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Multnomah County Central Library: Garden Stair; Image courtesy of Lynne Jaffe
Music Library Association Board of Directors Statement on Net Neutrality

Prepared by MLA Board Member Anna Kijas with assistance from other members of the Board and MLA Open Access Editor Kathleen DeLaurenti

As librarians, we value equal access to information, freedom of expression, intellectual freedom, and oppose efforts of censorship. The decision made on December 14, 2017 by the Federal Communications Commission to repeal net neutrality rules will make it much harder to do our jobs and meet the core values of our profession. Net neutrality rules were officially put in place in 2015 during the Obama administration, but in reality, these were the de facto rules since the birth of the internet in 1989. As Tim Berners-Lee wrote in a tweet on December 12, 2017, “#NetNeutrality allowed me to invent the web. If protections are scrapped, innovators will have to ask ISPs for permission to get their ideas out - a disaster for creativity. A disaster for the internet. Tell your Reps to stop the vote.”

Repealing net neutrality means that “ISPs will have the power to decide which websites you can access and at what speed each will load. In other words, they’ll be able to decide which companies succeed online, which voices are heard — and which are silenced.” All data and services will no longer be treated equally. If internet service providers hold the power to determine what content is shared or the speed at which it loads, it can impact our communities negatively. If ISPs hold the power to decide what should be accessible and what should not, our democratic values and freedoms will be drastically impeded or even censored.

How might this decision impact academic and public libraries? The presidents of the New York, Brooklyn, and Queens public libraries caution that “without the current protections, the already yawning digital divide will be widened.” Communities with already limited access to broadband internet may experience a greater divide in equal access to information and resources currently provided by libraries across the United States. How does this decision impact music libraries? Music librarians take on unique challenges in helping our users evaluate and access information. Whether a musician-scholar is researching Eric Whitacre, Lin-Manuel Miranda, or Beyoncé, it’s not uncommon to need critical commentary about their work; access to an official, legally available recordings; and sheet music to be used for performance. Without net neutrality, powerful corporations can influence where you access recordings and even suppress critical commentary.

Music communities also rely heavily on open access to share scholarship and sound recordings. Critical streaming resources like the Library of Congress Jukebox or the Free Music Archive could find themselves falling into obscurity in the Internet slow lane. Critical resources like the International Music Score Library Project could be slowed to provide advantages to corporations selling the content of our public domain music collections. Music scholars could face even steeper challenges to sharing their work in disciplinary and institutional repositories because those sites cannot afford the tolls to remain easily accessible online.

This repeal may drastically curtail the way in which academic libraries and publishers provide access to both subscription and open access content. If certain vendors, to whom we already pay exorbitant subscription fees, decide to align with ISPs, the costs of paid prioritization may be passed on to libraries, which may result in some libraries not being able to continue their database subscriptions. Content and resources created by libraries that are resource-intensive (such as data, media, digital collections) may be difficult to access if they are put in a slow lane. Students and communities who already have limited access to fast broadband connectivity will be placed at a further disadvantage. This will essentially result in a restriction of information, which is equal to censorship.
Without net neutrality the internet will no longer be equally accessible to all. The FCC’s decision to repeal net neutrality is an enormous step backwards; it will hinder creativity and innovation, as well as equal access and freedom to information for all.

Contact your members of Congress and ask that they step in and act against the decision to repeal net neutrality.

A few places to start:  
- ACLU Petition
- Battle for the Internet

Readings/Resources about net neutrality

American Library Association, Network Neutrality.


Global Net Neutrality Coalition. Status of Net Neutrality Around the World (map of countries with protections)


THE MLA CITATION AWARD GOES TO...

GERALDINE “GERRY” E. OSTROVE

The MLA Citation, the Association’s tribute for lifetime achievement and our highest honor, is awarded in recognition of distinguished service to music librarianship over a career. Citation recipients become Honorary Members of the Music Library Association.

This year’s citation reads as follows:

A vocal advocate for music and music librarianship throughout her long and distinguished career, and passionately devoted to the Music Library Association, her style, grace, eloquent and persuasive prose have graced many pages of publications, and her broad vision of the application of music subject headings and form/genre information...
will be influential for generations to come. Highly visible and active within various library and scholarly organizations, she has served MLA, most notably as president from 1985 to 1987; in IAML, as vice president of its Bibliography Commission and president of the U.S. Branch. She was the founding author of the “Recent Publications in Music” column, which appeared in Fontes Artis Musicae (1989–2012), a global bibliography of music publications that many found useful for collection development purposes.

In recognition of her career-long contributions, specifically in clarifying the complex nature and application of music subject headings, as well as the separate treatment of music form and genre in subject cataloging, the Music Library Association is pleased to confer upon Geraldine (“Gerry”) E. Ostrove, the MLA Citation.

A. RALPH PAPAKHIAN SPECIAL ACHIEVEMENT AWARD

MLA grants the A. Ralph Papakhian Special Achievement Award to a member who has provided extraordinary service to the profession of music librarianship in a focused timeframe or in a focused area.

