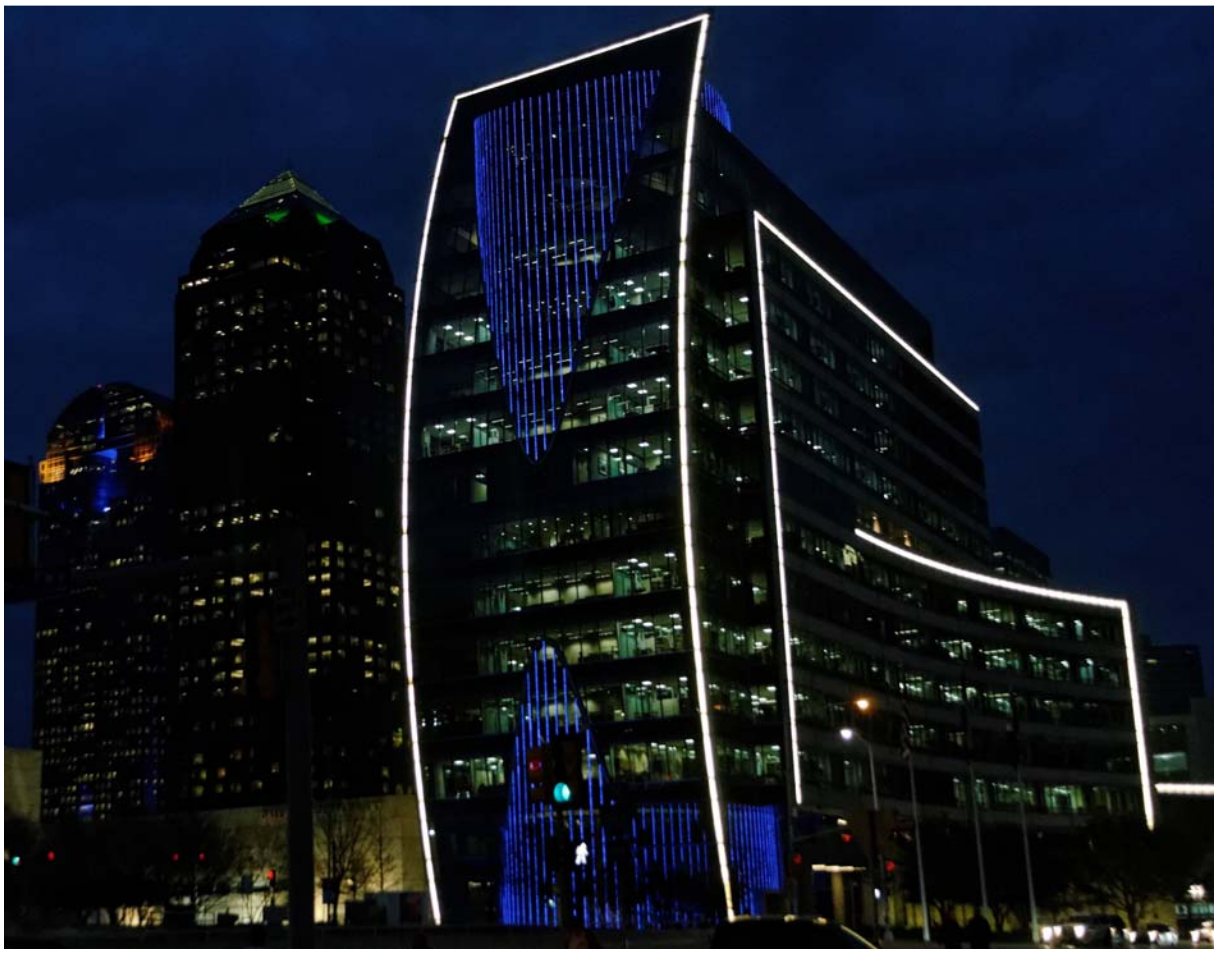
MLA NEWSLETTER



MLA Meets in Dallas

Part I of Annual Meeting Coverage

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President's Report

Jerry McBride, *MLA President*

Greetings, MLA members.

It is always a pleasure to review the events at a MLA meeting, and this year's meeting at Dallas had its share of high points. From jazz collections at UNT to best practices for fair use, from form/genre terms to information-seeking behaviors and new information tools in the cloud—these are just a sampling of the wealth of interesting programs at the conference. When there was time to slip out of the hotel, you could visit the nearby historic section of Dallas and performances of the Symphony and Opera in the evening or more native forms of Texas entertainment. Visiting the exhibits was more convenient than ever as they were directly next to the main meeting room, making it very easy stop by in those spare moments in between sessions.

No annual meeting is a success without the many hours of hard work by MLA participants. Thanks for an imaginative program go to Morris Levy and the Program Committee. The smooth operation of innumerable details of every aspect of the conference is due to the superb planning and constant vigilance of the convention managers, Bonna Boettcher and Laura Gayle Green. Making our stay in Dallas and at the Fairmont a welcoming and pleasant experience were the many volunteers in the Local Arrangements Committee headed by Michelle Hahn and Tina Murdock. Jim Zychowicz and the Business Office ably handled the registration and other member services. Many thanks to all of you. If you were not able to attend the Dallas conference, seriously consider attending the San Jose conference next February 27–March 3. Being in the heart of Silicon Valley is sure to provide opportunities for exploring cutting-edge technologies in music librarianship.

In addition to the annual meeting, the work of MLA continues. Work on the strategic plan continued culminating in the town hall meeting at the conference. Strategic planning is an ongoing process, and MLA members are encouraged to contact members of the board with your ideas and suggestions for future directions MLA should be taking.

There were a number of task forces that submitted their reports to the board at its Dallas meeting. The Archive's Policy Task Force is planning for much better handling of MLA's eighty years of organizational records. The Branch Libraries Task Force report, soon to be on the MLA Web site, will help libraries that are facing integration into a larger library. Both of these task forces will continue their work into the next year. The IT task force has issued a RFP to improve the entire MLA information technology infrastructure upon which the board will act this year. A new Membership Committee has just been appointed with Ruthann McTyre as chair to work on building MLA's membership. We are moving forward on all of these issues to maintain the vitality of MLA as an organization.

All of this work happens as a result of the dedication of MLA members. Members Paula Hickner, Steve Landstreet, Mark Scharff, assistant administrative officer Paul Cary, and vice president Michael Colby join the board this year. Susannah Cleveland, Cheryl Taranto, and Liza Vick step down this year with our deep gratitude and thanks for their service. Past president Ruthann McTyre, and administrative officer Michael Rogan completed four years of amazing accomplishments for MLA. We will miss their experience and wisdom. The Publicity and Outreach Officer,

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MLA NEWSLETTER
Misti Shaw, Editor

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The purpose of the *Newsletter* is to keep the membership of the Association abreast of events, ideas, and trends related to music librarianship. All communications and articles are welcome. Address correspondence to:

Misti Shaw
DePauw University
GCPA Music Library
605 S. College
Greencastle, IN 46135
mistishaw@depauw.edu

The deadline for submitting copy to the editor for issue number 169 (May–June 2012) is May 7, 2012. Submissions in Microsoft Word sent via e-mail attachment are preferred.

On the cover: A breathtaking view of the nighttime Dallas skyline, taken by Gerry Szymanski.

Plenary I: Jazz Collections and Performance Practice at the University of North Texas

Submitted by Bracken Klar

This, the 1st Plenary Session of the 81st Annual Meeting, immediately set the tone for the rest of the conference. The presenters, Andrew Justice, Mark McKnight, Donna Arnold, and John Murphy, were engaging and obviously engaged with their subject, jazz. More specifically, the topic of this meeting was jazz at UNT and, as you will read, proved to be informative and unique to the University of North Texas.

The first part of the presentation was a kind of origins of jazz at UNT presentation. We learned that **UNT offered a jazz degree program for the first time in 1944 and was the first jazz degree program in the U.S.** It was also the first program in which students could receive academic credit for playing in a jazz band. The program's (pre) beginnings were traced back even further to 1927 when Floyd "Fessor" Graham started the "Aces," a group of student musicians who played around town at silent movie screenings. The Aces were the progenitors of the One O'Clock Lab Band. The One O'Clock Lab Band is still around today. There are now 350 student participants in one of nine Lab Bands.

Next, we were told about the evolution of the band and some of its accomplishments. Gene Hall came into the picture in 1942 when he offered a "Dance Band" undergraduate degree. This was the program that became the Jazz program in 1947. Both the One O'Clock Lab Band and the jazz program are around today, having evolved into highly praised and regarded entities, each in their own right. The One O'Clock Lab Band has performed at the White House and toured what was then the U.S.S.R. in the service of the Department of State, among other achievements. UNT has a very nice collection if one wishes to discover more about the history of jazz at UNT. The Kenton Collection details the development and gradual acceptance of the jazz program at UNT, in which the One O'Clock Lab Band played an important role.

In addition to the Kenton collection, UNT houses a sizeable collection of studio, non-commercial, jazz recordings. There is an ongoing attempt to better catalog the collection and determine unique holdings in those collections. Since the recordings are quite old and in a rather delicate state, there is a lot that hasn't been heard by any UNT folks at all. There is also an ongoing effort to secure funding to transfer these older holdings onto more modern, stable, formats. **I was very happy to have learned a little something a bit more obscure and a lot less "cowboy" about the Texas area.** While Western Swing is cowboy jazz, Texas isn't a place that comes up a lot in jazz conversations.

The next part detailed the performance of jazz in the Denton area. There were two major media outlets for jazz in the Denton area, WFAA Channel 8 and WBAP 96.7 FM. Both started back in 1922, even before Fessor was leading the Aces around town. In the beginnings of radio, it was common practice to eschew prerecorded music in favor of live performance. These two outlets were both in that habit as well. During the time before televisions were present in huge numbers throughout the country, WBAP collected huge amounts of sheet music. WFAA had collected a large amount of sheet music as well, before the switch to prerecorded performance became the standard.

As Television became the public's preferred source of entertainment in the home, the switch from live to recorded performance became more and more prevalent. This left the vast collections of sheet music to be underused by the owning stations, which led to the stations wanting rid of these collections. During the live music era, these two stations amassed over 100,000 sheet music titles, a great deal of which are now housed and

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President's Report continued . . .

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Renee McBride, and Index and Bibliography Series Editor, Mark Palkovic, are handing over their responsibilities to Bob Follet and Dick Griscom. Both Renee and Mark have set high standards for our outreach efforts and publications. Also, thanks to the many committee members, representatives, and liaisons who do so much for MLA.

As we look toward MLA's work in the coming year, please feel free to contact me any time with your questions about MLA and your ideas for how the association can best serve the needs and interests of all of its members.

Jerry L. McBride
President

What It Is! Music Genre/Form and Medium of Performance Terms in the Future of Music Subject Access

Submitted by Patty Falk

This session provided an overview and update on the status of the genre/form task force and medium of performance project. Beth Iseminger led the meeting by providing definitions of genre, form, and medium, and an outline of the session.

