



program

march 2–5

meetings

february 21–25

& march 7–10

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All times are given in
Mountain Standard Time

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Sabin's Radio Free Jazz! USA (Washington, DC, 1972-1975)

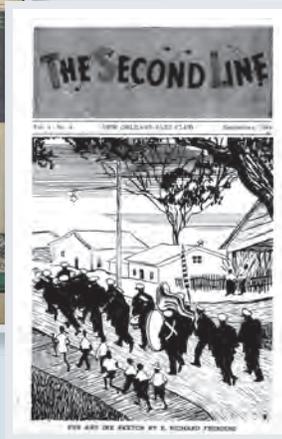
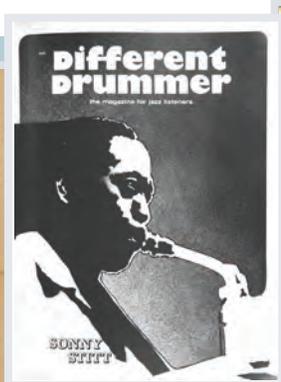
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Volume 76 No. 3 (March 2020)



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Music Library Association Conference 2022

- E** Exhibits **I** Interest Group **M** Meeting **P** Plenary session **N** Poster session **G** Program session
R Rehearsal **S** Social event **T** Town Hall

FEbruary 21 • MONDAY

10:00am – 11:25am	M	Education Committee <i>Chairs/Coordinators: Sonia Archer-Capuzzo</i>	Zoom B
11:30am – 12:55pm	I	Sirsi-Dynix Users Group <i>Chairs/Coordinators: Denise McGiboney</i>	Zoom A
1:00pm – 1:55pm	M	Marketing Subcommittee <i>Chairs/Coordinators: Paula Hickner</i>	Zoom B
2:00pm – 2:55pm	I	Musical Theatre Interest Group <i>Chairs/Coordinators: Terry Lewis</i>	Zoom A

FEbruary 22 • TUESDAY

9:00am – 9:55am	M	Membership Committee <i>Chairs/Coordinators: Lisa Shiota</i>	Zoom B
10:00am – 10:55am	M	Basic Manual Series Editorial Board <i>Chairs/Coordinators: Kathleen (Kathy) Abromeit</i>	Zoom A
11:00am – 12:55pm	M	Cataloging and Metadata Committee <i>Chairs/Coordinators: Hermine Vermeij</i>	Zoom B
1:00pm – 2:25pm	M	NACO/SACO/BIBCO PCC Funnels <i>Chairs/Coordinators: Hermine Vermeij</i>	Zoom A
2:30pm – 3:25pm	I	Music Industry and Arts Management Interest Group <i>Chairs/Coordinators: Veronica Wells</i>	Zoom B

FEbruary 23 • WEDNESDAY

10:00am – 11:25am	M	Content Standards Subcommittee <i>Chairs/Coordinators: Keith Knop</i>	Zoom B
11:30am – 12:55pm	M	Vocabularies Subcommittee <i>Chairs/Coordinators: Rebecca Belford</i> <p>The annual business meeting of the Vocabularies Subcommittee of the Cataloging and Metadata Committee. Guests are warmly welcome, and are free to come and go throughout the meeting time. The VS meeting agenda includes agenda items, liaison reports, and reports from task groups within the subcommittee. We like to keep things lively, so reports will not be read in full at the meeting; guests are invited and encouraged to read reports in advance and bring any questions or discussion points to the meeting.</p>	Zoom A
1:00pm – 2:25pm	M	Preservation Committee <i>Chairs/Coordinators: Treshani Perera</i>	Zoom B
2:30pm – 3:25pm	M	Legislation Committee <i>Chairs/Coordinators: Kyra Folk-Farber</i>	Zoom A