The Music Library Association presents the 2018 A. Ralph Papakhian Special Achievement Award to Judy Tsou & Michael Colby. Diversity and Inclusion are critical goals across our profession. Within Music Librarianship, MLA was fortunate to participate in an IMLS-funded program supporting ARL-MLA Diversity and Inclusion Initiative Scholars. As with all grants, the challenge intensifies as the program draws to a close. Judy Tsou and Michael Colby refused to let MLA’s momentum in this important area dissipate. They chose to step forward personally and professionally, insisting on the priority of continuing a Diversity Scholarship program, and volunteered of themselves to ensure that there would be leadership to accomplish the task. Judy and Michael gave generously of their time, their energy, their personal resources, their professional connections, their vision, and their creativity. Their commitment galvanized a movement that resulted in no gap in support between the grant-funded program and MLA’s own.

The Board wishes to recognize and thank Judy and Michael, and applauds what can be accomplished for MLA, and for the profession, through the commitment of individual members with undeterred dedication and passionate confidence in their colleagues. (Image courtesy of Deborah Campana)

GRANT AND SCHOLARSHIP RECIPIENTS

Diversity Scholarship

This scholarship program offers candidates from underrepresented groups an opportunity to pursue the master’s degree in library and information science (MLIS), with, as one of its goals, increasing the number of underrepresented racial/ethnic minorities within music librarianship by providing support for master’s-level LIS education. The winner of the 2017/2018 Award has received a tuition stipend of $2,250, career guidance
provided by the MLA Placement Officer and programs at the MLA Annual Meeting, in addition to the Career Advisory Service, gratis student membership in MLA for one year, gratis registration for the MLA annual conference, and automatic consideration for the MLA Kevin Freeman Travel Grant, for possible support for travel to and attendance at an MLA Annual Meeting.

The recipient of our very first MLA Diversity Scholarship is Enrique Caboverde.

**Lenore F. Coral IAML Travel Grant**
The Lenore F. Coral IAML Travel Grant is intended to help support travel and conference fees to attend an annual meeting of the International Association of Music Libraries, Archives and Documentation Centres. The grant, a cash award, is usually offered biennially, in even numbered years, or more frequently at the discretion of the MLA Board of Directors.

The 2018 Lenore F. Coral IAML Travel Grant goes to Vivian Tompkins of Greenville, South Carolina, who is currently pursuing an MPhil degree in Musicology at the University of Oxford. The committee finds that Ms. Tompkins has fulfilled all the requirements for consideration for the grant. Although not a requirement for consideration, Ms. Tompkins and two of her references—music librarians themselves—have asserted that she wishes to pursue music librarianship as a career. The committee members believe that Lenore Coral would have been especially gratified that the travel grant created in her name would benefit a musicology graduate student who wishes to become a music librarian.

**Kevin Freeman Travel Grant**
The Kevin Freeman Travel Grant is an annual grant to support travel and hotel expenses to attend the Music Library Association annual meeting. Recipients must be students, recent graduates, or in the first three years of their careers.

The Freeman Travel Grant awardees this year include the following persons: Jessica Abbazio, Memory Apata, Abby Flanagan, Daniel Ray, and Wendy Wong; and the Diversity Scholarship awardee, Enrique Caboverde.

Thank you to all of the chairs and members of the scholarship and grant committees for their work in selecting this year’s recipients.

**PUBLICATION AWARD RECIPIENTS**

**Vincent H. Duckles Award**
The Vincent H. Duckles Award is given for the best book-length bibliography or other research tool in music.

This year the award goes to Jane Gottlieb, for her book Music Library and Research Skills, 2nd edition (New York; Oxford: Oxford University Press, 2016). As the Publication Awards Committee wrote:

Gottlieb provides readers with a thorough and meticulously crafted guide to music libraries, research methodology, and print and electronic resources. In describing music research tools, she offers invaluable information on their history, scope, and contents. Gottlieb also provides sage advice on bibliographic style, copyright, and resources for exploring careers in music. This volume, drawing from her extensive experience in music librarianship, elegantly captures the current state of the art in music research and is an inspiration to anyone who has ever entered or worked in a music library. This well-written and exhaustive book will be invaluable to music students, librarians, educators, and researchers.
Richard S. Hill Award

The Richard S. Hill Award is given for the best article on music librarianship or article of a music-bibliographic nature.

This year the award goes to Kevin Kishimoto and Tracey Snyder, for their article, “Popular Music in FRBR and RDA: Toward User-Friendly and Cataloger-Friendly Identification of Works,” Cataloging & Classification Quarterly 54, no. 1 (2016): 60-86. The committee wrote:

Kishimoto and Snyder’s article about cataloging popular music and music outside of the Western Art tradition is a thorough, well-written, and often humorous discussion of how strict adherence to cataloging models can lead to decisions that do not align with user expectations, while also causing workflow inefficiencies for the cataloger. The authors give not only an overview of the topic, but do so in accessible and approachable language. By discussing and considering multiple facets of the issues at hand, the authors suggest solutions that consider cultural practices within music cataloging, fit within user expectations, and provide for more practical efficiencies for the cataloger.

It is a pleasure to present the Richard S. Hill award to Kevin and Tracy for their thorough and well-written article on cataloging popular music within FRBR and RDA.