Mark McKnight provided a history of music genre projects going back to the 1930s and continuing up to present day, including the development of a music thesaurus and the difference between genre and subject headings. Beth Iseminger and Hermine Vermeij gave information on the current status of the genre/form and medium of performance projects, respectively. Completed genre heading projects by the Library of Congress (LC) include moving image, cartographic, and law. The next projects in progress are music, religion, and literature. The music genre/form task force is currently creating hierarchies to have narrower and broader terms. An example of the popular music hierarchy was provided. Vermeij explained the medium of performance project and the establishment of the 382 field for bibliographic and authority records. Examples of how the 382 field would be used were given. There are more than 900 terms in the list currently. The Subject Access Subcommittee is still working on terms for vocal music as well as other areas.

Iseminger continued with the implementation process. There will need to be creation of genre and medium of performance authority records, as well as conversion of existing headings in bibliographic records. Local systems will need to have indexing capabilities for the 655 genre field and the new 382 medium of performance field. The expectation is that these fields will provide direct access to faceted searches in local catalogs. Two examples of how the search might appear to users were shown, using examples provided from the Ball State Media Finders.

Plenary I continued . . .

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cataloged at UNT. The University has recently added a similar collection from WOR (NYC) and several private donors.

The last section of the Plenary Session was a live performance. In addition to the performance, we were shown why UNT collects the WFAA and WBAP sheet music and the historical performance recordings. These collections are a great resource for UNT jazz students who want to go from the fake book/modern arrangement back to the original arrangement, who want to see how a piece progressed from its original performance to how it is performed today. The handwritten notes on the sheet music and the ephemera are especially useful in getting to the original arrangements. During the presentation, this is brought to life through the song *Stella by Starlight*. We are treated to several versions of this song, from its original performance in the movie *The Uninvited*, to a more modern ensemble performance with several stops along the way. From the solo voice accompanied by piano all the way through to the ensemble performance, these live pieces were great. The pieces selected and the performances given were very demonstrative of the stylistic changes a piece goes through with time, with the changes in the proclivities and preferences of the band leaders and arrangers of the day.

The first Plenary session of the 81st annual meeting was a truly great production. I have only been to one other MLA conference and that was in San Diego. It was a swell time and a very informative and fun meeting. I recall a lot of the sessions there but *Plenary I: Jazz Collections and Performance at UNT* will stick with me for years to come. All of the presenters, Andrew Justice, Mark McKnight, Donna Arnold and John Murphy (all of UNT) were great. Each of their separate pieces tied in very nicely to the theme, building on it as they went along and all coming together with an inspired live performance section in the end, like a well-written phrase or movement. Such a great way to showcase a piece of Texas music history that I am sure not many of us in the audience knew and won't soon forget.

BCC Town Hall: Breaking News in Cataloging

Jen Matthews,
BCC Secretary

RDA updates were presented by Kathy Glennan, Mark Scharff, Damian Iseminger, Robert Freeborn, Steve Yusko, and Casey Mullin.

Chapters 6, 9,10,11, and 17 of RDA are under review. The JSC approved a proposal for broadening RDA7.24 (Artistic and/or Technical Credit) to allow for recording this element for sound recordings. Implementation is delayed so the instruction can be generalized formultiple types of resources.

BCC will submit additional proposals for RDA. During the conference, Authorities and Descriptive met jointly to discuss several proposal ideas. See their meeting minutes for more information.The RDA Music Revisions Joint Task Force, involving LC, MLA, and the Canadian Association of Music Libraries (CAML), identified 18 high priority issues concerning music instructions in RDA. The group divided the issues between the three constituencies, and revisions will hopefully be considered at the JSC's November meeting. The RDA Music Implementation Task Force identified RDA instructions affectingdescription and access of music resources. They will draft a best practices document and monitor the work of other constituencies which might influence their work.

RDA training opportunities will be provided by ALA-ALCTS at ALA Annual 2012. Additional opportunities will be available through webinars. Further information can be found at http://www.ala.org/alcts/confevents/upcoming/webinar.

Updates on the genre/form and medium of performance projects were presented by Beth Iseminger, Hermine Vermeij, and Bruce Evans. The Library of Congress Genre Form Thesaurus (LCGFT) and the LC medium vocabulary will eventually replace LCSH terms for music resources. Until that work is complete, catalogers should assign LCSH subject headings as usual. To prepare for implementation, music catalogers should communicate to technical services and systems librarians at their institutionsthe importance of genre/form access for music.

The Subjects subcommittee is working on medium of performance terminology. A preliminary list of medium terms is available on LC's website. To facilitate medium implementation, the MARC subcommittee submitted a successful MARBI proposal to expand field382.

Damian Iseminger and Bruce Evansdiscussed the resource Thematic Indexes Used in the Library of Congress/NACO Authority File, which meets the need for a list of thematic indexes used in creating authorized and variant access points in the Library of Congress/NACO Authority File. The resource can be viewed at http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2011/Thematic_Indexes.htm.

In conjunction, the MARC subcommittee submitted a successful MARBI proposal to expand MARC field 383 for coding the source of a thematic index number.

Steve Yusko discussed LC's Bibliographic Framework Transition Initiative. The main goal is creating a metadata format to replace MARC21. Details can be found at http://www.loc.gov/marc/transition/. All music catalogers are encouraged to provide feedback.

In Recognition

These are the current Corporate Members and Corporate Patrons of MLA. We appreciate their support of MLA!

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RDA and Linked Data: Moving Beyond the Rules

Sarah Hess Cohen,
Florida State University

In the twenty-first century information landscape, everything is interconnected. Jenn Riley (UNC-Chapel Hill) and Kimmy Szeto (SUNY Maritime College) presented a session which explored these connections and their implications for libraries, which will need to maintain and share data beyond their own walls, and indeed beyond the scope of the traditional library community. Riley began the session with an overview of the Semantic Web (which she described as an "authority file on steroids") and Linked Data, which uses URIs for identification. These URIs can then be used to discover more information about a thing, and also link to other URIs, which can lead to still further discoveries. RDA data elements could be the basis of machine interoperability of data in a Linked Data environment.

Szeto delved into a technical discussion of Linked Data, introducing the Resource Description Framework. This provides the structure to draw relationships between elements. An RDF statement "triple" is three ordered parts—for example, two entities connected by a relationship, such as "resource – has property – value." The URI references can apply to things, classes of things, or properties. These URIs have human-readable labels.

RDA is a descriptive standard independent of metadata coding. RDA elements can be expressed in RDF as properties. RDA properties are designed to work with FRBR entities. Szeto gave an example in xml for manifestation data. By using this we can go beyond library data to participate in the wider information community. This framework can take a property from another source, such as GeoNames, DBpedia or Last.fm and use it in the description.

In the Semantic Web/Linked Data environment, which looks at the information world as a graph, the concept of a "record" isn't really meaningful. The "open world" assumption is that there can always be more information. In this environment we will be using many vocabularies, with connections between them, so we should expect that implementations will deal with data from multiple sources.

In order for this to become reality, library systems will first need improved infrastructure. We will need ways to identify trusted data sources, ways to find properties and classes defined by others, best practices for data caching, actual shared cataloging, and of course, better systems for data creation, management, sharing, and exposure. The library community should determine where best data creation happens, so that we can concentrate our attentions there.

The library community is using the Open Metadata Registry (http://www.metadataregistry.org) to share RDA values and element sets, although this initiative has not yet been endorsed by the JSC. Authority and bibliographic data and vocabularies are being exposed as Linked Data. There is also the W3C Linked Library Data Incubator Group, the Stanford Linked Data Technology Plan, and the LC Bibliographic Framework Transition Initiative. Meanwhile, there are music Linked Data initiatives outside the library community, such as Last.fm, BBC Music, MusicBrainz, Discogs, DBtune, and Magnatune. With these sources already in place, libraries can be Linked Data consumers as well as publishers, connecting us with the greater information community.

"Musical Theater: Jewish Audience and Influence"

A Jewish Music and Musical Theater Roundtables Joint Session

Submitted by Judy Pinnolis

On Friday afternoon at the MLA Conference in Dallas, a joint session of the Jewish Music Roundtable, chaired by Judith Pinnolis, and Musical Theater Roundtable, chaired by John Brower, was held. The session theme was "Musical Theater: Jewish Audience and Influence." Before the main presentations, Pinnolis spoke briefly about the recent passing of two important Jewish music composers: Jack Gottlieb and Debbie Friedman. She also asked if there was interest by anyone in being chair or co-chair of the Jewish Music Roundtable as her term is set to expire in 2013. If you have interest in getting involved with this roundtable, please contact Judy at pinnolis@brandeis.edu.

The opening presentation was by Michael Ochs, a well-known figure among our MLA membership. His most recent published article, on a performance in Chicago in 1927 of Mendelssohn's *Elijah*, rewritten in Yiddish for a Communist chorus,

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"Texan Legends and Singing Sensations"

Sponsored by Women in Music Round Table

Submitted by Anna E. Kijas and Cait Miller

On Friday, February 17, 2012, the Women in Music Round Table sponsored a program, in which the lives and musical contributions of several Texan women were examined over approximately a thirty year period (1939–1972). Katie Buehner (University of Houston) began the session with her presentation on composer Julia Smith's first opera, *Cynthia Parker*. She presented the story of Texas legend Cynthia Parker and how the legend inspired the libretto for the opera. Its premiere was given in 1939, in time for the celebration of the state's centennial. Buehner explained how Smith's libretto was a tribute to her Texan upbringing, and the music reflected the compositional training she received under Rubin Goldmark and Frederick Jacobi, while a student at Juilliard. Buehner's music examples demonstrated how the opera's folk music attempted to create a sense of authenticity by placing the audience into the work's Western setting. Buehner also discussed primary sources for Cynthia Parker, which included Natalie Curtis's *The Indians Book*, and folk song settings from grade school textbooks to which Smith contributed.

In the second presentation, Beth Fleming (Oklahoma City University) shared her research about the lives and works of the Melody Maids, a musical group centered in Beaumont, Texas, who had a prolific career of thirty years in the U.S. and abroad. Fleming discussed the early formation of the Melody Maids, which began as a group of teenage girls studying voice with vocal teacher and mentor, Eloise Milam. Fleming articulated the impact the Melody Maids had on U.S. troops, as they traveled and performed at military bases and hospitals between 1942 and 1972. The group's popularity grew making them the most requested musical group traveling with the Entertainment Branch, which prompted the Entertainment Branch of the Department of Defense to finance all of their tours from 1956 onward. Both presentations demonstrated the ways in which these Texan women made a significant impact locally and abroad.

"Musical Theater" continued . . .

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appeared in the Spring 2011 issue of *American Music*. His talk was: "Tailoring an Operetta to Its Audience: Rumshinsky's '*Di goldene kale*' ('*The Golden Bride*')." Ochs's approach was thorough and had many musical examples from very early recordings. Yiddish theater is a precursor of the American musical theater in many respects, including a continued development of dramatic realism as well as melodrama. We learned about the compositional process and product of Rumshinsky, the plot, the characters, the music and the singing styles. We also found that the musical had multiple languages including Yiddish and Russian. Occasionally, songs had "Yinglish," a combination of Yiddish and English. Many were especially impressed at the singing and quality from these old recordings. Kudos to Ochs for a terrific reconstruction of this Yiddish theater musical!

