

Music OCLC Users' Group (MOUG) Annual Meeting
February 27-28, 2007
Music Library Association (MLA) Annual Meeting
February 28-March 4
Pittsburgh, PA

Report submitted by John Andrus, 3/8/2007

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Plenary session: Open WorldCat/WorldCat.org
Chip Nilges, V-P for New Services, OCLC)

Explanation of WorldCat.org and what it offers to internet users.
Recommendation: we should see that “deep links” to our records are available from the entry for our holdings appearing in the search results for particular titles in WorldCat.org. [At present, there is no link at all.]

OCLC and Outsourced Cataloging Services
Tim Savage, OCLC ; Marty Jenkins, Wright State University

OCLC's very own outsourcing service for cataloging (TechPro) and how it works.

Ask MOUG
Jay Weitz (OCLC)

Answers to various “nitty-gritty” questions posed by those in the audience.

Music Library Assoc. (MLA) and Society for American Music (SAM) Joint Meeting

School of Music Recordings in Music Libraries: Management, Preservation, and Access
Chair: David Day, Brigham Young University. Panel: Daniel Zager, Eastman School of Music ; David Hunter, University of Texas at Austin ; Carl Rahkonen, Indiana University

of Pennsylvania ; Mark Germer, Univ. of the Arts ; Brian Doherty, Arizona State Univ. ; Tim Lloyd, Alexander Street Press

Very interesting differences of viewpoint and opinion on the subject of whether it makes sense for a music library to go to the considerable effort of assuming responsibility for providing recordings and access, and taking charge of preservation of the carrier, for what is often a great number student and faculty recitals and a huge collection of material..

Zager. Basically, yes—since there may be a number of recordings of otherwise unrecorded works, or of performances by musicians who go on to make a name for themselves; these may be of interest at the local, or even at the national, or international level. The interest of the performers and their friends and other students in hearing them is served.

Hunter. Probably not--since there is a huge amount of work involved in dealing with recordings of student recitals, and not many of the recordings retain much interest as time passes. The repertoire is characterized by certain “teaching favorites” recorded over and over, year after year. The performances are often eminently “forgettable”. The National Assoc. of Schools of Music reveals that it doesn’t regard the importance of preserving them to be at the same level as the importance of preserving dissertations and theses, by not requiring it—and provision is made only for central storage of the latter (by University Microfilms, in Ann Arbor), and not the former. However, the digital environment may facilitate a more positive solution to the problem.

Rahkonen. Be aware that there are incredibly complex copyright problems involved in duplication and/or distribution of the recordings. Living composers, authors of the text, and the performers all have their rights. An outline of best practices, compiled by the panelist (Carl Rahkonen) is available at: <http://www.people.iup.edu/rahkonen>.

Germer. The Open Access initiative offers an escape from the idiocies of current copyright law regarding recordings. More importantly, though, it represents a principled approach which has a lot going for it, and “universities are in an ideal situation to jettison the medieval paradigm of copyright and adopt Open Access.”

Lloyd. Look at it this way: from a commercial perspective, there may be (commercial) “gold” in those recordings. There may be performances by artists who are, or become famous, “valuable” repertory, new compositions, works of historical or local interest, etc. Copyright holders (for example, performer(s)) should be aware of the possibility of putting them on the market—and, in that case, of what can be earned through royalties as well as of the costs to be shared with the publisher and copyright issues.

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Society for American Music Plenary Session in Honor of Thomas Hampson

The baritone was presented (in person) with an award for his services to American music.

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Reference Sources for American Music

Chair: Stephen Luttmann, Univ. of Northern Colorado

“Researching contemporary and living American composers” / Tammy Ravas, Univ. of Houston

When the usual sources fail, then try: *Lexis-Nexis Academic*, *Historical New York Times*, newspaper source (EBSCO), *Biography Index*, *Current Biography*, *Archives USA*, WorldCat, vertical files in libraries, “call a librarian”, websites of composer, publisher, etc., composers in blogs (*Myspace Music*), and go ahead and contact the composer (via publisher, employer, society, agent).

“DRAM to RAMH: recent and forthcoming American music reference and research tools” / Laurie Sampsel, University of Colorado

Bibliography on handout includes, under “Recent”: dictionaries, encyclopedias, and chronologies; periodical indexes; bibliographies/databases; discographies; directories; digital collections; musical editions; dictionaries. Under “Forthcoming” is a list of dictionaries and encyclopedias (including the 2nd ed. of *Grove Dictionary of American Music*), periodical indexes, directories, digital collections, and musical editions. Also see: SAM’s site:

<http://www.american-music.org>

“Beyond the music: American music in general reference databases” / Jennifer Oates, Queens College

American history and life indexes some music journals in the U.S. and Canada. *American broadsides and ephemera* includes, among its categories, “song,” “music trade,” “concert programmes,” advertisements, etc. An example of a digital newspaper archive is *America’s historical newspapers 1620-1922*. The end-date will be extended to 1990.