FEbruary 24 • THURSDAY

9:00am – 9:55am	I	Technical Services Interest Group <i>Chairs/Coordinators: Ryan Johnson</i> This group provides a forum for discussions, presentations and training opportunities for technical services concerns relating to music collections: <ul style="list-style-type: none"> • Collection development • Collection management • Acquisitions • Cataloging and metadata • Discovery and access 	Zoom B
10:00am – 11:25am	M	Professional Development Workshops Subcommittee <i>Chairs/Coordinators: Sonia Archer-Capuzzo</i>	Zoom A
11:30am – 12:55pm	M	Encoding Standards (Cataloging and Metadata Committee) <i>Chairs/Coordinators: Karen Peters</i>	Zoom B
1:00pm – 2:25pm	T	Cataloging and Metadata Town Hall <i>Chairs/Coordinators: Hermine Vermeij</i> This session features updates and special topics in music cataloging and metadata as well as an open discussion period; it is a forum for sharing information on important topics that do not each require their own program sessions. Speakers will provide up to date information on changes to RDA (as well as LC-PCC Policy Statements and MLA Best Practices), LCGFT, LCMPT, LCDGT, and MARC. Special topics this year include representative expressions in RDA, an update from the Cataloging Subgroup of the MLA Electronic Scores Working Group, a recap of useful music-adjacent resources, and the latest on MLA's linked data work. This session is designated in the MLA Convention Manual.	Zoom A

FEBRUARY 25 • FRIDAY

9:00am – 9:55am	I	Alma Users Group <i>Chairs/Coordinators: Margaret Corby</i>	Zoom B
10:00am – 10:55am	I	Black Music Collections Interest Group <i>Chairs/Coordinators: Kathleen (Kathy) Abromeit</i>	Zoom A
11:00am – 11:55am	I	Paraprofessional Interest Group <i>Chairs/Coordinators: Amanda Steadman</i>	Zoom B
12:00pm – 12:55pm	M	Joint Meeting: Diversity Committee & Equity and Inclusion Subcommittee <i>Chairs/Coordinators: Callie Holmes, Sylvia Yang</i>	Zoom A
1:00pm – 2:25pm	I	Music Librarianship Educators Interest Group <i>Chairs/Coordinators: Sonia Archer-Capuzzo</i>	Zoom B
2:30pm – 3:25pm	I	Conservatories Interest Group <i>Chairs/Coordinators: Rachel Smiley</i>	Zoom A

MARCH 1 • TUESDAY

11:00am – 1:00pm	R	Zoom drop-in testing for presenters <i>Chairs/Coordinators: Peter Shirts</i> Remote presenter can test microphone, connection, or any audio or video clips on the Zoom platform.	Zoom A
2:00pm – 3:30pm	R	Remo drop-in testing for presenters and vendors <i>Chairs/Coordinators: Sylvia Yang</i>	Zoom A

MARCH 2 • WEDNESDAY

1:00pm – 4:00pm	M	MLA Board Meeting	Zoom A
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5:00pm – 7:00pm	S	Donors' Reception *invitation only*	Zoom A
5:00pm – 7:00pm	S	First Time Attendees' Reception & Program	Remo A
7:15pm – 8:45pm	S	Remo Social Hour: Bingo with Marci Cohen <i>Speakers: Marci Cohen</i> Details for the Bingo Night Hosted by Marci Cohen (3/2/22)	Remo A

Bingo instructions:

Claim your custom bingo card here: <https://mfbc.us/v/a7pytp6>

You can play online while also logged into Remo. Marci will call out categories live during the event, like traditional bingo but with phrases rather than letter/number combinations. The theme is “Seen & Heard at Virtual MLA.” No, you don’t have to actually encounter first-time attendees or Joe Boonin saying something heartwarming, for example, but you’re welcome to keep track of these throughout the week.