The second key presentation, "From Symphonies to Psalms: the sacred and secular music of Simon Sargon," was by Simon Sargon himself. Sargon is Meadows Distinguished Professor of Composition at Southern Methodist University in Dallas, Texas, and is widely known by musicians and audiences as a composer, pianist and educator. Prior to his appointment at SMU in 1983, Sargon taught at Sarah Lawrence College and the Juilliard School and served as Head of the Voice and Opera Department at the Rubin Academy of Music in Jerusalem, Israel. From 1974–2001, he served as Director of Music at Temple Emanu-El in Dallas, Texas and established himself as a major creative figure in contemporary American Jewish music. Sargon was a terrific presenter, and talked about many of his compositions and gave musical examples. Although seen only as a brief excerpt, one delightful piece, among so many beautiful compositions, was a musical theater piece for children, "The Town Musicians of Bremen" for narrator and orchestra. Mr. Sargon's works are published by Boosey and Hawkes, Southern Music, Transcontinental Music, and Lawson-Gould.To see a full list of compositions by Simon Sargon, CDs, and publications for your library, please visit www.simonsargon.com.

Building Bridges Through Service Innovations: New Approaches to Reference and Instruction

Submitted by Joy Pile

The Small Academic Libraries Roundtable and the Instruction Subcommittee jointly sponsored this session on unique ways of reaching students. The slides from each of these presentations can be found in the conference section of the MLA Web site.

Ellen Hampton Filgo is the e-learning librarian at Baylor University. Her presentation highlighted an interesting experience she had using Twitter with a media and communication studies class at Baylor. She described how she and faculty member created online Twitter discussions that occurred during the class meetings. She remained in the library, but monitored a live Twitter feed so that she could answer questions in real time, make comments, and lead students to relevant resources. She said that the tweets ranged from the mundane to insightful, and some students in the class were led to seek her out for further assistance with their research projects. Because she was live with the class, she didn't think that this pilot project would be scalable, but by the same token she also didn't think that many professors would want to incorporate live tweeting within a class.

Remi Castonguay described a personal librarian program instituted at Yale University designed to combat the steep decline in questions asked at the forbidding reference desk in the main library. The librarian participants—who represent a broad spectrum at Yale—are volunteers. Before the beginning of fall classes, each freshman receives a letter sent to their home address from the librarian who will be their "personal librarian" welcoming them to Yale, and giving a few details about the program. As the semester progresses, the students continue to receive email messages from the librarian on topics which range from information about campus events to "fun facts" on campus, such as informing them about the "cupcake truck." Each of the librarians who participate in the program has a Web page detailing the benefits of the program to students. In assessing this program, the librarians at Yale have seen an increase in the number of reference questions asked by students; additionally, the 93.5% of the students who replied to the survey stated that they were "satisfied" or "very satisfied" with the personal librarian program.

Among the unique resources in the University of Miami's special collection is the Cuban Heritage Archive. Nancy Zavac delineated a music class which utilized this resource to transform the student's experience and bridge the gap between the special collections and student learning and involvement with primary resources. The students used existing finding aides, and helped create more detailed pathfinders for the archives as they discovered music-related materials. The library gained better finding aides, but a proposed article for *Latin American Review* remains incomplete.

Transitions

Our best wishes to all those pursuing new opportunities.

Jieun Kang, Humanities Librarian, Grinnell College
Maristella Feustle, Music Special Collections Librarian, University of North Texas
Lina Terjesen, Music Librarian, Belmont University
John Morgan-Bush, Senior Library Clerk, Technical Services, Mannes The New School
Bojana Skarich, Non-Print Catalog Librarian, Michigan State University
Richard Griscom, Editor, MLA Index and Bibliography Series, Music Library Association
Mark Zelesky, Technical Library Assistant, Rowan University
Nathan Coy, Audio Digitization Technician, University of California Santa Barbara
Laura Stokes, Performing Arts Librarian, Brown University
Sarah Griffin, Public Services Library Assistant, Duke University
Laura Brown, Music Cataloger (part-time), Old Dominion University
Frank Ferko, Cataloging Assistant, Westminster Choir College of Rider University

Get To Know Your Membership

In this issue, we get to know **Kathy Abromeit**, Public Services Librarian at Oberlin Conservatory.

As Public Services Librarian at Oberlin, what are some of the creative ways you advocate for your library and market its services?

Of course we do the standard web marketing with Facebook, and with our library blog (http://oberlinconservatorylibrary.blogspot.com/). We have the luxury of having student lockers in the Conservatory, so one of the things that we take advantage of is creating postcards and hanging them on their lockers. I've done several campaigns to advertise our individual reference appointment services. The most successful campaigns have involved dogs. I know that sounds strange, but I asked some of my colleagues in Student Life Services what they hear students voicing as something they miss from home. No, it's not mom, dad, sister, etc. – it's their dogs! So I did a campaign that involved two dogs, and it was very successful. I also did a campaign with a teddy bear that was bandaged up and in need of TLC. That campaign was a "First Aid for your Research Skills" theme, and it failed terribly. Stay away from teddy bears. I think the students were insulted!

Another marketing campaign that I think was quite successful was called "igeekresearch," in which I taught a series of workshops. **I think it's important with these kinds of campaigns to realize that the number of students who attend is important, but the real value is in making the presence of the library known.**

Can you discuss how your MLA membership has enriched your professional life? I have a pretty diverse resumé as a music librarian. First, I worked as a copy cataloger at the under Karl Kroeger. I was in grad school and had a teaching assistantship in musicology, but I wanted to make a little more money. **It was Karl who turned me on to librarianship as a career, and while in this support staff position, I went to my first MLA meeting with another colleague who was also a support staff member.** I gained a great deal from MLA in those days, both technical skills for my cataloging job, but also in the opportunity to meet other people in the field.

I then went to library school and started working at Morris County Library in. Again, the public library group was important to my career success. I found public library colleagues who understood where music met the community in daily life– weddings, funerals, community theater auditions, bar mitzvahs, the latest pop music, wondering what that piece was that aired on WQXR, etc.

I then moved on to where I was the first professional music librarian they had on staff. I was given an old band rehearsal room and told to turn it into a library space. MLA was so helpful. The transformation was difficult, but ultimately successful with the collective wisdom of the organization.

And now, here I am at Oberlin for the past nineteen years. MLA continues to provide wisdom and community. **In terms of wisdom, from each meeting I bring back ideas for the public services support staff.** Usually, that means I connect an Oberlin colleague with a librarian who presented at the meeting. Those connections often germinate from the techie presentations sponsored by the Emerging Technologies and Services Committee. I'm in the process of writing a research guide to spirituals to be published by MLA / A-R Editions, and I call on my MLA colleagues a great deal for guidance and inspiration with this project.

Kathy Abromeit

Additionally, we have been in the position to lead many students from Oberlin to MLA and librarianship. I suppose it's come full circle from those days when Karl Kroeger introduced me to MLA. **My heart tingles when I see a post on MLA-L from a former Oberlin student** or when they write me to schedule lunch at MLA. It's like watching one of my kids launch. Professional legacy is something I think about when I consider both my research projects and students I mentor. In terms of community, some of my deepest and most appreciated friendships are MLA colleagues. These are the people with whom I have walked the path of life's tragedies and joys. Those are not experiences to be taken lightly. We are truly a group of fortunate people to be part of this professional organization and community.

Developing Trends

Jim Cassaro,
Development Officer

Yee-haw! I don't know about you, but I'm still reeling from all the energy and excitement of our recent meeting in Dallas. Again, members of MLA showed how generous they are, and how that generosity is consistent from year to year. In Dallas, we raised a respectable $4,314.00. This includes $771.00 in sales from the MLA Shop, $1,859.00 from the Silent Auction, $275.00 to the MLA Fund, $1,035.00 to the Coral IAML Travel Grant Fund, and the balance divided among various other funds (Freeman, Ochs, Epstein, and Unrestricted). Bravo!

We continue to make great strides in the development agenda for MLA. In Dallas, the Development Committee completed a draft of a document on how to establish endowment funds for the association. This important document will be sent to the MLA board for its consideration at its spring meeting in Middleton, WI. Such a policy will finally codify the steps necessary to establish endowments within MLA as well as create strong relationships with our donors. The creation of the necessary legal documents will also be implemented, so that we have a record of the donor, the amount of the endowment, how payments are to be made into the endowment, and rubrics on how the dividends available for use will be calculated.

Also in Dallas, the Development Committee was given a presentation by Matt Bennett, the Special Audience Marketing Coordinator for GEICO Partnership Marketing on the process of establishing a partnership with MLA. Such a partnership would help increase revenue for the Association in the form of kickbacks for auto insurance quotes, as well as sponsorship money for our annual conference. The partnership is based on MLA members asking for quotes from GEICO—quotes only, purchase of a policy is not required—and depending on how many quotes are provided, a kickback is given to the association. For an organization of our size, our annual profit would be in the $3,500 to $5,000 dollar range, with an additional $1,000 offered to help sponsor an event (e.g., our annual conference). While the partnership is based on email contact with our members, the minute influx of advertising received by MLA members will be far outweighed by the monetary gain achieved. We will also be looking at setting up partnerships with other vendors, including Google, Brooks Brothers, Bank of America, and Amazon. Such outreach will begin to move our development agenda to outside sources of support.

Prior to the annual meeting in Dallas, documents and information on legacy giving to the association were mounted on the MLA website (http://www.musiclibraryassoc.org/sub.aspx?id=46). Along with announcing the establishment of The Founders Circle—a planned giving initiative that is designed to ensure the legacy of both the association and the donor—the information provided supplies answers to a number of questions concerning planned giving, while the associated FAQs document further clarifies the terminology that pertains to planned giving. The FAQs also provide the association's business address, the date of its incorporation, and its FEIN number for tax purposes. Any member of the association who wishes to establish or has already established a legacy gift should contact the MLA president and/or the development officer.

I would be remiss if I did not thank the Denton Bach Players, and Andrew Justice, Director, for the wonderful concert played in support of the Lenore Coral IAML Travel Grant Fund. The superbly performed works—all from the music of the eighteenth century in which Lenore was interested—were interspersed with recorded excerpts of Lenore's 1997 oral history interview, conducted by Jane Penner. It was wonderful to hear Lenore's voice again, and to hear why she became a music librarian, how she rose in the ranks of her career, and what she saw of our future. The concert was attended by 150 people, all of whom left with a greater understanding of Lenore's place in our history and her importance to the continued work of IAML.

Dues renewals for FY 2012–2013 will be coming shortly, and I hope that when you re-up, you'll consider a donation to the association, or to become a member of our two giving circles: the Orpheus Society and the Ostinato Club. Donations made at any time are very welcome and always greatly appreciated!

New Members

We welcome the following new or returning MLA members!

