’s term ends, or a re-assignment is requested by the member (this should ideally occur only during the transition time around the Annual Meeting). For the coming year, each group will have vacancies, to be filled by new subcommittee members and continuing members seeking new/additional assignments. The deriving faceted terms from LCSH Task Group in particular will be quite active in the coming year.

Shortly after ALA Annual in Orlando, Mullin was appointed to chair the ALA/SAC/SGFI Working Group on Full Implementation of Library of Congress Faceted Vocabularies. Its charge and a report on the first draft of the white paper they are writing is included in the Midwinter 2017 report linked above.

**LC Liaison’s report (Vigorito)**

Vigorito made a few announcements taken from the general LC liaisons report for MLA 2017.

**Types of Composition List Task Group (West, and all)**

Janelle West, who coordinated the work of the TOC task group, gave a report summarizing the group’s activities over the past year. The group (with the help of the CMC Webmaster) added 13 new entries and edited 2 entries in the TOC list.

Mullin then reported on the results of the cognate definition project, which resulted in two new RDA best practices clauses, at 6.14.2.3.1 and 6.14.2.5.2.1. The new text is as follows:

**MLA-BP for 6.14.2.3.1**

MLA recommendation: For titles consisting solely of the name of one type of composition, evaluate evidence in resources embodying the work and reference sources broadly. Reference sources include, but are not limited to, music encyclopedias, thematic catalogs and other bibliographies, and authorized access points for similar works by the same composer found in the Library of Congress/NACO Authority File. In some cases, a preponderance of evidence will support a preferred title in a language other than the original language used by the composer.

**EXAMPLES**

100 1_ Beethoven, Ludwig van, $d 1770-1827. $t Gesänge, $n op. 75
400 1_ Beethoven, Ludwig van, $d 1770-1827. $t Songs, $n op. 75
| 100 1_ | Bartók, Béla, $d 1881-1945. $t Quartets, $m violins (2), viola, cello, $n no. 1, op. 7 |
| 400 1_ | Bartók, Béla, $d 1881-1945. $t Négyesek, $m violins (2), viola, cello, $n no. 1, op. 7 |

| Titles on resource: l. vonósnégyes = Streichquartett Nr. 1 = String quartet no. 1 : op. 7 |
| Title in Somfai: String quartet no. 1, op. 7 |
| Title in Grove Music Online: String quartet no. 1, op. 7 |
| Title in Antokoletz: l. vonósnégyes [String quartet no. 1] op. 7 |

Preferred title chosen for other Bartok string quartets already present in the LCNAF: Quartets

**MLA-BP for 6.14.2.5.2.1**

MLA recommendation: Follow LC-PCC PS.

Consult the alphabetical list at Types of Composition for Use in Authorized Access Points for Music to determine if the type term in question is treated as cognate with a type term in English, and for possible additional instructions regarding that type term. If the type term is not reflected in the list, submit a request for review to the MLA Vocabularies Subcommittee representative identified on the Types website.

The MLA Vocabularies Subcommittee defines the word "cognate" using the Oxford English dictionary definition: "Coming naturally from the same root, or representing the same original word, with differences due to subsequent separate phonetic development." Reasonable research will be undertaken to determine cognate status. In cases of inconclusive or conflicting evidence, the type term will not be treated as cognate with an English term.

Although the new BP text at 6.14.2.5.2.1 is not without controversy, after several rounds of wordsmithing it was deemed acceptable to a majority of the participants in the discussion, and will proceed to inclusion in the April 2017 revision of the MLA RDA Best Practices. Subsequent to that, further discussion is needed at the CMC level or within the Content Standards Committee regarding whether a LC-PCC PS revision should be sought. There is a concern that the Types list is “hidden” from many catalogers who might not think to consult the MLA Best Practices and who are not strictly required to follow them. Mullin asked Tracey Snyder, CMC Chair, to take the matter under advisement.

West was thanked for her report and for her leadership of the task group. As she is rotating off the subcommittee, a new task group coordinator is being sought.

**SACO Music Funnel Coordinator report (Lorimer)**

Lorimer referenced her report to CMC:
“Over the past year, I have been working with the Library of Congress to finish the final list of terms for inclusion in LCGFT from the initial genre/form project. Once this is complete, LC will open up the music hierarchy for new term submissions from the cataloging community. We are hoping this will happen before the MLA Annual meeting in February. Once open, submissions may be made through Minaret, if you have access and are confident with genre/form terms. If you don’t have access or want some help, I encourage you to submit through the Music Funnel. See the Funnel page at or contact me at nlorimer@stanford.edu. For now, please continue submitting all LCMPT terms through the Funnel only.