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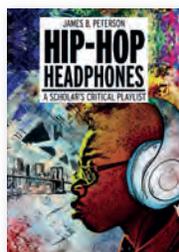


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E Exhibits **I** Interest Group **M** Meeting **P** Plenary session **N** Poster session **G** Program session

R Rehearsal **S** Social event **T** Town Hall

MARCH 3 • THURSDAY

7:30am – 9:00am **M** **MLA/A-R Monographic Series Editors Business Meeting *invitation only*** Zoom B (sessions)

9:00am – 9:25am **G** **Welcome** Zoom A (sessions)

9:30am – 10:55am **P** **Plenary: Making Music Librarianship More Improvisatory: An Archivist's and a Musicologist's Perspective** Zoom A (sessions)

Speakers: Dorothy Berry, Imani Mosley

Making Music Librarianship More Improvisatory: An Archivist's Perspective

Music libraries and librarians can play outsized roles in introducing new possibilities to both scholars and performers. As stumbling through the stacks becomes less likely with the ubiquity of digital searching and with the current public health realities, curiosity and serendipity need to be encouraged in new ways. Inspired by the archival impulse and the spirit of compositional improvisation, this talk hopes to open the doors to new patrons, new techniques, and new ways of thinking about music in libraries.

Making Music Librarianship More Improvisatory: A Musicologist's Perspective

Music libraries and librarians often serve as gateways to fortuitous discoveries for performers and scholars. It is that guided luck, the thrill of seeking and finding that often acts as the impetus to new and continued scholarship. This talk addresses the current state of that process and, through the lens of improvisation, discuss the future of music, music scholarship, and music librarianship.

10:55am – 7:00pm **E** **Exhibits Open** Remo A

11:00am – 11:30am **E** **Exhibitor Break in the Remo Exhibit Hall** Remo A
Please join us in the Remo Exhibit hall to mingle with Exhibitors and other meeting attendees.

11:30am – 11:55am **G** **Librarian as Critic: The CD HotList Journey** Zoom C (sessions)

Speakers: Rick Anderson

CD HotList: New Releases for Libraries was instituted in 1999 as a collection development tool for music librarians. In this presentation, its founder and publisher (who is also a former editor of the Sound Recording Reviews column in Notes) will talk about how the service was founded, how it has evolved over time, and how changes in the music industry have affected the practice of music criticism over the past 30 years.

11:30am –
12:25pm

G Teaching the ACRL Framework in Performing Arts Contexts

Zoom B (sessions)

Speakers: Andrea Copland, Anna Schmidt

Sponsors: Public Services Instruction Subcommittee

In this interactive presentation (55min), we will offer a hybrid workshop that focuses on developing learning outcomes linked directly to the ACRL Framework for Information Literacy in Higher Education, with a focus on creating outcomes for one-shot sessions. We will demonstrate how using the ACRL Framework provides librarians with vocabulary to generate faculty buy-in and collaboration, and has implications for musical research and scholarship outside written papers. We will discuss applications of the framework to artistic work and media literacy, including the online presences of 21st-century musicians- and researchers-in-training. The presenters will give a brief overview and resources on the characteristics of a good learning outcome, and potential applications of the ACRL Framework to a variety of music and performing arts contexts, but participants will spend a majority of the session practicing the integration of these concepts into specific instruction situations. Participants will workshop learning outcomes and basic lesson plans for applied music or dance studio sessions. After the workshop, attendees will be more confident crafting strong learning outcomes for one-shot sessions, including appropriate scope, potential for assessment, and alignment with the ACRL framework. This session will also help to prepare participants to advocate for the importance of information literacy instruction in applied performing arts contexts.