Nicholas Casas, Chicago, IL
Mary Freeman, New York, NY
Mandi Goodsett, Savoy, IL
Christopher David Holden, Carrboro, NC
Ryan Jebavy, Los Angeles, CA
Karla Jurgemeyer, Saint James, MN
Barbara Dobbs Mackenzie, New York, NY
Joseph Daniel Olivarez, College Station, TX
Zachary Rowden, Midlothian, VA
Jonathan Sauceda, Longview, TX
Robert Stewart, Asbury Park, NJ
Ann Sylvester Roseman, Dallas, TX
Elin Williams, Bloomington, IN

Bibliographic Control Committee

Kathy Glennan, *chair*

The Bibliographic Control Committee (BCC) held two business meetings and sponsored three programs in Dallas, including "What It Is! Music Genre/Form and Medium of Performance Terms in the Future of Music Subject Access," "BCC Town Hall (current topics in cataloging)," and "RDA and Linked Data: Moving Beyond the Rules." All of the program sessions were well attended. For details on these programs, please see the separate reports published elsewhere in this newsletter.

The BCC business meetings included subcommittee and task force updates, a revision to the BCC Procedures Manual, and an update to the BCC charge. For details on the subcommittee meetings, see their separate reports following in this issue.

The committee spent time on RDA-related issues, hearing reports from the RDA Music Revisions Facilitation Task Force and the RDA Music Implementation Task Force, both formed during 2011. In the next year, various BCC subcommittees will be drafting RDA change proposals and reviewing the *Types of Compositions for Use in Music Uniform Titles* document to see how to make it compatible with RDA.

Morris Levy and Tara Wood pause for Gerry, taken by Gerry Szymanski

BCC discussed what RDA training opportunities to pursue for MLA 2013, and which content would be delivered best in person versus other means. We will work with various groups (MOUG, NMP, Education Committee) on a possible training preconference or webinar. We will also work with the Public Services Committee and others on an RDA program proposal geared toward public services.

Beth Iseminger and Hermine Vermeij reported on the latest developments with genre/form and medium of performance. As we approach finalizing the terms in each category, the groups will investigate how to authorize terms on the lists, add additional terms as needed, and work toward migration from existing headings to the new vocabularies. They will seek technical advice from individuals who have worked on large MARC database changes in the past.

BCC will start tracking the work coming out of the Program for Cooperative Cataloging regarding proposed changes, policies and best practices for RDA implementation in 2013. The committee will prepare official responses representing the music community as needed.

At the close of this meeting, Mark Scharff completed his four-year term as chair of the Descriptive Cataloging Subcommittee, and Michael Colby completed his service as the first SACO Music Funnel Coordinator. BCC thanked them for their outstanding service. We welcomed Tracey Snyder as the incoming chair of Descriptive and Nancy Lorimer as the new SACO Funnel Coordinator. Finally, I concluded my four years of service as BCC chair at this meeting. I am grateful for the opportunity to serve and thank everyone who supported and contributed to BCC's activities over the past four years. I know BCC will be in good hands with my successor, Beth Iseminger.

Authorities Subcommittee

Damian Iseminger, *chair*

The chair reviewed the activities of the subcommittee during the past year. The major accomplishment was the creation of the Web resource Thematic Indexes Used in the Library of Congress/NACO Authority File. The page went live on May 19, 2011. Revisions to the resource in August included semantic encoding of the resource using RDFa in XHTML. Members of Authorities worked with members of Descriptive on revisions to RDA chapter 6 which clarified the distinction between recording of data and construction of authorized access points. A draft proposal was submitted to BCC; however, work was ultimately suspended due to several mitigating factors. These included revisions to RDA chapter 6 submitted by the Canadian Committee on Cataloging (CCC) and the formation of the RDA Music Revisions Joint Task Force. Work will probably resume on the proposal this spring. Damian Iseminger, Casey Mullin, and Ray Schmidt were appointed by BCC to be members of the newly formed RDA Music Implementation Task Force, with Mullin also serving as its chair.

The subcommittee reviewed the JSC-approved CCC proposals for revisions of music portions of RDA. These included: a reworking of the definition of vocal score; eliminating the option to use groups of instruments when recording the medium of performance for individual instruments; making explicit that accompanying ensembles should use the name of the type of ensemble followed by the word "ensemble" (e.g. string ensemble, wind ensemble, etc.); and clarifying the instruction as

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to when an accompanying instrument, other than a keyboard stringed instrument, should be supplied when the title is Songs, Lieder, etc.

The subcommittee addressed possible revisions to the resource Thematic Indexes Used in the Library of Congress/NACO Authority File. They agreed that a form for suggesting new thematic indexes should be created. It will mirror the structure of entries on the Web page and also contain an additional field for documentation of abbreviation use. If a person submitting an index for inclusion wants to be able to use the index number in an authorized access point, a checkbox will be available to indicate the proposal should be forwarded to LC.

The subcommittee enthusiastically discussed creating an MLA 2013 preconference for training on RDA music authorities, in partnership with the NACO-Music Project, MOUG, and the MLA Education Committee.

Descriptive Cataloging Subcommittee

Mark Scharff, *chair, with thanks to Sarah Hess Cohen*

Scharff summarized pertinent activities and discussions at the 2012 Midwinter meeting of ALA's Committee on Cataloging: Description and Access (CC:DA). One such was the fate of the MLA-submitted proposal to broaden the scope of RDA 7.24 (Artistic/Technical Credits) to allow recording of such credits for sound recordings. The Joint Steering Committee approved the proposal, but delayed implementation until some problems regarding making it applicable to all resources could be worked out. OLAC will take the lead with this. A task force on Sources of Information in RDA, chaired by Scharff, reported on its progress in reworking the MLA proposal to clarify the status of publisher-issued containers as preferred sources of information, and to give preference to a collective title as the identifier for a resource as a whole. A fuller accounting of the CC:DA meeting can be found on the BCC Web site under "ALA Reports."

SDC considered proposed changes to its charge to reflect name changes of ALA organizations and new terminology associated with RDA. The revision process will go on after the Dallas meeting.

SDC will monitor the work of a CC:DA task force looking at making data elements in chapter three of RDA more machine-actionable, particularly by teasing apart data that represents more than one attribute (e.g. "1 score" combines an enumerative and physical-format subelements). One of the group's early discoveries was that some statements for printed music add a third subelement, that of intellectual modification (e.g. "1 vocal score," "1 conductor's score."). What this might mean is still up in the air.

MLA has been asked by John Attig, the ALA representative to the Joint Steering Committee, to supply definitions for terms in the RDA Vocabularies that are music-related. Most will fall to the Authorities Subcommittee, but one, "Layout of tactile musical notation," is clearly a Descriptive task.

ALA's representative to NISO had asked for CC:DA comment on ISO Standard 15707, defining an International Standard Musical Work Code (ISWC). SDC decided to inform the ALA response. The standard is up for renewal, and the options for comments were to retain, to cancel, or to update. Discussion in the meeting and by email led to a recommendation that the standard be revised to clarify how its terminology related to RDA/FRBR concepts and to explain some anomalies.

The RDA Music Revisions Facilitation Task Force has asked SDC to propose a revision to RDA 2.11.1.3, which limits the recording of copyright dates to the latest one found in the resource. Patty Falk volunteered to work on this proposal, to be joined by other members of the subcommittee not present or not yet appointed.

From left: Joe Boonin, Steve Smolian, Knut Dorn, Gary Thal, and Michael Ochs, taken by Gerry Szymanski

Authorities/Descriptive Subcommittees Joint Meeting

The two subcommittees met briefly to discuss music portions of RDA chapter 6 that may need revision. The first problematic rule (RDA 6.28.1.5) concerns constructing access points for musical works that are adaptations. The issue is the exception in this rule which states that access points for adaptations commonly known by title should consist of the title only. The need for this exception will be explored by Sarah Cohen, Ray Schmidt, Thomas Pease, and members to be named later. They will also work on rule 6.28.3.3, which states that the authorized access point for a work with an added accompaniment should be the authorized access point for the original work. This practice seems to discount the contributions of the composer of the added accompaniment and is problematic in that it does not indicate that the original work has been altered in some meaningful way.

Another issue concerns authorized and variant access points for librettos, when the librettist and the composer are the same person and the titles of the libretto and opera are identical. If RDA 6.27.4.2 is applied in this situation, the variant access point for the libretto will be virtually identical to the authorized access point for the libretto. This instruction needs to be revised so as to avoid this specific situation. Damian Iseminger, Patty Falk, and members to be named later will collaborate on this proposal.

The final issue concerns the use of the terms lyrics and texts in authorized access points in RDA. In 6.27.4.2 it is implied in an example that the access point for an incomplete compilation of song texts should include the author of the song texts followed by the collective title "Lyrics" and the term "Selections." However, when the variant access point for this incomplete compilation is made according to 6.27.4.2, only the terms "Libretto," Librettos," "Text," or "Texts" may be used. This is an inconsistency that needs to be addressed. In addition, the terms text, libretto, and lyrics are not defined in RDA. Defining these terms could help clarify the issue. Work on these related issues will begin when the new members of the Authorities and Descriptive Subcommittees are appointed by the MLA president.

RDA proposals resulting from this work will hopefully be ready for BCC approval in April, so that they will be ready for submission to the ALA Committee on Cataloging: Description and Access (CC:DA) in May for consideration at ALA Annual.

Genre/Form Task Force

Beth Iseminger, *chair*

With the new genre and medium vocabularies, the possibilities are great for describing resources with single works. In our world of sound recordings that contain multiple works for different genres and mediums, post-coordination will be problematic unless we have work records. For the genre project to be effective at all, it has to push us toward work records. Genre, medium, and other facets should be in work records and personal name records. In a linked data environment, the information would be pulled from those records for search results.

Systems need to make use of hierarchical design in their search mechanisms. It should be simple to search for specific mediums. Workarounds may be needed to find broader mediums like "all instrumental music." Either a system needs complex algorithms to do this, or there should be a genre term to represent the broader term.

The ALA-SAC Subcommittee on Genre/Form Implementation is working on facets related to genre, including geography, ethnicity, language, chronology, category of persons, and audience. The effectiveness of separating facets starts to break down when they are fragmented into separate MARC fields. Rather than focusing on MARC, we need to focus on the vocabulary itself. We must look at the vocabulary needs and make the system meet those.

Regarding the music genre hierarchies, there are many redundant terms between the broader categories, especially folk and world music. We need to agree on definitions for these top terms. Combining the hierarchies into one will illuminate overlaps between categories and show us which top terms are really necessary.

Are the top terms "Instrumental music" and "Vocal music" just terms indicating medium, or are they also appropriate as genre terms? Instead of "Instrumental music" as a broader term for genres like symphonies or sonatas, the top term could be "Art music" or the node label "[Forms]." Will users assume if they see "Instrumental music" in the genre thesaurus that they can find "Piano music" there as well? This is a case where user education will be important.

The task force will work with the SACO-Music Funnel to create genre authority records. The hierarchies provide some content for new authority records, in terms of broader/narrower/related terms, cross references, and scope notes, which are particularly important. We may want to add some data like chronology,

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geography, and nationality to records as we create them. There is some concern about losing the 053 class number data when moving to genre records.

This part of the project will be a phased approach: create the genre authority records, review the old subject records, and convert headings in bib records to match the new vocabulary. The new records can be created before they are used, since it is LC's distribution of them that authorizes headings for use, not their creation.

The group's next step is seeking technical advice from those having experience working with large database projects like this, including OCLC and authority vendors.