“One day it’ll all make sense: hip-hop resources for librarians and teachers” / Andrew Leach, Columbia College, Chicago

The topic of hip-hop culture can be divided into graffiti, breakdancing, DJing (turntablism), and MCing (rapping). An excellent introduction to the topic is found in Yvonne Bynoe’s introductory essay in the *Encyclopedia of rap and hip-hop culture*. Also check out the page devoted to the subject on Columbia College’s website: <http://www.colum.edu/cbmr/hiphop>

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Hot topics in cataloging

Chair: Nancy Lorimer, Stanford Univ.

Panel composed of MLA Bibliographic Control Committee Subcommittee Chairs

The distinction between “score” and “p. of music” in the Physical Description is being dropped; the definition of score will no longer distinguish notation of the music for more than one performer heard simultaneously as opposed to notation of the music of a piece for one performer only; instead, it will distinguish between the physical presentation of notation for all the music being performed in vertical alignment as opposed to presentation of the notation of the music for each performer separately, in “parts”. Problems resulting from this for the use of “scores” in subject headings resulted in a lively discussion.

Resource Description and Access may do away with distinction of miniature and study scores from full scores. Agitate!

What to do with the new 13-digit ISMNs and ISBNs (for the time being).

Form/genre headings in the 655 field (rather than in 650 field) is becoming the norm.

There is at least a tentative move to achieve more consistency in the use of qualifiers (such as “(Musical group)” or “(Firm)” in headings.

LCRI 22.2 (regulating entries for contemporary authors who use more than one name) may be changed. The Bibliographic Control Committee would like it to remain in force, but only in application to 22.2 B3, not to all of 22.2.

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Integrated Library Systems Users’ Groups: Aleph

500 \$5 in place of 590 notes is now LC practice, and will become standard. Aleph’s Version 18 will have more diacritics on floating keyboard.

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Descriptive cataloging of rare materials (Music) : an introduction to the guidelines

Chair: Nancy Lorimer, Stanford Univ.

Panel: Jain Fletcher, UCLA, Nancy Lorimer, Charlotte Wolfe, Univ. of Michigan, Karen Spicher, Yale.

Report on work to align rules with ISBD and RDA. A major problem is that their publication deadline precedes that of RDA by a year or so, and an update cannot be expected for ca. 10 years. Include references to AACR2 even so? Problems referred to those present for solutions: what to do with t.p. transcription when the order of

information appearing on the t.p. is far from that which is standard in AACR2 (ex.: an arr. of a work of Chopin, passepartout title pages); what to do with fictitious imprints (e.g. London and Amsterdam for Paris during the Revolution).

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Musical canon(s) and American Library Collections

Chair: Daniel Boomhower, Kent State Univ.

“Women and the Western art canon: where are we now?” / Marcia Citron, Rice Univ.

The subject of canon and canon formation came to musicology in early 1990s, 10 years after it became a “hot topic” in literature. Reception studies have probably become the most important approach today. Now it is not enough to add works to the “canon”, but to ask the questions of “how” and “why”. Music history no longer organized on authors, but on social function, non-elite classes, etc. Practical considerations: there are more female musicologists now, and women’s music is included in collections.

“Teaching with and without a canon: my experience with the *Smithsonian Collection of Classic Jazz*” / David Schiff, Reed College

An anti-canonical bias is expressed. It developed from a reaction to an extreme form of canonization encountered at Cambridge (F.R. Liebess reduced all of Western artistic production to 3 works!) One of the problems with the Smithsonian collection is the suggestion it makes of causation between works which are not connected in that way; the real connection exists between works included and others not included in the set. (This revealed by the “O’Neely set” released later.) Jazz was in touch with, and reworked, a variety of traditions.

“The ethnomusicological ‘canon’” / Virginia Danielson, Harvard Univ.

The political economy of Europe and America has affected ethnomusicology, for example, in the effort to preserve endangered traditions, and in the fact that certain traditions (Indian music, Indonesian gamelan music) have attracted more attention than others.

More recently, there has emerged an engagement with social theory, resulting in the focus more on “what is shared” than on what represents genius. Ruth Stone’s forthcoming book gives a good idea of an ethnomusicological canon constructed on this basis. Kay Shelemay’s *Soundscape* considers the activities of listening to music, transmitting music, and understanding music. An important development has been the throwing of our gaze on ourselves (e.g. in Henry Kingsbury’s study of the New England Conservatory); other related developments are provided by Chinese musicology and Travis Jackson’s view that ethnomusicology and anthropology are forms of imperialism.

As a result: 1) bibliographical control over your collection cannot be expected, 2) video and multi-media sets (such as those published by Films for the Humanities) are more important than audio, 3) adhere to primary sources, 4) serve the interests of teaching faculty, providing introductions to artists, key forms, publishers, 5) be

aware that what is being sold internationally isn't necessarily what is being listened to in the culture..

"*A Basic MusicLibrary* and the challenge of musical canons" / Edward Komara, SUNY Potsdam

MLA's *A Basic MusicLibrary* is geared toward practical situations, including those in which what is "canonical" is not the same as what is "basic". It responds to limitations imposed on libraries by various forces (e.g. budgets, academic schedules). Be comprehensive, even if you can't be "complete"! The next ed. of *A Basic MusicLibrary* will include 11,000 titles. It is primarily the teaching function, not any conception of canonicity, which is served.