Eva Judd O’Meara Award

The Eva Judd O’Meara Award, given for the best review in Notes, this year goes to Daniel Batchelder for his review of Walt Disney’s Snow White and the Seven Dwarfs: Master Score, music by Frank E. Churchill, lyrics by Larry Morey, and additional underscore by Leigh Harline and Paul J. Smith (Milwaukee, WI: Hal Leonard Corporation, 2015) in Notes 73, no. 1 (2016): 157-161.

In his review, Batchelder skillfully provides just enough background to elucidate the significance of the work’s contribution, a master score that serves as useful study for musicologists while also acknowledging the collaborative process of score production for animated feature films. He demonstrates his deep knowledge of the subject by providing additional insight into the creation of master scores, serving a utilitarian function to present music, dialogue, lyrics, and sound effects; by describing the presentation of the score along with historical insight into Disney’s production of Snow White and the Seven Dwarfs; and by critiquing the notation methods used within by comparison to the visual work. Should anyone want to explore the subject further, Batchelder cites a number of related resources. His review is thorough, enlightening, and intriguing. It is with great pleasure that we recognize Daniel Batchelder for his exceptional review by presenting him with this year’s Eva Judd O’Meara Award.

Thank you to all of the chairs and members of the award committees for their work in selecting this year’s recipients.

MLA Archives Finding Aids Coming Online

The following finding aids for record groups in the MLA Archives are now available online from the Special Collections in Performing Arts at the University of Maryland, thanks to the work done by Melissa Wertheimer, MLA Archivist:

- Record Group IV: Oral Histories
- Record Group VI: Notes

Collection-Level Finding Aid
Hi there! Emerging professional here! I’ve been tasked with addressing the question: “Now I’ve been to MLA Portland--what did I get out of it?” from the standpoint of an emerging professional who was appointed to a full time music librarian position immediately after graduate school. I want to preface this essay by pointing out that everyone has a different MLA story, a different experience, different interests, specializations, goals, etc., and that this is a reflection on my personal experience.

Let’s start off with the basics--the Music Library Association is the best organization around! Music librarians really know how to eat, party, and put on a conference! From instructional framework to metadata, annual meetings are exciting, friendly, and actioned packed, offering something for everyone in the field and creating a welcoming outlet for informative discourse.

As a graduate student, I attended several national and regional MLA conferences. In addition to getting a feel for the field and making great connections (VMP--conference roomies for life!), I took advantage of the resources available during the annual conference. I had a mentor, attended the first-time attendees reception, and had an invaluable cover letter and CV consultation (Shout out to President-Elect Susannah Cleveland!). I made great connections and learned so much about the profession I hoped to join. I only have one recommendation for those just starting with MLA: participate thoroughly but take care of yourself. Get involved, attend sessions, make a friend, gain a mentor, but don’t forget to take a moment for you. If you go to a meeting in Portland again, no one is going to think poorly of you if you need to disappear and stuff yourself with Voodoo Doughnuts.

As a newly-minted librarian, MLA Orlando 2017 was fairly similar to my experience attending as a student in the sense that I was still trying to establish myself in the field and familiarize myself with the goings-on of music librarianship as a whole. As a student, MLA sessions are purely theoretical--you don’t return to a position that allows for you to take the innovative ideas disseminated at MLA and actually apply them to your library. Something you aren’t told when you’re let loose into the professional field is that your first year shouldn’t be one of intense and apocalyptic change; even if you have a fabulous predecessor who leaves you with amazing notes (Woo-woo, Misti Shaw!). Your first year as a professional is a period of observation, which means that your first conference as a professional is still one of theoretical observation in preparation for transition. During my first year, I joined a committee, made even more connections, and took fantastic and thorough notes. The time for transition wasn’t now, but I knew it was coming.

MLA Portland 2018 was different. The biggest difference, as a slightly more seasoned emerging professional, was that I felt less like a peripheral character and more of a team player. I presented twice, went to interest group meetings (which I had always considered somewhat ominous and exclusive--they’re not!), and joined an additional committee. Instead of looking at sessions theoretically, I’m finally in a place where I can integrate that innovative idea or where I understand the implications of something I couldn’t understand as a student,
like why you might be interested in a “data-driven music score approval plan.” MLA as a slightly more established emerging professional was amazing. MLA Portland 2018 was my best yet and I’m sure MLA St. Louis 2019 will be even better!

Transitions & Appointments

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

Gurudarshan Khalsa, Project Archivist, Stanford University
Vince Kang, Operations Manager, Stanford University
Laura Dankner, retired (January), Music Librarian, Milne Library, Loyola University
Michael Colby, retired (January), Librarian, University of California, Davis
Ned Quist, retired (January), Assoc. University Librarian for Research and Outreach Services, Brown University
Bruce Raeburn, retired (January), Head of the Hogan Jazz Archive, Tulane University
Bruce Evans, Member-at-large, Music Library Association
Beth Iseminger, Member-at-large, Music Library Association
Rachel Fox Von Swearingen, Member-at-large, Music Library Association
Misti Shaw, Recording Secretary, Music Library Association
Susannah Cleveland, Vice President/President-Elect. Music Library Association
Tracey Rudnick, Assistant Administrative Officer, Music Library Association
Andrew Justice, Assistant Convention Manager, Music Library Association

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!