MARC Formats Subcommittee

Bruce Evans, *chair*

In his MARBI report, Evans focused on two MLA-sponsored papers. The first was Proposal No. 2011–09, sponsored by MLA, which dealt with field 383 (Numeric Designation of Musical Work). The proposal advocated for creation of: 1) a code to identify the source of a thematic index number; 2) a code to identify the resource Thematic Indexes Used in the Library of Congress/NACO Authority File, an authoritative compilation of citations for thematic indexes, recently created by the Authorities Subcommittee; and 3) a way to clarify when different numbers are used for the same work by different publishers or indexers. Evans presented this proposal at ALA Annual 2011 and it passed.

The second MLA-sponsored proposal was Proposal No. 2012–01, which was necessitated by the development of music genre/form and medium of performance vocabularies. In the new environment, genre/form terms will be recorded in the 655, but medium of performance terms will need to be accommodated elsewhere in the MARC format. The proposal presented two coding options: field 382 and a new 6xx field. The 382 option was chosen.

The other MARBI paper was Discussion Paper 2012-DP01, which sought to make title information buried in the free text of an authority record's 670 field machine-actionable. MARBI saw this effort as worthwhile, and the paper's presenter will revise the DP and bring it back in the future as a Proposal.

The other highlight from MARBI at Midwinter was a discussion of MARBI's future in light of the Bibliographic Framework Transition Initiative. The discussion included the role of MARBI vis-à-vis the Initiative's development, future development of MARC, and the nature and role of MARBI itself.

The LC representative to the subcommittee, Steve Yusko, reported on a discussion paper to make field 250 repeatable. It will be made available on the MARC Standards page.

The subcommittee discussed RDA-related MARBI proposal ideas presented by Paradis.

RDA 2.15.1.7 states "If the resource bears more than one identifier of the same type, record a brief qualification after the identifier." This would affect the 028 field. Also, RDA Chapter 7 addresses Format of Notated Music (vocal score, parts, etc.) A MARBI proposal would address making this information more machine-actionable and more useful to library users.

Finally, the group discussed the 13 digit ISMN. 13-digit ISMNs are currently coded differently than 10 digit ISMNs. It would be desirous for ISMNs to function like ISBNs, in other words, having both the 13 and 10 digit versions coded the same way. The proposal would seek to have all ISMNs coded in the 024 2_. The group supported putting a proposal forward for this change.

Metadata Subcommittee

Jenn Riley, *chair*

The Metadata Subcommittee meeting opened with a discussion of work that we should do in the upcoming year to prepare for a major membership change following the MLA 2013 conference. The subcommittee was created in 2009, and some members were given initial 4-year terms, which is typical of an MLA committee, while others were given 2-year terms. The individuals with 2-year terms rotated off in 2011, and in 2013, four members plus the chair will complete their terms. Some variability has been introduced with the addition of a single new member in 2010, and we must continue to work to stagger terms more effectively. Some specific strategies we might use to accomplish this would be to take one or more new members this year even though no members are rotating off, and consider appointing a member completing a term in 2013 to one more year. Ideally, subcommittee members would have some hands-on experience with non-MARC metadata, some digitization or digital library experience, and/or working knowledge of EAD or archival practice. As with any MLA committee, members must be willing and able to contribute. The subcommittee would benefit from members that represent both technical services and digital library departments. We hope the upcoming release of initial content for the music metadata clearinghouse will be good publicity for new subcommittee members.

Most of the subcommittee's meeting was spent discussing our work on the clearinghouse. The subcommittee had broken into subgroups to collect and generate content for a few initial sections of the clearinghouse, and these subgroups reported on their progress and asked the full group for advice in areas where help was needed. For metadata standards and their application to music, we selected a small subset of standards to start with (simple Dublin Core, Qualified Dublin Core, EAD, and MODS), and tabled others for future work. A decent amount of workflow documentation has been collected already, and this subgroup will only have to collect a few more examples to have enough content for an initial clearinghouse release. For training opportunities, we will focus on identifying and linking to ongoing training initiatives, rather than specific one-off classes. For articulating what types of work different standards are the best match for, we should ensure a music-specific bent and leave more general analysis to others. We discussed the difficult problem of keeping an online resource such as the clearinghouse up to date. The copyright Web site has a funded editor that spends significant time on the site, but this doesn't seem feasible for the music metadata clearinghouse. The subcommittee decided to proceed in stages, with basic content going live at first, only committee members editing it for the first year, and then after that considering how best to open up to other contributors.

Calendar

May 4–5
MLA Pacific Northwest
Chapter Meeting
Reed College, Portland

May 16–19
ARSC Annual Meeting
in Rochester, NY

May 30–June 1
Deadline to submit nominations for MLA Citation Award and Board members (see Announcements)

June 21–26
ALA Annual in Anaheim

RDA Music Implementation Task Force

Casey Mullin, *chair*

Since formally charged in Fall 2011, task force members have been using a wiki to populate a matrix of RDA rules which are germane to music resources and to identify and discuss issues which require best practices recommendations. The next task is compiling a prose document with MARC-specific best practices. The group will begin drafting the document in sections, as consensus is reached in the RDA rule matrix. The deadline for commenting on Chapters 1–3 is April 1, after which drafting the prose document will begin. Deliberation on authorities-specific issues (primarily Chapters 6, 9 and 11) will happen during summer 2012.

The task force also discussed crafting full MARC record examples, workflows, and mappings for inclusion in the RDA Toolkit. The former will be done as part of compiling the prose document; the latter will be deferred until later. Nancy Lorimer already created basic mappings for music and will mount them to the wiki.

The task force will divide up monitoring RDA work being done by specific persons and groups. These include the PCC, NMP, the RDA Music Revisions Facilitations Joint Task Force, the JSC, current RDA implementers who catalog music, and OLAC. The task force also will be soliciting feedback from interested parties at key points in its work. Lastly, one member of the task force will review recent literature regarding music cataloging, RDA, FRBR, etc., and compile summaries on the wiki. This should help guide the task force's determination of best practices and will ideally prevent duplication of effort.

The task force devoted its remaining meeting time to two RDA issues specific to music. The first concerns principal performers and performers-as-creators of resources, such as albums. Performing groups can fit the definition at 19.2.1.1.1 (d) of "corporate bodies considered to be creators." The group needs to come up with an interpretation of this clause and its applicability, in addition to the similar rule in 6.28.1.5 (d). There is currently no relator term in RDA for performer-as-creator, so one might need to be proposed. Identifying compilations as performer-as-creator results in access points which are helpful for user identification. It also meets RDA's core requirement to identify the "first or predominant" work embodied in a resource. Performer main entry does not exist in RDA for Western art music, which is a major departure from AACR2. Principal performers should be identified as such, especially in display, but they cannot be designated in the MARC 1XX block, as that block is reserved for creators of the entire resource. In such cases, the name of the principal performer often appears in the title area, which aids in identification and selection.

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The second specific issue concerns terminology used to refer to specific sound recording carriers. Rather than using "compact disc" in RDA description, the suggested verbiage is "CD audio" with other codes used to generate text or icons in displays.

RDA Revisions Joint Taskforce

Steve Yusko and Rob Freeborn, *co-chairs*

The seven-member task force, representing three different JSC constituencies (LC, MLA/ALA, CAML/CCC), was charged in October 2011 to identify known RDA music issues, prioritize them, and assign them to one of the three constituencies for proposals to resolve the issue. They have identified 48 separate issues and ranked them as either high or medium priority. During this morning's meeting, they examined a list of 22 high priority music issues. The list also included music catalogers' high-priority concerns as well as three issues from Mark Scharff's 2010 list.

During the meeting, 19 issues/actions were examined (below) and constituents and methodologies were assigned to Task Force members. The Task Force will use the BCC wiki to track its work. Proposals will be ready for the Joint Steering Committee's November 2012 meeting.

Four issues from Chapter 2:

2.1.2, 2.1.2.2, 2.2.2.1: Source of Collective Title for Sound and Video Recordings (ALA/MLA)

2.3.2.11.1: Devised Titles for Music (LC)

2.5.2.3: Recording Designations of Edition (LC)

2.11.1.3: Recording Copyright Dates (ALA/MLA)

Two issues from Chapter 3:

3.6: Base Material — 3.7: Applied Material [for sound recordings] (LC)

3.9: Production Method [for sound recordings] (LC)

Eleven issues from Chapter 6:

6.2: Title of the Work [as it pertains to ethnic music] (LC)

6.14: Title of a Musical Work [6 issues]

(1) Internationalize the approach to musical works in RDA so as to reduce, if not eliminate, Western bias. (ALSO BEING COVERED BY: 6.2. above)

(2) Clarify the situations of music whose medium of performance, form, text, etc., is intended to change with each performance. (BEING COVERED BY 6.15, etc. below)

(3) Clarify the approach to adaptations and arrangements and when modifications to a musical work results in a new work. (BEING COVERED BY 6.28.1.5 below)

(4) Confirm the status of "suites" in FRBR: parts of works as now in RDA or expressions? (BEING COVERED BY 6.14.2.7.2 below)

(5) 6.15.1.6: Remove alternative medium terms from list (BEING COVERED BY 6.15.1.6 below)

(6) Replace term "concerto-like works" with "concertos and concerto-like works (low priority, not assigned)

6.14.2.5: Preferred Title Consisting Solely of the Name of One Type of Composition (LC)

6.14–6.16, 6.27–6.28: Recording Information About a Musical Work vs. Constructing an Access Point for a Musical Work (ALA/MLA)

6.14.2.7.2: Two or More Parts [of a musical work] (LC)

6.14.2.8, 6.16.1.3, 6.28.1.11: Numbering Compilations of Musical Works (CCC)

6.15: Medium of Performance: Large instrumental ensembles; sequence within medium of performance statements (ALA/MLA)

6.15.1: Basic Instructions on Recording Medium of Performance (LC)

6.15.1.6 Individual Instruments (LC)

6.27.4.2: Variant Access Point Representing One or More Librettos or Other Texts for Musical Works (ALA/MLA)

6.28.1.5: Adaptations of Musical Works (ALA/MLA)

6.28.3.2.1: Arrangements of "Classical," Etc. Music (LC)

One issue from Chapter 7:

7.20.1.3: Recording the Format of Notated Music (LC)

One issue from the Glossary:

GLOSSARY: Condensed Score (LC)

Subject Access Subcommittee

Hermine Vermeij, *chair*

Gerry Ostrove stated that an official public statement will be crafted to announce LC's undertaking of the medium of performance thesaurus. The list of medium terms released with the statement will include many terms still under discussion. Gerry then led a Q&A about the medium project, which included discussion of the inconsistent ways groups of instruments are represented (i.e. "[instrument] choir" and "[instrument] ensemble"). The subcommittee will discuss this issue online and respond to LC.

The subcommittee then reviewed discussion papers from the LC genre/form group. The first paper dealt with speakers, dancers, and other similar performers, and which of these performers should be included in the medium thesaurus. The group agreed on the necessity of

communicating the forces needed to perform the music, including dancers and operators of electronic equipment. Including this type of performer could be different if one is assigning terms at the work versus expression level. For example, a sound recording of a piece involving a dancer may not include evidence of the dancer's part. For electronic music, the issue is whether to account for the performer, who might be integral to the performance (doing advanced manipulation of digital sound) or simply provide technical support (operating playback machinery). In the latter case, recording the medium as "electronic sound" would suffice. There was also discussion about whether terms beyond "electronics" may be useful, especially in the case of studio recordings that cannot be reproduced live. "Processed sound" could be a possible new term.