11:30am –
12:25pm

G Using Mindfulness to Beat Mid-Career Burnout

Zoom A (sessions)

Speakers: Kathleen (Kathy) Abromeit

There are times as a mid to late-career librarian that burnout becomes an issue. Symptoms of burnout may be emotional exhaustion, cynicism, or the very sense of service that called us to the profession, may begin to feel more like a duty. In a time when we are being asked to do more with less, we may experience a sense of inadequacy or “imposter syndrome.” The research first acknowledged burnout in librarianship in the 2000s. Librarians, like nurses, social workers, and others in the helping professions, were experiencing high levels of burnout (Sheesley, 2001). Since that time, further studies have validated the earlier findings. In a recent study, female participants who were 35-44 years of age reported the highest levels of work-related burnout. (Wood, Guimaraes, Holm, et al., 2020). While there are many issues such as lack of control in your work environment, insufficient reward or compensation, absence of fairness, and conflicting values, there are resiliency skills that we can each learn. After a brief introduction to burnout and a discussion of the external factors that contribute, we will explore how play, purpose, and potential (Doshi and McGregor 2015) contribute to our professional motivation. The presentation will conclude by concentrating on play, using a mindfulness exercise as the tool. The session will end with the option of joining a month-long Zoom discussion group where we practice a different exercise for a week and meet to share our experiences.

12:00pm –
12:25pm

G Uncharted Territories: Collection Development of Unfamiliar Musical Idioms, and a Practical Case for Spectral Music Zoom C (sessions)

Speakers: Jackson Harmeyer

Sponsors: Resource Sharing and Collection Development Committee, Contemporary Music Interest Group

Spectral music stands as one of the major movements in late twentieth-century and contemporary art music. According to its founders Gérard Grisey and Tristan Murail, the foremost concern of spectralism is a reorientation in musical composition toward the acoustical properties of sound—an attitude shared by many composers whose experiences range from post-serialism and electronic music to rock, free jazz, and world music idioms. Despite its wide appeal, many of the composers associated with spectral music are poorly-represented in our music library collections. This, however, is not exactly the fault of collection managers. Scholarship in the English language lags behind where spectral music is concerned, and the term itself remains elusive to many individuals not directly involved in the movement. Many scores remain unpublished or available for hire only. Meanwhile recordings are often out of print in physical formats and can be difficult to locate digitally. Still many professional composers and composition students light up when they encounter the phrase “spectral music” as do performers engaged with new music who are eager to challenge themselves with its extended techniques. Meanwhile its resplendent colors and unfamiliar timbres have their own appeal for listeners. These examples demonstrate a clear need for our collections to embrace spectral music beyond mere personal curiosities.

The current project addresses several of the problems which collection managers face when approaching spectral music. In its capacity as a research guide, this project seeks to ease these difficulties by introducing spectral music to our membership. It begins by defining spectral music and providing a historical context for the movement. It next identifies approximately sixty composers and five hundred works associated with this idiom. Additionally it assigns collecting priorities to these works; details publishers and labels where scores and recordings can be found; and lists scholarly resources which address spectral music. Not only a guide to spectral music, however, this project also discusses methods for familiarizing oneself with any corpus of unfamiliar music. In recounting my methods which included reading musicological articles; searching composers’ and publishers’ websites; and browsing repertoire lists and discographies, I hope to demonstrate an alternative to the passive approach of overreliance on vendor catalogs, especially when vendors themselves might be unfamiliar with an emerging field of music. Ultimately this project offers a model for collecting problematic musical idioms while relieving some of the difficulties around one of the most challenging of recent idioms to collect, spectral music.

12:30pm –
1:30pm

E Exhibitor Spotlight in Remo Exhibit Hall Remo A

Chairs/Coordinators: Sylvia Yang

Please join us in the Remo Exhibit hall to mingle with Exhibitors and other meeting attendees.

1:30pm – 2:55pm

G A Teaching Flight: New Initiatives and Services from the Instruction Subcommittee

Zoom A (sessions)

Speakers: Esther Morgan-Ellis, Tom Bickley, Allison McClanahan, Grace Haynes, Andrea L. Beckendorf, Sylvia Yang, Marci Cohen, Erin Connor, Veronica Wells, Rachel Wishkoski, Anna Schmidt, Angela Pratesi