In partnership with the LCMPT & LCGFT subgroups of the Vocabularies Subcommittee, I am in the process of submitting terms resulting from two projects—electronic instruments (LCMPT) and Musical texts (LCGFT), the first being a reworking of current terms, and the second a completely new hierarchy. These should appear within the next few months.”

Lorimer announced at the NACO/BIBCO/SACO participants meeting that LCGFT is now open for direct community proposals for new and revised music terms.

**LCMPT Maintenance Task Group (Billet, and all)**

Kirk-Evan Billet, who coordinated the work of the LCMPT Maintenance task group, gave a report summarizing the group’s activities over the past year. The group undertook one project, which began as an effort to distinguish a term for hymns from a term for hymn texts. This evolved into a larger effort to establish a hierarchy for Musical texts, which contains general and specific terms for texts associated with musical works that are manifested separately from the music. The array of terms is as follows:

- **Musical texts**
  - *Librettos (already in LCGFT)*
  - Sacred music texts
    - Hymn texts
  - Song texts
    - Hymn texts
    - Popular music lyrics
    - Rock lyrics

The terms will appear on LC Tentative Monthly List 1704. With this hierarchy, additional terms for texts associated with other musical genres may be proposed as they are needed.

A related topic was raised by an observer, that is the problematic designation of authors whose texts are set to music as “$e author” in RDA cataloging. This problem will be exacerbated if the LCSH practice of giving a subject heading for such a person with “$v Musical settings” is deprecated. Ideally, there ought to be RDA relationship designators for each type of musical text term in LCGFT. For example, librettist and Librettos, lyricist and Popular music lyrics, and so on. A major lacuna in RDA at this point is a designator that corresponds to “texts” in LCGFT.

Task group high priorities for the coming year include:
- Spinning off Hip hop from Rap (Music) as a separate genre
- Revising Underground dance music to Electronic dance music
• Establishing Romances (Music) (a term “held over” from initial release of the music hierarchy)

The following project areas, identified as task group priorities last year, remain to be taken up later:

• Addressing the “flute problem,” that is, terms that stand for all instruments of a type AND for the most common member of that family. This is a common feature in thesaurus construction and most likely cannot be avoided; however, scope notes can and should be clarified and re-worded as appropriate.

• Adjusting the voice/singer hierarchy in LCMPT

• Adjusting the Part songs hierarchy in LCGFT

• Harmonization of performance terms with pre-existing sound recordings hierarchy in LCGFT

Billet was thanked for his report and for his leadership of the task group.

**Thematic Indexes List (MLATI) Task Group (Schaub, and all)**

Jacob Schaub, who coordinated the work of the MLATI task group, gave a report summarizing the group’s activities over the past year. The group (with the help of the CMC Webmaster) added nine new and revised entries to MLATI.

Mullin thanked Morris Levy from the Content Standards Subcommittee for his many proposals and ensuing participation in discussions.

Following the report, VS engaged in a discussion regarding incorporating Linked Data into MLATI, and/or registering it as an RDA vocabulary. The first iteration of MLATI (created by Damian Iseminger and the Authorities Subcommittee, and hosted on the old BCC website) did feature Linked Data-friendly RDFa markup. A number of scenarios were put forth, including registering MLATI in the Open Metadata Registry and creating a separate instantiation of MLATI as RDF triples (to parallel the human readable webpage). The Linked Data for Performed Music project (LD4PM) has done ontology work related to thematic index numbers, and those newly-defined classes in the Performed Music Ontology could be utilized in Linked Data graphs describing musical works. A concern raised by Lorimer is that thematic indexes, which MLATI describes, are works themselves (in the BIBFRAME and FRBR sense), while the list also justifies the use of thematic index abbreviations in authorized access points and codes in authority data for musical works. What are the use cases for the repurposed MLATI data, what assertions should be made, which entities exactly should be assigned URIs, and which classes and properties should be used to make assertions about these reference works? Further ontological work is needed before a Linked Data project of this sort can be viably undertaken. For their part, LD4PM should consult with VS as it continues its work in this area. VS will continue to investigate the idea.

Two projects for the task group for the coming year were identified:

1) Revising the introduction to the MLATI webpage to clarify the intended scope of the list. A narrow definition of “thematic catalogs” would exclude authoritative reference sources that nonetheless lack incipits. Many such catalogs already exist in MLATI.

2) Harmonizing 667 notes in composer NARs with corresponding entries in MLATI. This project was suggested last year, and has been deferred to the coming year.