The second paper proposed a possible new scenario for vocal terms, including using semi-composite terms like "chorus SATB." Establishing voice types in chorus terms may be problematic, since there are so many possible combinations. While standard combinations like "chorus SATB" would be useful, setting a precedent for pre-coordinated strings would be worrying. The MARC field 382 includes a $v for "note"; this could be a better place to record voice types along with chorus terms. Currently, the medium list also contains seemingly duplicate terms like "men's voices" and "men's chorus." Probably one (voices) should be a cross reference to the other (chorus).

The final paper presented a conceptual basis for the medium of performance thesaurus.

The group discussed the title of the document as well as the thesaurus. The subcommittee prefers the titles "Functional Requirements for a Medium of Performance Statement for Music" and "Medium of Performance Terms for Music." The group also discussed order of terms, especially if the 382 field is used primarily for indexing. A predictable order would be useful, but avoiding strict rules is more desirable. Another option would be for catalogers to take the order from the source in hand.

Education Committee

Submitted by Lisa Shiota and Abby Cross

Education Outreach Program Subcommittee The EOP will officially become a subcommittee of the Education Committee at the close of this year's conference. There will be seven members serving on the EOP subcommittee. David King will serve as chair for one more year, and Mac Nelson expressed an interest in serving as chair in 2013. There are two slots remaining to be filled within the subcommittee.

Holling Smith-Borne (former Education Committee member and a founder of the Education Outreach Program) and John Wagstaff will be participating in a panel discussion about training programs for music library staff at IAML's annual meeting this July in Montreal. Also on the panel will be representatives from the Bavarian State Library in Munich, Germany, and the Northern College of Music in Manchester, United Kingdom.

Directory of Library School Offerings in Music Librarianship

Click here to view the newly updated edition of the library school directory. This is the first update since 2004. If any library schools would like to include their information to the directory, they should contact Lisa Shiota directly.

MLA band members rehearse, taken by Gerry Szymanski

Renée McBride,
Publicity & Outreach Officer

Awards

2012 Music Library Association Research Awards Announced

At its recent Annual Meeting in Dallas, TX, the Music Library Association (MLA) announced the recipients of its research awards.

The **Carol June Bradley Award** supports studies that deal with the history of music libraries or special collections. The 2012 award goes to award-winning journalist, filmmaker, author, and civil rights activist **Jim Carrier** in support of his documentary film *The Librarian and the Banjo*. Award funding will enable Mr. Carrier to make research trips to Boston, where he will interview banjo scholars at the Banjo Collector's Gathering, and to the Dena J. Epstein papers at Columbia College in Chicago. Carrier's film will document Epstein's seminal contribution to the history of the banjo, telling "the story of a white music librarian, toiling for 25 years . . . reading microfiche on her kitchen wall" as she "uncovered the lost history of black music in America." Epstein's pioneering work corrected racial, social, and musical history, and contributed heavily to the vibrant black string band revival currently underway. The film will also remind viewers of the value of traditional library arts in the Google Age. *The Librarian and the Banjo* will be of interest to the general public, as well as the music library and scholarly communities.

The **Dena Epstein Award** supports research in archives or libraries internationally on any aspect of American music. **Dr. Mark Burford**, Assistant Professor of Music at Reed College in Portland, OR, received this year's award in support of his research on the gospel singer Mahalia Jackson. This research is part of a number of endeavors, including a forthcoming article by Dr. Burford, "Mahalia Jackson and the Jazz Tradition," and a larger project on the circulation of black gospel singing in U.S. popular culture from the 1950s to the mid-1960s. The latter project is the subject of his book in progress, tentatively titled *Receiving the Spirit: Black Gospel Music and American Society* and focusing on the processes that contributed to the mainstreaming of black gospel singing during this period as gospel performance moved beyond black church communities into pop-cultural settings. Despite her international fame and status in American music, there is little critical scholarship on Jackson. Dr. Burford writes: "My study of the reception of gospel and of Jackson is an attempt to understand how the reciprocal relationships between black religious music and the shifting political terrain, new economic and generational outlooks, emerging media, and fundamental reshaping of U.S. popular music can further our understanding of the postwar American musical and social landscape." Having previously examined the Mahalia Jackson papers at the Chicago Historical Society and related materials at other locations, including the Institute for Jazz Studies at Rutgers University, Dr. Burford will use funding from his award to examine primary source materials held at the Historic New Orleans Collection and the Amistad Research Center at Tulane University.

The **Walter Gerboth Award** is for members of MLA who are in the first five years of their professional library careers to assist research-in-progress in music or music librarianship. **Dr. Bonnie E. (Beth) Fleming**, Music and Theater Liaison Assistant Professor of Library Science at Oklahoma City University, received this year's award to further her research toward the completion of a biography of visionary arts patron Betty Freeman. Freeman was the single most important sponsor of contemporary serious music in the latter half of the 20th century. Between 1961 and 2003, she issued 431 grants enabling composers to survive and continue composing, and commissioned works from 81 composers, among them John Cage, Lou Harrison, Philip Glass, Steve

Vincent Pelote performs at MLA Banquet Cocktail Hour. Taken by Gerry Szymanski

Reich, and Harry Partch. Dr. Fleming's biography will seek to highlight the influential results of Freeman's musical and artistic tastes.

2012 Music Library Association Publications Awards Announced

The Music Library Association (MLA) announced its annual publications awards at the 2012 Annual Meeting in Dallas, TX. Publications are considered during the year following their imprint date.

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

Christophe Grabowski and John Rink. *Annotated Catalogue of Chopin's First Editions*. Cambridge: Cambridge University Press, 2010.

Christophe Grabowski and John Rink's *Annotated Catalogue of Chopin's First Editions* represents a ten-year effort on the part of the authors to produce an inventory of Chopin first editions held in libraries and private collections. The unusual complexities surrounding these sources arose because Chopin typically published his works in three different editions—French, German, and English—to avoid loss of revenue through piracy. Not only did significant discrepancies occur as the editions were prepared for release, but further variants emerged in the revised impressions that followed. The 993-page *Annotated Catalogue* facilitates identification of the surviving impressions, providing altogether new insights into the composer's music and how it made its way into the world. It opens with a fine historical overview of the legal contexts, physical characteristics, printing methods, and publishers of these editions, highlighting the differences in the practices of the various countries where the works were issued. The catalog is further enhanced by a thorough introduction to the descriptive method used within, five appendices, and more than 200 plates depicting the title pages of first editions. The catalog proper is as comprehensive as possible, describing 4,800 copies of works with and without opus numbers, published in the composer's lifetime and after his death. Unlike other Chopin inventories, the book attaches special significance to changes within the music text which, along with other information elaborated here for the first time, enables readers to trace a given edition's evolution by identifying successive modifications. These qualities, along with its excellent organization and scholarly apparatus, make this catalog a model of musicological bibliography and contribute much to our knowledge of the creative history of these early editions.

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

Kate van Orden and Alfredo Vitolo. "Padre Martini, Gaetano Gaspari and the 'Pagliarini Collection': A Renaissance Music Library Rediscovered," *Early Music History* 29 (2010): 241–324.

Kate van Orden and Alfredo Vitolo trace the history of the Pagliarini collection of late Renaissance prints from its formation c.1580 to its purchase by Padre Martini from the Pagliarini booksellers of Rome, who had in turn secured the collection as discards from the convent of San Francesco a Ripa in Rome. The authors give extraordinary care and attention to detail in describing the collection and in constructing several indices including a complete index of the collection and an index of the unica. The authors contextualize for the reader the issues related to the publication, collection, and attrition of these prints, and relate cogent points about the unica of lesser composers and the debt that early music research owes to a relatively small number of music collectors.

The **Eva Judd O'Meara Award** for the best review published in *Notes*:

Pieter Mannaerts. Review of Charles M. Atkinson. *The Critical Nexus: Tone-system, Mode, and Notation in Early Medieval Music*. *Notes* 66:3 (March 2010), 549–551.

Pieter Mannaerts' review of Charles Atkinson's *The Critical Nexus: Tone-system, Mode, and Notation in Early Medieval Music* presents an engaging and readable evaluation of a book that covers a complex and multi-faceted subject. From its opening quotation of Guido of Arezzo's *Prologus in antiphonarium*, Mannaerts' analysis captures the reader's interest and clearly summarizes the book at hand. Even in this brief review we begin to see the difficulties medieval theorists faced in reconciling ancient Greek harmonic theory with the practices of contemporary liturgical chant. Mannaerts' subject knowledge allows him to highlight important elements of the text and explain to non-specialists why they are important, handling this in such an approachable way that he is sure to bring new readers to Atkinson's book.

Coral IAML Travel Grant Recipient Announced

The Lenore F. Coral IAML Travel Grant is awarded to help support attendance at an annual IAML meeting. This year's recipient, Kirstin Dougan, was announced at the recent Annual Meeting of the Music Library Association (MLA) in Dallas, TX. Dougan has had two proposals accepted for the 2012 IAML conference in Montreal, "Assessing Music Reference Services in an Age of Vanishing Reference Desks" and "Faculty and Librarian Perceptions of YouTube as a Tool for Music Scholarship." Her

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current position as Member-at-Large on the MLA Board and the recent merger of IAML-US and MLA have led Dougan to "understand even more clearly how important it is to collaborate with and learn from our colleagues around the world."

Dougan is Music and Performing Arts Librarian/Assistant Professor of Library Administration at the University of Illinois at Urbana-Champaign. She holds the B.M. in Viola Performance from Lawrence University, the M.M. in Viola Performance from Ball State University, and the M.L.S. from the University of Wisconsin-Madison. In addition to presenting regularly at library conferences, Dougan has published numerous articles, most recently "Dissertations in the Electronic Age: Tapping into Emerging Musicology Research" in *Music Reference Services Quarterly* 14/3 (2011).

Five Receive Travel Grants to Attend 2012 MLA Annual Meeting

MLA awards the Kevin Freeman Travel Grant to students, recent graduates, or other colleagues who are new to the profession for support to attend the MLA annual meetings. For the recent 2012 meeting in Dallas, TX, the Freeman recipients were Sonia Archer-Capuzzo, Sofia Becerra-Licha, Victoria Chu, Stephanie Lewin-Lane, and Pamela Pagels.

Sonia Archer-Capuzzo received her MLIS in 2011 from the University of North Carolina at Greensboro (UNCG), where she currently works part time as a music cataloger. Previously, she worked as a student assistant in the UNCG Music Library. Sonia holds the DMA in clarinet performance and ethnomusicology from UNCG and MM in clarinet performance from Texas Tech University. Her work experience includes freelance clarinet performance, concert series management, and teaching a wide variety of music classes as a professor/lecturer. In Spring 2012 she will teach undergraduate Women in Pop/Rock Music and graduate Music Librarianship classes at UNCG. She has published articles on performance related injuries, presented papers to ICA ClarinetFest and the SEM Southeast/Caribbean Chapter, and most recently, gave a presentation about "Fieldwork and the Music Librarian" at the 2011 SEMLA Annual Meeting in Chapel Hill, NC. Sonia hopes to combine her areas of study as a music librarian and/or music cataloger. Additionally, she is the proud Mom of two Pembroke Welsh Corgis.