In Recognition

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

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The Broude Trust

THANK YOU!
MLA Business Meeting minutes: Orlando 2017, Portland 2018 (draft)
MLA Board Meeting minutes: New Orleans 2017, Portland 2018 (draft)
Past Board Meeting minutes & Past Business Meeting Minutes

Sights From MLA Portland 2018

Clockwise from top left: Three MLA Presidents listen to the MOUG President, image courtesy of Michelle Hahn; “Preserving a Memory” (sculpture) in the Children’s Library of the Central Library, image courtesy of Lynne Jaffe; Impromptu jam in the exhibit hall, image courtesy of Michelle Hahn; Musicians never travel alone, image courtesy of Greg Sigman
ANNUAL MLA ORGAN CRAWL, PORTLAND, OR, JANUARY 31, 2018

By Chuck Peters

The annual MLA Organ Crawl visited Portland’s Catholic and Episcopal Cathedrals, where members heard and played three beautiful instruments.

The first stop was St. Mary’s Cathedral, where the group of 15 participants was welcomed by Dr. Seung Min Oh, Music Director, along with Sr. Connie Furseth, OSF, Neighborhood Liaison and historian. The Romanesque building was restored and rededicated on Valentine’s Day, 1996.

The gallery organ is a 32-stop instrument built by the Los Angeles Art Organ Co. in 1904 for Holy Cross Church in San Francisco. It was moved to St. Mary’s and rebuilt as part of the overall restoration of the Cathedral. Dr. Oh treated us to the “St. Anne” fugue by J.S. Bach (BWV 552). Several MLA members played the instrument as well, including Janice Bunker (Brigham Young University), who played Wilbur Held’s Divinum mysterium. The character of the organ was rich and warm, perfectly complimented by a sumptuous acoustic.

In the front of the church near the Sanctuary stands the choir organ, opus 75 by Martin Ott, which was built for the newly-renovated church. While its function is primarily to accompany the choir, the organ can also play the great and pedal divisions of the gallery organ. Details of the choir organ are shown [here](link).

Sister Connie guided the group through a fascinating tour of the renovated Cathedral. Highlights included stained glass windows by British artist Debora Coombs, and paintings in the Apse by Flemish artist Emil Jacques. The exquisite scenes were painted between 1930 and 1936, when Jacques was Dean of the School of Fine Arts at the University of Notre Dame.

Down the street from St. Mary’s is Trinity Episcopal Cathedral, another magnificent space that houses a beautiful organ by Manuel Rosales. Opus 11, an organ of three manuals and 58 stops, was dedicated in 1987. Though the wood interior of the Cathedral created a somewhat dry acoustic, the organ was big, bold and colorful, and it was a delight to hear and play.

Dr. Bruce Neswick, Canon for Cathedral Music spoke about the organ and the history of the church. Assistant Chris Lynch, with help from a resident student intern, demonstrated the organ with a mini-concert, including Master Tallis’ testament by Herbert Howells, along with Prelude and fugue in B minor (BWV 544) and Trio Sonata in C major (BWV 529) by J.S. Bach. Again, MLA members tried out the organ, including Felicia Piscitelli (Texas A&M University), who played a setting of “Rockingham” (When I survey the wondrous cross) by Malcom Archer, and Janice Bunker, who played an arrangement of “Lasst uns erfreuen” by former BYU organ professor, Doug Bush.

The shuttle bus was provided with MLA member contributions.

“Taken from page 465 of ‘Monuments religieux, civils et militaires du Gatinais,...depuis le Xle jusqu'au XVIIe siècle....Ouvrage accompagné de planches, etc’; from The British Library Flickr, no known copyright restrictions
MUSIC DESCRIPTION AND ACCESS: SOLVING THE PUZZLE OF CATALOGING

By Jean Harden

This publication is part of the Music Library Association Technical Reports Series, no. TR34.

IDEAS, STRATEGIES, AND SCENARIOS IN MUSIC INFORMATION LITERACY

Edited by Kathleen A. Abromeit

This publication is part of the Music Library Association Basic Manual Series, no. BM010.

MUSIC DISCOVERY REQUIREMENTS 2 (MDR2)

The Music Discovery Requirements 2 (MDR2) is now available. The MDR2 explores “discovery needs specific to and especially important for music materials, particularly scores and recordings.” We recommend it to everyone creating or configuring discovery systems that will include music, including vendors, systems librarians, and music librarians.

The MDR2 updates the 2012 MDR and in particular incorporates: RDA updates, MARC updates, LCGFT, and LCMP. The MDR2 is available in an easy-to-navigate HTML version and as a full PDF download. A plan is also in place for ongoing maintenance of the MDR. We welcome your comments on any and all aspects of the MDR2, including on how you are using it.

The MDR2 is endorsed by MLA’s Board of Directors and created by the Music Discovery Requirements Update Task Force, a group appointed jointly by MLA’s Emerging Technologies and Services Committee (ETSC) and Cataloging and Metadata Committee (CMC). An enormous thank you to each task force member, to everyone we consulted, and to those who took the time to review drafts and submit comments.