Sponsors: Public Services Committee, Public Services Instruction Subcommittee

The Instruction Subcommittee (IS) has recently launched a number of new initiatives and services to support teaching and learning in music libraries. This session will provide an overview of the Instruction Consultation Service, the Music Instruction and Pedagogy Repository, and the work of the Framework Working Group, and introduce a collection of resources to boost online teaching. Attendees will learn how these newest initiatives and services were developed, what next steps are planned for each project, and how to use or contribute to each. Collaborators from the Music Library Association and the American Musicological Society will introduce the Music Instruction and Pedagogy Repository, a shared initiative developed in conjunction with the Pedagogy Study Group of the AMS. The repository is a central online hub for sharing and accessing teaching objects and materials across all music disciplines, including music information literacy. The Instruction Consultation Service is a program to partner librarians wanting support to solve a teaching or instruction challenge with an experienced music instruction librarian. Just like learning to play an instrument, learning to teach takes practice that benefits from time and individual guidance. Librarians at any stage of their career can benefit from talking about teaching. At the height of the pandemic, a group of music instruction librarians gathered ideas and strategies for teaching online and conducted a survey on the topic. Representatives from this group will share their findings and provide practical tips and tricks for the online classroom and beyond. In 2019, at the request of the IS, the MLA Board adopted the ACRL Framework for Information Literacy in Higher Education. The subcommittee's Framework Working Group will share the first draft of the Companion to Music for the Framework. The session will close with a guided reflection and an invitation to contribute and participate in these initiatives, including an opportunity for attendees to submit their own content to the Music Instruction & Pedagogy Repository.

1:30pm – 2:55pm

G Building a Community-Driven Local Recordings Collection

Zoom C (sessions)

Moderators: Kristine Nelsen

Speakers: Kathryn Kuntz, Rita Alfaro, Jason Rabb, Abigail Bass

Sponsors: Public Libraries Committee, Jazz and Popular Music Interest Group

Collecting and circulating local music has always been a challenge for libraries. Different physical formats or lack thereof, and now different streaming platforms make collecting and disseminating local music recordings difficult or impossible for many libraries. Additionally, the time needed for outreach, promotion and contracting with local musicians can put building a local recordings collection out of reach for librarians already stretched to meet their current responsibilities. Public libraries are using the MUSICat platform to solve this problem. Using a community-based model in which local artists submit their work and local curators choose from the submissions, libraries around the country are giving their patrons access to streaming collections of local music that reflect the diverse musical scene in their community. In this panel, 4 librarians who manage MUSICat platforms will discuss why their libraries have implemented local music collections, how collections are curated, and how the project is marketed both to musicians as well as to patrons. The goal of the session is to share a different approach to collecting local recordings that will ultimately generate new ideas for librarians looking to start a local streaming collection or partnerships with public libraries that are already building these collections.

1:30pm – 2:55pm

G Pathways into Careers in Archives

Zoom B (sessions)

Speakers: Frank Ferko, Maristella Feustle, Christopher Lynch, Alyssa Nance

Sponsors: Archives and Special Collections Committee, Music Library Students & Emerging Professionals Interest Group

Members of the Archives and Special Collections Committee and a member of MLStEP, each representing different career stages, will describe their journeys into careers in archives. The session, primarily aimed at students and young professionals, will be moderated by a member of MLStEP. To help generate lively discussion, questions will be solicited from MLStEP members in advance.

Christopher Lynch works at the University of Pittsburgh's Center for American Music. Because of his background in musicology, he was hired to oversee the Center's educational programs, but he quickly found himself introducing researchers to archival collections, writing archival description, creating exhibits, managing donations, fielding reference questions, and performing other duties of an archivist. His learning on the job has been supported by colleagues, MLA, and private study.

Maristella Feustle is the Music Special Collections Librarian at UNT. Arriving in North Texas in 2005 to study jazz, her initial interest in library work arose from a summer job. She began a doctorate in music theory after finishing her jazz degree, but the financial challenges of doctoral studies, coupled with her enjoyment of library and archival work, steered her toward special collections librarianship. Unexpected twists continue in this career; she would not have guessed ten years ago that she would become so interested in the technological and data-related aspects of archival description.