Sofia Becerra-Licha is a second-year student in the MSLS program at the University of North Carolina at Chapel Hill (UNC-CH) and will graduate in May 2012 with a concentration in Archives and Records Management. She currently works as a Carolina Academic Library Associate for UNC-CH's Stone Center Library for Black Culture & History, and as a part time cataloger of sound recordings for UNC-CH's Southern Folklife Collection. She has also volunteered as an archival processor in Duke University's Rare Book, Manuscript, and Special Collections Library, and her student activities at UNC-CH include serving as a Peer Mentor, as Vice President of the Student Chapter of the Society of American Archivists, and as founding Co-Chair of the student-led Diversity Taskforce. Additionally, she is currently Chair of MLA's Music Library Student Group. Sofia holds the BA in Music & Spanish from Agnes Scott College and AM in Ethnomusicology from Harvard University with a primary research area of the Chilean *nueva canción*, and she completed coursework requirements at Harvard for a secondary PhD concentration in Romance Languages & Literature (Spanish). She hopes to combine her studies to pursue a career in audiovisual archiving and music librarianship.

Victoria Chu received her MLIS from the University of British Columbia (UBC) in December 2011. She is currently working as E-Resources Licensing Specialist at UBC. As a student, she interned as a cataloger for the Orchestral Scores Project at West Vancouver Memorial Library and served as a student reference and instruction librarian in UBC's Music Library. Victoria was a 2009–2010 ALA Spectrum Scholar, and worked as a student assistant in the Music Library of Whitman College, where she received a BA in Music and wrote her thesis, "The Intercultural Exchange of Music between China and the West and the Impact of Westernization on the Development of Chinese Music." In addition to music librarianship, she is interested in e-resources management, digital collections, virtual reference, and library service to disadvantaged populations.

Stephanie Lewin-Lane is nearing completion of a coordinated MLIS/MM degree in Library and Information Science and Music History at the University of Wisconsin–Milwaukee (UWM), with graduation expected in May 2012. She currently works as a Research & Instructional Support Intern at the UWM Golda Meir Library, and previously served as an intern for the Aurora Medical Library of St. Luke's Hospital, the UWM Music Library, and the Marquette University Raynor Memorial Library. She also has extensive experience as a vocal teacher. Stephanie's primary library interests are marketing and public relations, digital preservation, social networking, and the use of faceted access in searching for music by topic. Her areas of research are women in rockabilly music, popular music of the 1920s–40s, and music of Shakespeare's plays. In her spare time,

Stephanie manages and performs in the 1920s–40s vocal trio Bootless Betties, creates vintage-inspired accessories, is a costumer/seamstress, and attends various steampunk and sci-fi conventions with her husband.

Pamela Pagels graduated in December 2010 with the dual MA in Musicology/MLS with specialization in Music Librarianship from Indiana University (IU). She also holds the Master of Performance in double bass from Northwestern University. Pamela is currently employed by the IU Jacobs School of Music Dept. of Jazz Studies as their Jazz Library Project Coordinator, and previously worked as a digitizer for the Variations Digital Music Library Program, as a metadata intern for the IU Digital Library Program, and as a sound recording cataloging intern for IU's William and Gayle Cook Music Library. She also currently works as an instructor in the Independent Study Program of IU's School of Continuing Studies, and has extensive experience in music performance, university instruction, and academic research. Pamela's interests in librarianship include digitization, access, and preservation of music and film special collections. Away from the office she enjoys fly fishing, travel, and Shakespeare reading parties.

Positions

The Music Library Association (MLA) announces the election of five Board of Directors members. Elected as Vice-President/President Elect is Michael Colby (University of California, Davis), as Recording Secretary Pamela Bristah (Wellesley College), and as Members-at-Large Paula Hickner (University of Kentucky), Steve Landstreet (Free Library of Philadelphia), and Mark Scharff (Washington University in St. Louis).

Michael Colby is Music Bibliographer and Assistant Head of Cataloging and Metadata Services at the University of California, Davis. Previously he served as Music Cataloger and Head Cataloger at San Francisco Public Library, and as Music Cataloger at Bowling Green State University. He holds the M.A. in Music History from San Francisco State University, M.L.I.S. from the University of California, Berkeley, and B.Mus. from the University of Portland. Michael's publications include articles in *Notes and Cataloging and Classification Quarterly*, as well as reviews in *Fontes Artis Musicae*, *Notes*, *Library Journal*, and the *Kurt Weill Newsletter*. His service includes serving as the Music SACO Funnel Coordinator (2011–present), Treasurer of the IAML-US Branch (2008–2011), Recording Secretary for the MLA Board of Directors (2001–2006), and as a Program for Cooperative Cataloging Trainer (2004–present).

Pamela Bristah is Music Librarian at Wellesley College. Her previous position was Head Librarian at Manhattan School of Music. She holds the M.L.S from Columbia University and B.M. from Westminster Choir College. Pamela's publications include serving as scores editor for *A Basic Music Library*, 3rd ed. (American Library Association, 1997), providing bibliographies for the *New Grove Dictionary of American Music* (Grove's Dictionaries of Music, 1986), and providing abstracts and citations for *RILM Abstracts*. Her MLA service includes serving on MLA's Board of Directors as Recording Secretary (2010–present) and Fiscal Officer (2004–2006), and co-coordinating the Small Academic Libraries Roundtable (2002–2004). She has also served on the Output Measures and Electronic Statistics Task Forces of the Boston Library Consortium (2002–2003).

Paula Hickner is Music Librarian at the University of Kentucky. She previously served as Music Cataloger at the University of Kentucky, Music Cataloger at Hartt School of Music, and Music Cataloger at Indiana University. She holds the M.M. in Musicology and M.L.S. from Indiana University, and B.M.E. from the University of Central Arkansas. Paula's publications include "Prices of Music Monographs and Scores as Reflected in *Notes*" from 2005–2010 in *Notes*, and her research interest is the country singing school in the Mid-South from 1865–1920. Her MLA

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Andy Leach plays lap steel guitar during MLA band rehearsal. Taken by Gerry Szymanski

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service includes serving as Assistant Convention Manager/Convention Manager (2006–2010) and on the Editorial Board of *Notes* (1992–1997), and she served as Chair-Elect/Chair/Past-Chair of the MLA Midwest Chapter from 2009–2012.

Steve Landstreet is Head of the Music Department of the Free Library of Philadelphia and Acting Head of the Fleisher Collection. His previous positions were Music Librarian and Assistant Head at the Free Library of Philadelphia, and Head of the Audio Collection at Paley Library of Temple University. He holds the M.L.S. from Drexel University and B.A. in English Literature from Kalamazoo College. Steve's publications include "Look That Up in Your Funk and Wagnall's!: Music Reference Using Alternative Sources" in *Music Reference Services Quarterly* (2004), and his MLA service includes membership on and chairing the Public Library Committee, and serving as Chair of the MLA Atlantic Chapter (2004–2006).

Mark Scharff is Music Cataloger at Gaylord Music Library of Washington University in St. Louis. He previously served as a music cataloger at Indiana University and The University of Iowa. He holds the M.S.L.I.S. from the University of Illinois at Urbana-Champaign and B.A. in Music from Luther College, with graduate studies in musicology at The University of Iowa. Mark's publications include "Authorized Genre, Forms, and Facets in RDA" in *Technical Services Quarterly* (April 2011), a review of Richard Smiraglia's *Describing Music Materials*, 3rd ed. in *Notes* (Dec. 1998), and "Ignace Joseph Pleyel: The Life and the Work" in *Books at Iowa* (April 1991). His MLA service includes chairing the Bibliographic Control Committee (BCC) Descriptive Subcommittee (2008–present) and Authorities Subcommittee (1996–2001), serving as MLA's liaison from the BCC to the American Library Association's (ALA) Committee on Cataloging: Description and Access (2006–present), and serving as an outreach trainer for cataloging sound recordings. He has also served as Coordinator of the NACO Music Project (2010–present), Secretary of ALA's Authority Control Interest Group (2009–present), Chair of the MLA Midwest Chapter's Cataloging Committee (2007–2008), and Chair of MOUG (2004–2006).

Music Library Association Announces New Assistant Administrative Officer

The Music Library Association (MLA) announces the appointment of **Paul Cary** (Baldwin-Wallace College) as MLA's Assistant Administrative Officer. Paul has been the Director of Jones Music Library at Baldwin-Wallace College since 2001. His responsibilities there include management, budgeting, collection development, and some public services. Prior to moving to Baldwin-Wallace, Paul was Public Services Librarian at The Cleveland Institute of Music for ten years. Paul has served MLA as chair of the Instruction Subcommittee and the Reference and Public Services Committee, and as the editor of Digital Media for *Notes*. He was a Member-at-Large of the MLA Board of Directors from 2008 to 2010, serving as Fiscal Officer/Assistant Fiscal Officer during that time. Paul is currently on the *Notes* Royalties Taskforce and the Preservation Committee.

Music Library Association Appoints New Publicity & Outreach Officer

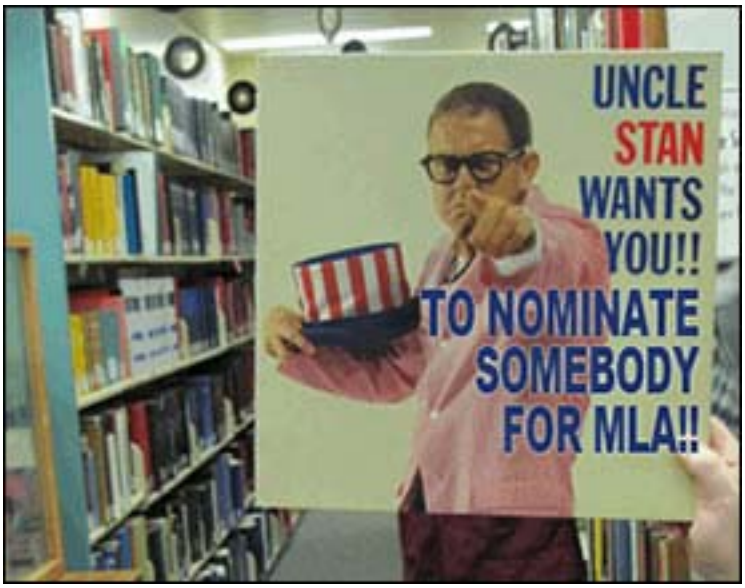
The Music Library Association (MLA) is pleased to announce the appointment of Robert (Bob) Follet as its new Publicity & Outreach Officer. Follet worked in several music libraries in Texas and Arizona before becoming Head of the Arthur Friedheim Library at the Peabody Institute of the Johns Hopkins University, from which he is retired. His MLA activities include chairing the Texas, Mountain-Plains, and Atlantic Chapters of MLA and serving as Book Review Editor of *Notes: Quarterly Journal of the Music Library Association*. Follet has published numerous book and sound recording reviews in various publications.