Music Discovery Requirements Update Task Force Members:
Nara Newcomer, University of Missouri-Kansas City, Chair
Anna Alfeld LoPrete, Indiana University
Rebecca Belford, Brown University
Christopher Holden, Library of Congress
Keith Knop, University of Georgia
Nancy Lorimer, Stanford University
Karen Peters, Bates College
Patricia Sasser, Furman University, webmaster
MUSIC CATALOGING BULLETIN AVAILABLE

The January 2018 issue (vol. 49, no. 1) and the February 2018 issue (vol. 49, no. 2) of the Music Cataloging Bulletin, a monthly publication of the Music Library Association, are now available.

Paid subscribers can access the Music Cataloging Bulletin. 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 or chold@loc.gov; phone: 202-707-7874).

NOTES E-EDITION AVAILABLE

The newest e-edition of Notes is now available. Members must log in to the MLA website in order to access Notes content on Project MUSE. Please contact Anne Shelley with any questions.

Oral Histories and Interviews Around the Field

Oral History: Bruce Raeburn, Hogan Jazz Archive, Tulane University
By Lisa Hooper

Earlier this year, Bruce Raeburn retired from his position as head of the Hogan Jazz Archive here at Tulane. Before he left, my team member Katheryn Warzak captured an intriguing interview with him about the birth and development of the archive. While it is undoubtedly a uniquely local instance, it suddenly struck me that this conversation may be of interest to students in music librarianship as it provides a rare behind the closed doors look at some of what it takes to develop and sustain a unit like this. Here is the direct link for those interested: https://youtu.be/vcxxoXx1_lM.

Interview: Richard Smiraglia, School of Information Studies, University of Wisconsin-Milwaukee

An interview of Richard Smiraglia was recently published in Cataloging and Classification Quarterly. For those who have access to that resource at your institution, it can be found with this citation: Smiraglia, Richard P. and Ann M. Graf (2017) “From Music Cataloging to the Organization of Knowledge: An Interview with Richard P. Smiraglia,” Cataloging & Classification Quarterly, 55:5, 269-288, DOI: 10.1080/01639374.2017.1312653

Regional Chapter News

NEW ENGLAND CHAPTER SPRING MEETING

Registration is now open for the NEMLA Spring Meeting at New England Conservatory in Boston on Friday, March 23. All are welcome!

https://www.eventbrite.com/e/spring-2018-nemla-meeting-tickets-42564192646

Full details will follow in the spring issue of Quarter Notes, our newsletter.
CATALOGING AND METADATA TOWN HALL
Submitted by Patty Falk

The Cataloging and Metadata Town Hall session took place on Thursday, February 1, 2018 in Grand Ballroom II at the Hilton Downtown, in Portland, Oregon. Tracey Snyder, chair of the Cataloging and Metadata Committee, made the introductions. The session began with a report from the Music Discovery Requirements Update Task Force chair, Nara Newcomer. She announced that the Music Discovery Requirements 2 came out in January of 2018. The scope and audience sections are unchanged, but there are other updates with the LCGFT and LCMPT and metadata schema updates. The appendices are new and renumbered. Technical updates have been provided as well. Ongoing maintenance will be overseen by the Emerging Technologies and Services Committee and the Cataloging and Metadata Committee. Kimmy Szeto presented the IAML mapping project for UNIMARC codes for medium of performance to Library of Congress medium of performance thesaurus (LCMPT). This provides the information for field 146 and codes and definitions for subfields b and d. Slides provided examples and mapping logic for how these might look. Next steps include seeking clarification from IAML and LC, updating English labels in the codes, IAML committee review, proofing URIs, and submitting mappings to the Open Metadata Registry.

Jim Soe Nyun, chair of the Encoding Standards Subcommittee, shared his updates for 2017. The $4 relator code has been added to the 370 and 386 fields and renamed as relationship. MARC Update 24 is out, as is OCLC’s plan to implement it. Changes to fields 382 (medium of performance) and 384 (key) have also been added in MARC Update 25. Documentation has been added for 382 and 384 is now repeatable. There is a MARC discussion paper for 2018 regarding newer 3xx fields that lack $3 and may benefit from it. There is also a PCC ISBD and MARC Task Force recommendation regarding removal of ISBD punctuation. Casey Mullin, chair of the Vocabularies Subcommittee, reported on the status of music vocabularies and their implementation. There were a number of new terms added to LCGFT. There is a new version of best practices for using LCGFT available as of January 2018. There will be a music instruction sheet coming out for the LC/Genre Forms terms manual as well. There were a number of non-Western terms added to LCMPT in 2017. The group will be looking at electronic terms in 2018. There is also a new version of the best practices out as of January 2018 for LCMPT and there is a draft LCMPT manual out as well. LCDGT (demographic group terms) will be in the 385 (audience characteristics), 386 (creator/contributor characteristics), 374 (occupation/profession) and 375 (gender). There is an LC manual for LCDGT in draft form only at this point, but terms can be used. Proposals for LCGFT and LCMPT can be made through the SACO Music Funnel and help is available to propose terms.