Jane Cross is an archivist at the Library of Congress. She's done many things backwards, including landing a job as a librarian at the US Marine Band before completing her library degree. During her military career, she dealt with the band's storied past as told through its archival collections. She sought further education through the SAA and decided this would make a fabulous second career. Luckily, LOC decided to hire archivists at the right moment for her to make the leap from the military to full-time archivist.

Alyssa Nance is the Institutional Repository Metadata Analyst at UNC-Greensboro. Her current position involves IR work including a platform migration, cataloging scores held in Special Collections, and a reparative description project of a digital collection of sheet music.

Frank Ferko is the Music Metadata Librarian at UC Berkeley. After completing a DM in composition, his career path of more than 40 years has led him to positions as a cataloging librarian and archivist. Beginning his archive work with music special collections at Northwestern University's Music Library, he moved on to focus on historic sound recordings and archival collections at Stanford University, where he managed archival processing, created metadata, worked with donors, instructed classes, and provided reference and research assistance. In his current position he catalogs music manuscripts, processes and describes archival collections, and provides metadata for digitized music manuscripts.

2:00pm – 3:25pm

G Get Involved Session

Remo B

3:00pm – 3:30pm

E Exhibitor Break in the Remo Exhibit Hall

Remo A

Please join us in the Remo Exhibit hall to mingle with Exhibitors and other meeting attendees.

Speakers: Matt Stock, Beth Farwell, Cari Alexander, Maristella Feustle

The I-35 corridor between Wichita, Kansas and Laredo, Texas is mostly known as the place where quick and efficient travel comes to die in endless construction and traffic. To music librarians with university collections along that corridor, it is a treasure trove of archival material spanning centuries of global music making, from the first look at the newly acquired personal collection of a lanky, piano playing Texan who took the world by storm in 1958, to the role of church music in missionary work in South America and Asia, to the rediscovery of a Native American composer blending Cherokee folk melodies into symphonies, to the many connections our universities share in alumni, faculty, and music librarians.

These presentations will showcase a few of the exciting and growing archival collections available to researchers and highlight the connections between the I-35 corridor university libraries and music schools. Attendees will be introduced to these new collections including their unique acquisition stories and processing them into a functional archive for researcher access. The presenters will also emphasize the collaborative relationship of our libraries with the exchange of information, material preservation and the occasional bazaar style swap as we strive to preserve or house materials appropriately.

Thawing the Cold War: The Life and Legacy of Van Cliburn Through His Personal Music Collection (Cari Alexander, Head, Music/Media Library, Texas Christian University)

The serendipity of donor connections, one thing leads to another, and suddenly your library possesses the personal score collection of arguably the most famous pianist of the 20th Century. "These are just his unannotated scores. Hopefully they will be useful in your collection." However, further examination revealed a treasure of autographs, personalized inscriptions, important performance materials from competitions and concerts including the Tchaikovsky first piano concerto, theory assignments from Juilliard, as well as other memorabilia tucked between the pages and long forgotten. Attendees are invited to an inside look at the life of Van Cliburn as we delve into his much loved scores and the pearls beyond price contained within them.

Music in Missions Archives at Baylor (Beth Farwell Director of Arts and Special Collections Research Center, Baylor University)

This is a growing collection that currently houses the papers of several Baptist missionaries who served in the field of Church Music. Their work took a variety of forms, including composing, arranging, translating, editing, conducting, and teaching. Much of the collection involves their missionary work in Brazil and China. Included in the collection is correspondence between L. G. McKinney and Fern Harrington as they helped build a Chinese hymnal containing a significant number of indigenous hymns and melodies. Another example are the Sutton papers revolving around the life and work of Joan Sutton as a music missionary in Brazil. The collection features much of her musical work as a translator of hymns and cantatas into Portuguese and also provides a view into the life of a missionary and the importance of music education in this part of the world. Baylor is interested in acquiring more collections involving church music and missionary work from all denominations and hosts researchers looking for primary sources used in international music mission work.