Schaub was thanked for his report and for his leadership of the task group.
LCMPT/LCGFT Best Practices Task Group (Mullin)

Mullin reported on the recent release of the 2017 revision of the document Best Practices for Using LCMPT. It incorporates the following new content:

1. Guidance for use of the new 382 subfields $r and $t
2. Expanded guidance on “bi-level” medium statements
3. Expanded guidance on partial medium statements
4. Clarification on polychoral situations

Mullin has been in contact with Janis Young, LC Policy and Standards Division, regarding how MLA’s best practices will dovetail with forthcoming LC manual content. Its Genre/Form Terms Manual (https://www.loc.gov/aba/publications/FreeLCGFT/freelcgft.html) has been released, with a placeholder instruction sheet for music. A separate Medium of Performance Terms Manual is anticipated. The best practices task group will remain in a holding pattern while LC PSD prepares its music content. It is likely that VS will continue to follow a 1-2 year revision cycle for each of its documents, assuming separate MLA documents are desirable and necessary after LC content is available.

Task Group on Deriving Faceted Terms from LCSH (Mullin)

Mullin reported on the activity of this working group over the past year. Following on the preliminary work done by the former Subject Access Subcommittee just prior to the 2015 MLA Annual Meeting, the current VS group evaluated several iterations of a program written by Gary Strawn (Northwestern University) to derive LCMPT terms in 382 fields from LCSH music form/genre/medium headings in 650 fields. The latest version (and associated natural-language documentation) was completed by Strawn in May 2015, and the documentation and test results are available on Google Drive.

During the past year, the VS group turned to the second phase of the project, mapping LCSH music headings to all non-382 facets, including genre/form (655), audience characteristics (385), creator characteristics (386), geographic (370) and chronological (046). After preparing a first draft of this algorithm, Mullin sent it to Strawn for feedback, programming and testing. Based on Strawn’s feedback, several refinements were made to the mappings, and Strawn ran the program on thousands of bibliographic records in Northwestern’s database.

Also during the past year, a task group in the ALA Subcommittee on Genre/Form Implementation prepared a mapping of LCSH form subdivisions to their corresponding LCGFT and LCDGT terms. The VS group prepared mappings for music LCSH subdivisions and select fixed field codes. The combined mapping document is referred to in the VS algorithm is available here: https://docs.google.com/spreadsheets/d/1kuf5agdtWx-P1U6ByC1XlIiveAwMaUqtU7GfU2YccuQ/edit?usp=sharing.

The results of Strawn’s recent tests are on Google Drive and are ready for analysis by the VS group. During the coming year, testing will continue on both algorithms, refining them as needed to account for logical gaps/discrepancies, as well as new LCSH, LCGFT, LCMPT and LCDGT terms. A number of open questions are under discussion. Additionally, Mullin was contacted by Robert Bremer of OCLC Research, who is interested in possibly collaborating with MLA to test these retrospective derivations on WorldCat. It is proving to be a busy year ahead for this task group, and so additional members will be appointed to carry out this high-priority project.
MUSIC LIBRARY ASSOCIATION  
CATALOGING AND METADATA COMMITTEE  

Business Meetings

The Cataloging and Metadata Committee met to share information about the activities of CMC subcommittees, funnels, and other entities, discuss some of the big-picture issues facing CMC and its groups, and develop ideas for future program sessions, webinars, workshops, screencasts, and website content. The committee was joined by approximately 50 observers. Lisa Hooper, chair of the MLA Education Committee, also joined the meeting to discuss participant feedback on the very well-received pre-conference workshop on RIMMF taught by Kathy Glannan. Full meeting minutes are available at the CMC website: http://www.musiclibraryassoc.org/mpage/cmc

MLA Publications

NOTES NEWS

Cover-to-cover electronic access to Notes (beginning with volume 73) is available to members via the MLA website. The e-edition of Notes provides links to content in Project MUSE (articles, reviews, books recently published, etc.) in addition to each issue’s cover, front matter, and advertisements.

MUSIC CATALOGING BULLETIN NEWS

The May 2017 (vol. 48, no. 5) and June 2017 (vol. 48, no. 6) issues of the Music Cataloging Bulletin are now available online.

Paid subscribers can access the Music Cataloging Bulletin at http://66.170.18.227/mcb If you do not see the current issue in the list, please reload the page or clear your browser’s cache.

For matters concerning subscription and online access, contact the Music Library Association Business Office (email: mla@areditions.com; phone: 608-836-5825). Comments concerning the content of the Music Cataloging Bulletin should be sent to Chris Holden, editor (email: christopher.david.holden@gmail.com).