Mary Huismann, chair of the Content Standards Subcommittee, presented her report on the current state of the MLA Best Practices in the RDA Toolkit. There are a number of updates within the best practices that will need to be addressed yet. The new restructured and designed Toolkit will be out by June 2018. Policy statements will be restructured as well. The joint MLA/OLAC task force to examine 33x and 34x fields looked at 3 issues and sent a recommendation paper out in December of 2017. Damian Iseminger from LC presented the report on the RDA Steering Committee Music Working Group. There were no new proposals this year due to the 3R Project. IFLA LRM gives medium of performance and keys as elements of expressions, but RDA will also add new work elements for the medium and key of a representative expression. The BIBFRAME 2.0 pilot began in June of 2017 at LC with testing of vocabulary, description retrieval, authority work, non-Latin scripts, and items. LC’s database was converted to BIBFRAME and testing will continue through 2018.
Kathy Glennan gave her report as representative of the North American RDA Committee. The IFLA Library Reference Model (LRM) and its impact on RDA were the focus of her report. The LRM consolidates the FRBR, FRAD, and FRSAD while also considering recommendations on the expression entity and aggregates working groups. Some noticeable changes are the separation of real vs. fictional entities, some new entities and new attributes. Other updates included the 3R Project of redesigning the RDA Toolkit and how it will look once the reorganization is complete. Most of the old functionality will be available, but the mapping from AACR2 to RDA will not be available anymore. The plan is to have the new version out by June 2018 and subsequent release in August or September of 2018. There is no specific implementation date.

Nancy Lorimer presented the final report with an update on the Performed Music Ontology. The major foci (including works, events, performers, medium of performance, and music-specific identifiers) were covered along with diagrams to show how these all intersect. Mapping and modelling examples were also provided. Examples are also shown with hierarchies of classes and properties in GitHub and BiblioPortal. Next steps will include finalizing initial profiles; the MLA Linked Data Working Group (“Ludwig”) group will study the ontology and accompanying papers, testing by LC, and formal publication.

There were a few questions at the end of the session involving the RDA Toolkit, ISBD questions, and modeling of sound recordings.

**DERIVING FACETED TERMS FROM LIBRARY OF CONGRESS SUBJECT HEADINGS FOR MUSIC: CHALLENGES AND POSSIBILITIES**

*Summary written by Felicia Piscitelli*

*Session presenters: Casey A. Mullin, Western Washington University; Gary Strawn, Northwestern University*

In this session, Casey Mullin articulated a need to convert Library of Congress Subject Headings (LCSH) in existing catalog records into form, genre and media of performance terms better suited to music, and Gary Strawn discussed a tool he has developed to accomplish this task. The necessity for this conversion and the difficulties it would entail were emphasized rather than the specifics of assigning faceted terms.

Casey Mullin is the outgoing chair of the MLA Vocabularies Subcommittee. He began his presentation by pointing out the strengths and weaknesses of LCSH. The alphabetic arrangement, use of subdivisions to clarify a topic, terminology that is kept up to date (more or less) and widespread implementation are among its advantages. However, it is not so effective in distinguishing between “aboutness” (that is, what an item is about) versus “is-ness”, or what the thing is, which is particularly problematic for music. For example, the term “Symphony” refers to works about the symphony as a musical form, whereas its plural, “Symphonies”, is applied to actual pieces in that form. Another problem is a lack of granularity. A piece like “Dover Beach” by Samuel Barber, for baritone voice and string quartet, would receive the subject heading: Songs (Medium voice) with string ensemble. But, a “medium voice” could be a mezzo-soprano, and a “string ensemble” can mean any combination of stringed instruments, a string quartet being only one of them. Some attributes are not obvious. For instance, “American” in “Songs, American” denotes the country of origin, but no comparable heading exists for “Songs, Mexican”; for the latter, one needs to employ the heading “Songs, Spanish $z Mexico” (wherein “Spanish” refers to the language). Mullin asks, “If LCSH for music is this difficult for *librarians* to use and understand, what hope do our end users have?”
The development of “faceted access with purpose-built vocabularies”, along with corresponding MARC fields, provides terminologies that are easier to use for music than LCSH. These vocabularies include the Library of Congress Medium of Performance Thesaurus for Music (LCMPT) and MARC field 382; Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT), coded in field 655; and the Library of Congress Demographic Group Terms (LCDGT), with MARC fields 385 and 386. Additional MARC fields include 370 for geographic area (formulated according to LCSH and the LC/NACO authority file), and 046 and 388 for chronology. Language is already encoded in fields 008, 041, and 546; ideally, online systems should be able to parse these fields into usable data. There are many benefits to using these thesauri: they are constructed to NISO standards; they are post-coordinated, like FAST headings, so there’s no need for subdivisions, and they are easier to navigate; each facet has specific metadata elements; they’re freely available on the Web, and compatible with linked data.

While these new vocabularies and MARC fields have been implemented in current cataloging, catalogers are still applying LCSH as well, thus doing double work. The value of faceted terms for helping our users find music materials will not be realized until a critical mass of our records contain them. However, as of January 1, 2017, only 8% of the records for scores and sound recordings in WorldCat contain the 382 field. How can a greater number of records be enhanced with these new terms and fields in an efficient way?

Between 2014 and 2017, the MLA Vocabularies Subcommittee has partnered with Gary Strawn to develop algorithms to convert LCSH to LCMPT and LCGFT/ LCDGT automatically. Each LCSH should “beget” at least one LCMPT and/or one LCGFT term. Selective MARC composition and format of music codes (from the fixed field and from field 047) can fill in gaps in LCSH terminology. The algorithm should work equally well on records for both scores and sound recordings; duplicate fields should be removed, and the machine-generated fields should conform to best practices.