From Storage Room to Stage: Connecting with Cherokee Composer Jack Kilpatrick (Matt Stock, DMA, Fine and Applied Arts Librarian, University of Oklahoma)

During his lifetime the music of Stilwell, Oklahoma native and SMU professor, Jack Frederick Kilpatrick (1915-1967) was performed by orchestras in such far-flung locations as San Francisco, Washington, D.C., Rome, Cologne, and London. Following his death, it lay unheard and forgotten in a storeroom of the University of Oklahoma School of Music until a string of fortunate connections led to its rediscovery and, in the fall of 2019, a return to the concert hall.

Eagles, Frogs, Bears and... Sooners?: Broad Connections in Complementary (Collections Maristella Feustle, Music Special Collections Librarian, University of North Texas)

Of course, none of these individual collections exist in a vacuum. Multiple, complementary collections exist among these four institutions. Many collection creators often had links with more than one regional institution, as with Leon Breeden (TCU, UNT), Don Gillis (TCU, UNT, SMU), Lew Gillis (TCU, UNT), Anna Harriet Heyer (UNT, TCU) John Ardoin (OU, UNT), Vernon Martin (OU, UNT), and Hal Collins of "Crazy Water" fame (Baylor, UNT). These "constellations" of collections provide opportunities for collaboration and enhanced service to patrons, and to tell a more complete story about the collection creators.

Speakers: Matthew Vest, Corinne Forstot-Burke

Leveraging a Library Management System to Provide Access to Digital Scores at UT Austin. Acquiring digital scores for library collections is not new. Librarians have been purchasing PDF versions of scores for many years, though, without an elegant system of storage, discovery, and access we have been limited in our capacity to serve our users in an increasingly digital environment. Until now, UT Austin (like most other music libraries) has purchased these digital representations and then printed, bound, and circulated a physical rendition of the score instead. Limitations of library management systems to deliver this content, complications or outright restrictions to deliver this content due to end-user license agreements, and questions of how to facilitate proxied access to digital materials has kept libraries from paving a path forward to offering digital scores as seamlessly as we offer eBooks. In January 2020, UT Libraries transitioned to the Alma and Primo VE Library Management Systems from ExLibris. Utilizing the Digital Resources Management Tool and Alma Viewer, librarians at UT Austin have piloted a project to make digital scores available to our users in a password protected environment. This presentation will demonstrate how Alma Digital is used to manage digital scores and controlled digital lending, discuss metadata and cataloging issues associated with providing digital content in this form, and share experiences in managing licenses for firm order of digital scores.

The Contemporary Score Edition at UCLA. The UCLA Music Library, Hugo and Christine Davise Fund's Contemporary Score Edition is a hybrid edition, with digital, open access scores and printed scores and parts. The digital scores are hosted by UC's digital repository, eScholarship, and the physical scores and parts are offered for sale by a distributor and circulate from the UCLA Music Library. Vest started the Edition as a way to make the work the Music Library does to support new music more visible beyond UCLA and to strengthen partnerships with faculty and students. It took him over a year to gain approval for project and the initial publication took about 9 months from start to finish. The process took so much time primarily because of the complex set of decisions to make to establish the standards for a consistent edition (and answer copyright concerns) and the lengthy process to edit the score and parts with the composer. He will share the process of starting the edition, what he learned along the way, and will propose how the project might be adapted for other libraries and institutions. More information can be found about the edition on the UCLA Music Library's website: <https://www.library.ucla.edu/location/music-library/hugo-christine-davise-fund-contemporary-music>.