Co-Editors of Music Library Association's *Basic Manual Series* Appointed

The Music Library Association (MLA) is pleased to announce the appointment of Dr. Deborah Campana and Dr. Peter Munstedt as co-editors of the *MLA Basic Manual Series*, a comprehensive series of manuals designed to assist the librarian in dealing with various aspects of the organization, administration, and use of a music library.

Dr. Campana has been the Conservatory Librarian at the Oberlin Conservatory Library for nearly 14 years. Prior to Oberlin, she was Music Public Services Librarian at Northwestern University. Campana earned a Ph.D. in music theory from Northwestern University, an A.M. in Library Science from the University of Chicago, and a B.M. from Ohio University. She currently serves on MLA's Resource Sharing and Collection Development Committee.

Dr. Munstedt has been the Music Librarian at the Massachusetts Institute of Technology since 1992. Previously he was the Music Librarian at the University of Missouri–Kansas City. Munstedt holds a Ph.D. in music history and M.L.S from the University of Kentucky, M.A. in music history from the University of New Hampshire, and B.A. from Syracuse University. He currently serves as a member of MLA's Development Committee.



It's as close to primary season as it gets for MLA: the 2012 MLA Nominating Committee welcomes nominations for the MLA Citation and three Members-at-Large for the Board of Directors!

The **MLA Citation**, the association's tribute for lifetime achievement, is awarded in recognition of contributions to the profession over a career. MLA membership need not be a pre-requisite to the receiving of a citation, but the recipient should have contributed to the national affairs of the association and to the furthering of the association's aims, even if not via MLA directly.

Three new **Members-at-Large** will be elected to the Board of Directors for a two-year term from 2013 to 2015. Board members represent the membership as they carry out the association's work. The three incoming members will be selected by the president to serve as Assistant Parliamentarian, Assistant Planning and Reports Officer, or Assistant Fiscal Officer. Nominations should reflect the entire range and nature of the work of the Association's members. Incumbents may not succeed themselves. Candidates for office must be personal members of the association.

Please send your recommendations, by Friday, June 1, to one of the Nominating Committee members listed below. Please include the institutional affiliation for each proposed candidate, as well as a very brief justification for your recommendation. Also, please let us know if you have discussed your nomination with the individual and obtained her/his approval in advance. Self-nominations are also welcome.

Nominations should be received by Friday, June 1, 2012 to be guaranteed full consideration. Thank you for participating in this important process. The continued vitality and growth of MLA is dependent on the outstanding contributions of its members, and your nominations are critical to recruiting the leadership that the Association needs.

Neil Hughes, University of Georgia
Head of Music Cataloging;
nhughes@uga.edu

Anna Kijas, University of Connecticut
Head, Music & Dramatic Arts
Librarian; anna.kijas@uconn.edu

Steven Nordstrom, Brigham Young University
Music and Dance Librarian;
steven_nordstrom@byu.edu

Amanda Pilmer, Fairfax County Public Schools
Fine Arts Librarian;
APilmer@fcps.edu

Susannah Cleveland, chair, Bowling Green State University
Head, Music Library and Sound Recordings Archives;
clevels@bgsu.edu

Moug Announces 2012 Distinguished Service Award Recipient

The Executive Board of the Music OCLC Users Group (MOUG) is honored to name **Phyllis Jones** as the tenth recipient of MOUG's Distinguished Service Award. This award was established to recognize and honor those who have made significant professional contributions to music users of OCLC. The MOUG Executive Board selects recipients based on nominations received from the membership. The award was announced on February 15, 2012 during the MOUG Business Meeting in Dallas.

Phyllis Jones joined the NACO-Music Project in 1994, gaining independent status under the guidance of Mark Scharff. Mark notes that Phyllis was his first NMP reviewee and that he has been "pleased that we continue this relationship to this day, though as often as not, *I'm* asking *her* assistance with a cataloging issue." Indeed, her eagle eye is one of several characteristics that were repeatedly mentioned in statements on her behalf. This eagle eye has manifested itself not only in her improvements of existing bibliographic and authority records but also, and even more laudably, in collaborations resulting in some of the music cataloger's most useful tools. Mickey

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Koth notes her collaboration in keeping the online manual *Types of Compositions for Use in Music Uniform Titles* and the NACO-Music Project Handbook both updated, as well as the invaluable suggestions she made while reading the drafts of Mickey's 2008 book *Uniform Titles for Music*. Phyllis is a contributor to *Authority Tools for Audiovisual and Music Catalogers: An Annotated List of Useful Resources*, and author of *Every Monday Morning: A Discography of American Labor Songs in the Conservatory Library at Oberlin College*. It should go without saying that she is herself a highly regarded NACO-Music Project reviewer of long standing.

In this context, Phyllis Jones's productivity as a creator of bibliographic and authority records is all the more astonishing. Mickey Koth reports that since the inception of the NACO-Music Project, Oberlin has contributed 16,321 new and 8,697 changed authority records, the lion's share of which is Phyllis Jones's work. Her cataloging is not only exemplary but exceeds AACR2 requirements in thoroughness and usefulness. For example, Oberlin bibliographic records for sound recordings tend to have complete analytics even for single-composer collections, and they are backed up by careful authority work.

Many in the cataloging community know Phyllis Jones well after a fashion, thanks to her thoughtful, lively, and constructive presence on listservs such as MLA-L and NMP-L – but most of us know her only virtually. As Chuck Herrold notes in his nomination letter: "Phyllis is not one who enjoys attending meetings and is not well known personally to many MOUG members. I do know her—she is thoughtful, articulate, quiet, modest, and genuine. To use an overworked (but accurate) phrase: 'a cataloger's cataloger.' Honoring her in this way is long overdue."

Moug Announces 2012 Ralph Papakhian Travel Grant Recipient

The Executive Board of the Music OCLC Users Group (MOUG) is pleased to name **Sonia Archer-Capuzzo** as this year's recipient of the Ralph Papakhian Travel Grant. This award was established in 2011 to support attendance at the annual MOUG meeting and, in recognition of Ralph Papakhian's mentoring role in music librarianship, is especially intended to support newer members of the profession in both public and technical services.

Sonia Archer-Capuzzo is Library Technician and Cataloger in the Jackson Library at the University of North Carolina at Greensboro (UNCG), where she also earned a DMA in clarinet performance and ethnomusicology (2008) and the MLIS (2011). Previously she worked as a student assistant and supervisor in the UNCG Music Library. Among the numerous awards she has received are a SEMLA travel grant (2011), first prize in the UNCG Concerto Competition (2007), and grants to fund her dissertation research (2006, 2007). She is an adjunct lecturer in the UNCG School of Music. Her research interests, as documented by an already impressive list of conference presentations and publications, include performance-related injuries in clarinetists, fieldwork in librarianship, and music as a means to promote communication and trust between Israelis and Palestinians, this last being the subject of her dissertation.

For more information about MOUG, please visit http://www.musicoclcusers.org.

Press contact:

Stephen Luttmann
MOUG Past Chair
Howard M. Skinner Music Library
Campus Box 68
University of Northern Colorado
Greeley, CO 80639-0100
stephen.luttmann@unco.edu

MLA Midwest Chapter Announces New Logo

DeKalb, IL, January 6, 2012 – The Midwest Chapter of MLA conducted a logo contest during the fall of 2011. Several designs were submitted, and the Logo Contest Committee of the Midwest Chapter is pleased to announce the winning logo, a creation of Renee Smith, a graphic design student at Northeastern Illinois University.

Ms. Smith adds, "While designing my logo submission, my main focus was to clearly indicate music, MLA, and the nine states involved in the Midwest Chapter of the Music Library Association. It was also important to me that the logo be classy, clean and clearly legible. I am truly grateful for this opportunity and to be a part of the Midwest Chapter of the Music Library Association." Ms. Smith can be reached at R-Smith11@neiu.edu.

The new logo will be a brand that will help librarians, library school students, library staff members, and friends of music libraries identify our organization in the Midwest region.

Members' Publications

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

Mac Nelson
Cello Music Cataloger
Jackson Library
University of North Carolina, Greensboro
P.O. box 26170
Greensboro, NC 27402-6170
wmnelson@uncg.edu

Books

Moore, Tom, translator (Durham, North Carolina)
Ferrari, Giacomo Gotfredo, *Pleasing and Interesting Anecdotes in the Life of Giacomo Gotifredo Ferrari*, translated by Stephen Thomson Moore (Hudson, NY: Music Word Media, 2012).

Articles

Cuervo, Adriana (University of Illinois at Urbana-Champagne) **and Eric Harbeson** (University of Colorado at Boulder)
"Not Just Sheet Music: Describing Music Materials in Archives and Special Collections." *Archival Issues* 33, no. 1 (January 2011): 41–55.

Dougan, Kirstin (University of Illinois at Urbana-Champagne)
"Dissertations in the Electronic Age: Tapping into Emerging Musicology Research." *Music Reference Services Quarterly* 14, no. 3 (Jul.–Sep. 2011): 109–130.

Moore, Tom (Durham, North Carolina)
"The Popular National Airs by M. Metzler." *Flute Focus* (15 October 2011).
http://www.flutefocus.com/Students-Corner/metzler-popular-national-airs.html

"The Fifth Book of Airs of Cambini." *Flute Focus* (24 October 2011).
http://www.flutefocus.com/Students-Corner/fifth-book-airs-cambini.html

"The Fifty Grand Studies, Op. 126, by Peter Joseph von Lindpaintner." *Flute Focus* (26 November 2011).
http://www.flutefocus.com/Students-Corner/fifty-studies-von-lindpaintner.html

"The Etude or Exercises for the Flute, Op. 2, by Karl Theodor Metzger." *Flute Focus* (22 December 2011).
http://www.flutefocus.com/Students-Corner/metzger-etude-exercises-op2.html

"The Vingt-quatregrands Caprices pour une Flute of Philip Seydler." *Flute Focus* (27 December 2011).
http://www.flutefocus.com/Students-Corner/caprices-philip-seydler.html

"Conversation with C. Bryan Rulon." *Sonograma* 13 (8 January 2012).
http://www.sonograma.org/2012/01/conversation-with-c-bryan-rulon/

Hennion, Antoine, "Soli Deo Gloria: Was Bach a Composer?"
Translated by Stephen Thomson Moore, IPhone/iPad app.
http://itunes.apple.com/us/app/custos-hennion-bach/id494333948?mt=8&ign-mpt=uo%3D4

"The Six Thèmes Favoris, op. 71, and Caprices, op. 80 of A.B. Fürstenau." *Flute Focus* (28 January 2012).
http://www.flutefocus.com/Students-Corner/furstenau-op71-themes.html

"The Recueild' Airs Variées Arrangées pour une Flute par les Meilleurs Auteurs." *Flute Focus* (8 February 2012).
http://www.flutefocus.com/Students-Corner/recueil-airs.html

"The Flute Sonatas of Albert Jacob Steinfeld." *Flute Focus* (17 February 2012).
http://www.flutefocus.com/Students-Corner/flute-sonatas-albert-jacob-steinfeld.html.

"The Délassemens du Flûtiste (Solos, Airs variés, Rondeaux, Romances, Valses, Boléros, etc.) pour Flûte seule, op. 47 of Eugène Walckiers." *Flute Focus* (6 March 2012).
http://www.flutefocus.com/Students-Corner/delassemens-eugene-walckiers.html