If a record for one of J.S. Bach’s Preludes arranged for cello is correctly encoded (“pr” in Form of Composition, “l” in Format of music) and has 650 (LCSH) of Cello music, Arranged, the algorithm will generate three LCGFT terms: Preludes (Music), Arrangements (Music), and Scores. This is an example straightforward, “lossless” conversion.

Of course, not all transformation will be so easy. Human language in LCSH adds complexity to the automatic process. For example, can the algorithm be programmed to “know” that the LCSH term “Symphonies” implies a medium of performance? How can it account for differences in the vocabularies, i.e., LCSH “mixed voices” versus LCMPT “mixed chorus”, or “Canons, fugues, etc.” vs. “Canons” and “Fugues”? Will the presence of subdivisions like “History and criticism” enable it to determine when the topical LCSH is legitimate? Could the algorithm be applied to records for videorecordings? The lack of granularity in LCSH may result in generic LCMPT output. Also, there is as yet no good way to handle religious demographic terms, as in “Buddhist hymns”, even with LCDGT; a new MARC field may be needed to code for a demographic group that is neither a subject, intended audience, or creator/contributor. Because of these and other issues, the LCSH headings are retained for the present; the new fields are simply being added.

Gary Strawn described how he programmed a tool for OCLC Connexion that will perform these transformations. The tool is a macro that can be assigned to a button or keystroke that will activate a DLL. He created a spreadsheet containing lists of values for each field and how it should be mapped. For example, List 7 includes Format of Music codes from the fixed fields or 047 and maps them to 655 LCGFT terms.
The tool is ready for testing, and the presenters encourages everyone to do so. Those wishing to install this program should e-mail Gary or Casey. The documentation for this program is available.

WHAT TO EXPECT WHEN YOU’RE ANALYZING, TRANSFORMING, AND INPUTTING: A LINKED DATA GUIDE

Summary written by Michelle Urberg

Session Presenters: Richard P. Smiraglia (University of Wisconsin–Milwaukee), Nancy Lorimer (Stanford University), Tracey Snyder (Cornell University)

With the LC BIBFRAME Pilot Phase 2 webinar soon approaching (March 7, 2018 for those interested), the panel hosted by the Cataloging and Metadata Committee on linked data at MLA in Portland could not have been more timely. The panel brought together three speakers each addressing aspects of linked data work highlighted in the title: analyzing, transforming, and inputting data. Each of the talks focused on different challenges catalogers, metadata librarians, and those in other roles in the library will be facing, as well as important issues to consider in creating linked data environments. All three highlighted that their work included developing robust and well thought-out standards, that this work was undertaken with team-based approaches, and that the linked data world is highly complex, involving many different moving parts to link pieces of data together.

Richard Smiraglia started the panel with his discussion of the “Digging into the Knowledge Graph project“ (DiKG) (see http://di4kg.org/), which is an international and interdisciplinary linked open data project (LOD) studying the process of analyzing and transforming economics and music metadata. Smiraglia’s talk at MLA introduced the project, as well as presented the challenges and process by which his team is enhancing the knowledge presentation of single item artifacts. The case studies for this project are in music and economics, but Smiraglia’s talk for MLA focused primarily on the process of creating and analyzing linked data sets for musical artifacts.

DiKG approaches creating LOD using the five principles Tim Berners-Lee has developed for evaluating robust linked metadata. If DiKG does its job effectively, at a full five-star rating according to the Berners-Lee scale, the data sets will use vocabulary that is available on the web, that is machine-readable, in a non-proprietary format, published using open W3C standards, and that is linked to other vocabularies. DiKG researchers are striving to meet all of these standards through careful work in the early stages of research and project planning. One key strategy is to find existing robust data sets of musical data, one of which is the Computerized Mensural Music Editing Project (The CMME Project), which already is committed to providing open source data and has a growing body of scores complemented by contextual information (see http://cmme.org/about, especially the section about edition projects and metadata). To CMME data, DiKG will supplement entities and attributes by adding LC genre and form terms (used in the 655 field in MARC 21 records), as well as concepts supplied by the Basic Concepts Classification schema (https://goo.gl/CmguVh) that fellow DiKG team member Rich Szostak developed. Smiraglia’s talk gave a very brief overview of the project (more here: https://diggingintodata.org/awards/2016/project/digging-knowledge-graph) and ended on a positive note, by observing that the human interaction with analyzing and transforming data for musical artifacts will be significant and that music specialists will be required to make the leap from proof of concept to functional LOD product. More work for the metadata and catalogers among us!

The second presentation was given by Nancy Lorimer: “URIs in MARC: Enhancing Bibliographic Records for
Conversion”. The work described by Lorimer, like that of Smiraglia, is work that has been undertaken by a group of experts who are exploring how to transform flat data points into data that can be linked at a large scale. This project is a task force within the Program for Cooperative Cataloging (PCC) and is integrated with the work of other PCC task forces, including the Work-Entity task force, the Identity Management task force, the BIBFRAME task group, the ISNI pilot, and the Linked Data Advisory Group. Each of these groups has its own interest in supplementing cataloging records with URIs. Future documents to be released by the URI task force will include documentation about how to formulate and obtain URIs as well as one on how to use URIs in OCLC cataloging.