Chapter News

CALIFORNIA CHAPTER

By Lindsay Hansen

We are currently seeking proposals for presentations, panel discussions, and problem-solving sessions for the California Chapter’s upcoming annual meeting to be held at UC Davis from October 19-20.

Proposals that offer practical tips and techniques in the field of music librarianship are strongly encouraged. Proposals from student members are also welcome. If you’re presenting at IAML, if you’ve submitted something for MLA 2018, or if you’re working on an article, this is a great opportunity to continue or start sharing your work with colleagues!

Proposals are due Monday, July 28th.
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 (including lightning round)
- Any special technology requirements beyond a computer, projection screen, speakers, and an Internet connection

Proposals should be submitted to the Google Form (https://goo.gl/forms/XoBbgFTObwGmaRu83) and questions can be sent to the program committee (Lindsay Hansen, Scott Stone, and Michael Colby).

MIDWEST CHAPTER

By Abbey Thompson

Sorry for the lateness of this (last) month’s issue of the Midwest Note-Book, but we had a perfect storm of last-minute edits, vacation time, and final draft emails that got caught in the outbox! Many thanks to all who helped get this issue out the door, particularly Elizabeth Hille Cribbs for pushing it live in such a speedy manner! As always, please let me know if there are any errors that need correcting. It can be downloaded from our Note-Book archive HERE: http://www.musiclibraryassoc.org/mpage/mwmla_notebook

NORTHEAST CHAPTER

By Marci Cohen

The New England Chapter of the Music Library Association (NEMLA) is now accepting panel and presentation proposals for our fall meeting at the Yale University on Friday, October 20, 2017.

We welcome submissions explaining and raising awareness of your recent projects, research, innovations, discoveries, etc., relating to music and to the profession of music librarianship--anything that you think would benefit Chapter members and their constituencies.

Presentations should be 35-40 minutes in length. Please indicate if additional time is requested, subject to approval. Proposals must include:

- Name(s) and affiliation(s) of presenters/panelists
- Contact information (e-mail and telephone number)
- Title of presentation/panel
- An abstract of 100-300 words
- Any additional equipment required beyond a computer, Internet access, projector, and speakers

Send proposals via e-mail to the program committee by emailing Marci Cohen. Please use the subject line: "NEMLA Fall 2017 Proposal."

The proposal deadline is Friday, August 4, 2017. Accepted presenters will be notified of their status by September 1, 2017.

NEMLA Program Committee: Marci Cohen (Chair), Boston University, Carolyn Johnson, Connecticut College, Jenée Force, Berklee College of Music
SOUTHEAST CHAPTER

By Shelley Rogers and Grover Baker

Breve Notes No. 110 is available for viewing/downloading on the SEMLA website. In this issue you’ll find:

- Reports from Scott Phinney, Shelley Rogers, and Barbara Strauss about sessions at the Orlando meeting;
- A recap of the Organ Crawl by Renée McBride;
- Reflections from Monica Figueroa regarding her first MLA meeting;
- The transcript of Peter Bushnell’s interview of Robena Cornwell from SEMLA’s oral history project; and
- Regular features, including Chris Durman’s “From the Chair” column and “Member News.”

OTHER ORGANIZATIONS NEWS

MUSIC OCLC USERS GROUP (MOUG)

Newly elected officers of the Music OCLC Users Group (MOUG) were announced at the group’s annual business meeting in Orlando, Florida.

Alan Ringwood (The University of Texas at Austin) was elected Vice Chair/Chair-Elect, Jacob Schaub (Vanderbilt University) was elected Treasurer-Elect/Treasurer, and Nara Newcomer (University of Missouri–Kansas City) was elected Resource, Discovery, and Collection Coordinator.

CANADIAN ASSOCIATION OF MUSIC LIBRARIES (CAML)

The 2017 recipient of the Helmut Kallmann award for distinguished service to music libraries, archives and documentation centres, with a focus on Canadian music, is Daniel Paradis.

The award committee - Houman Behzadi, chair, and Maria Calderisi and Jan Guise - recognized Daniel’s career-long commitment to cataloging and metadata standards that has shaped the way music and other materials are described around the world. His work at the Bibliothèque et Archives nationales du Québec, his service on behalf of CAML and IAML, and his tireless contributions to the creation and translation of RDA are only a few examples of how Daniel continues to make a significant, positive impact on the work of information professionals and researchers in Canada and internationally.

MLA Calendar

2017 Annual IAML Congress

June 18-22, 2017

Riga, Latvia