Although no final conclusions about URIs have been made by the task force, Lorimer’s presentation showed what types of data become URIs in MARC records and how they are an important step toward making data linked. First, challenges currently exist to adding URIs to MARC records because not all URIs will created “linked data.” Common types of URIs used in MARC records are websites (as in the $u field of the 856, which takes a URL as a source of information for the item described in the record). These URLs are, however, not linked data. Second, linkages do exist with controlled author (100), subject (650), genre (655), and added name (700/710) fields, but there is currently no set practice for what types of URIs to use for these fields if the authority files will not be the primary source of URI links. Third, these URIs match on strings, not a persistent identifier associated with an authority record control number or a real-world object. The persistent identifier is a preferred choice for creating robust linked data. Currently, the task force is exploring the choice to use authority file records or real world identifiers as URIs. Lorimer concluded her talk by presenting some links to relevant documents, including one that outlines basic information about URIs (see: https://goo.gl/1qrVGz).

Tracey Snyder concluded the panel, with “LD4P & LPs: Development of a Linked Data Editor”, a discussion of a small pilot linked data project undertaken at Cornell University. LD4P stands for Linked Data for Production, part of the Linked Data for Libraries grants project, which Cornell Library was granted to create an ontology and RDF editor, which in turn is used to make hip-hop LPs discoverable in a linked data environment, called VitroLib. The software for VitroLib is based on the software developed for VIVO, a platform designed for sharing scholarship of faculty members, librarians, and other scholars. The editor links out to existing LC subject headings and genre/form terms, as well as applies RDA relationship designators (e.g. performer, composer) and Work-Manifestation-Item-level data collection. When one enters a specific work in VitroLib, it is complemented by information about the specific manifestation that is kept at Cornell. The information compiled with each work, manifestation, and item then provides the data for a larger network of linked data accessible through the UX-design of VitroLib.

While the technical aspects of Snyder’s talk revealed challenges of reworking a platform like VIVO for a new purpose in VitroLib, for me, the most important point she brought out was how this project took a team people with different skillsets to make even a test environment become a reality. Catalogers completed only a portion of the labor done to make VitroLib work. The vision of having a functional linked data editor of any size or scope will only be realized when groups collaborate, demo the beta platforms, and adequately document the results. Entering data into this environment is undoubtedly among the most important later steps of the process of making VitroLib function for users, but a large portion of work is done by developers, ontologists, metadata librarians, and cataloging coordinators long before data is entered and users are involved. The linked data world proposed by the creation of VitroLib is one that defies silos that often exist in large library settings (and possibly reflects the future of libraries??).
A conference focused on women composers was organized by IAML South Korea. A report, written by Park Jeong Suk from the host institution Ewha Womans University, is now available.

Registration for the IAML Leipzig 2018 congress is now available. The preliminary program for the IAML Leipzig 2018 congress is also available. Further questions concerning the program may be addressed to Rupert Ridgewell, programme officer.

CATALOGING THE SOUTHERN FOLK-LIFE COLLECTION

Submitted by Paul Trescott

There's an article about the cataloging of a large collection of recordings at UNC-Chapel Hill, the Southern Folk-life Collection, in the newest ARSC journal with the following citation:


The article tells of the transfer of the John Edwards Memorial Foundation collection from UCLA in early 1980s.

St. Louis, Here We Come!

(This is the first in a series of articles about St. Louis and the upcoming meeting, to be held Feb. 20-24, 2019, offered up by your intrepid Convention Manager!)

Our 2019 Convention hotel is the St. Louis Union Station Hotel, Curio Collection by Hilton (and that’s a mouth-full!)

The St. Louis Union Station, a National Landmark, was opened in 1894 as a passenger train terminal and was once the world's largest. Designed by architect Theodore C. Link, Union Station and its Terminal Hotel is the country's finest surviving example of the picturesque eclectic style of the High Victorian era.

(Photo courtesy of the hotel)
So what are you waiting for? Come on in!

The Grand Hall, with its sweeping archway, fresco and gold leaf detailing, mosaics and art glass windows, stands 65 feet at its tallest point.

The Grand Hall lobby is also the hotel's lounge, offering signature cocktails, local brews and light bites as well as plenty of seating for guests.

And if you want to experience this building coming to life, don't miss The Grand Hall Experience 3D Light Show, every evening in the lobby at 5:00, 6:00, 7:00, 8:00 and 9:00 p.m. Your jaw will drop to your ankles! We’ve been told that the light show experience was created by the person who designed many of the Cirque du Soleil shows.

Today, a near-by station serves light-rail passengers on the MetroLink's Red and Blue Lines. It takes about 40 minutes to travel to Lambert-St. Louis International Airport's East and Main Terminals via the Metro Red Line.

The Memories Museum features artifacts and displays about the history of St. Louis Union Station and rail travel in the United States. Located on the upper level of the train shed, the museum is a joint project of Union Station Associates and the Museum of Transportation (Admission is free!).

A Fun Fact: In 1981, the disused Grand Hall was used in John Carpenter's movie Escape from New York, doubling for Madison Square Garden during the film's gladiatorial fight.