3:30pm – 4:55pm

G Self-Advocates in Training: Advice and Tools for the Journey

Zoom C (sessions)

Speakers: Michelle Ganz, Sara Manus, Zachary Tumlin, Morgan Davis, Michelle Hahn

Sponsors: Diversity Committee, Equity and Inclusion Subcommittee

Intended as a follow-up to the 2021 MLA/TLA Joint Annual Meeting session “Guiding Aspiring Allies: The Self-Advocate/Ally Relationship and Learning from Those with Lived Experience,” the focus of this session will shift solely to that of the self-advocate. For the purposes of the panel discussion, “self-advocate” (a term with roots in the self-advocate led Disability Rights movement) will be defined as someone who advocates for the interests of a group to which they belong. Due to the varied uses of “self-advocate,” we wish to explicitly state that this panel will not be limited exclusively to the discussion of Disability self-advocates.

Diversity, equity, inclusion, and accessibility (DEIA) efforts can perpetuate existing inequalities when they solely cater to the needs of the dominant culture--prospective and current allies and advocates who are already insiders with prestige and power. Members of marginalized groups also have needs that must be met, including training on how to self-advocate, especially in the workplace.

Self-advocacy requires an energy of persistence and resilience. Institutional norms possess this same energy, but often with motivation and intent that exists in opposition to or outside of the principles of self-advocacy. When self-advocates encounter this type of oppositional energy (particularly over the course of a career), the result can be catastrophic and lead to the loss of professional identity and choosing deference over ambition. These institutional norms uphold barriers that make success difficult or impossible to achieve, such as: internal/external pressures for members of marginalized groups to take on duties related to DEIA despite a stronger interest in developing professionally in other areas; discriminatory actions and attitudes; and more devastatingly, the lack of ability to even recognize when and how these barriers exist and continue to be put in place. When framed as a human and civil right, self-advocacy empowers people to speak up about these barriers, and reframes how to effect change at the societal (rather than individual) level.

Lastly and most importantly, self-advocacy is a lifelong journey. There are no degrees or certifications, and there is no singular arrival point. It is in this lifelong journey that we find common ground. As long as the balance of power remains bound up in institutions perpetuated by various white supremacist and dominant culture ideals, the reality has been, is, and will be that in order to successfully navigate environments that were designed solely with the dominant culture in mind, those with marginalized identities must learn how to begin and to continuously self-advocate. It is our hope that attendees will leave this session with numerous actionable ways in which they can further themselves along this journey, regardless of how far along they may consider themselves to be.

4:30pm – 4:55pm

G Collections Amplifying Diverse Voices: Using Primo Collections to Support DEI in Music Performance and Research

Zoom A (sessions)

Speakers: Nobue Matsuoka, Amanda Steadman, Dom Bortruex

Sponsors: Diversity Committee, Emerging Technologies and Services Committee

The focus of this presentation is creating CADIVO (Collections Amplifying Diverse Voices) using the Collections function in Ex Libris Alma/Primo to support the growing need for research/teaching materials that support diversity, equity, and inclusivity. This feature allows items to be grouped together into browsable and searchable collections without modifying item records. A team of three presenters, including a music librarian, access services manager and technical services representative, will talk about their roles in this project. The presentation starts with addressing issues and practical questions, such as ethical consideration on naming the collections, labeling the categories within the collections, and resources consulted to start the project. Next, we will address the process of finding materials matching our criteria within the library's collection and our interim steps to make these items visible to music faculty and students. Finally, we will talk about the technical aspects of adding these items to Collections in Alma/Primo for public browsing and searching, the technical issues we encountered and how we solved them.

4:30pm – 4:55pm **G From Institutions to Piano Benches: Creating an Archive of Utah Musical Knowledge** Zoom B (sessions)
Speakers: Briawna Anderson, Zachary Milliman, Jared Oaks

Utah is home to a substantial array of musical archives, found in diverse locations from institutions to private libraries and piano benches. Inspired by Fucol's idea of an archive of relationships, we set out to expand and diversify the canon by exploring the connections between traditional archival and acquisition methods and the people connected to them. We are asking the question: Who is and should be represented in a broader archive of relationships, and what are those relationships? Our work has led us to construct a web of family, friends, teachers, poets, performers, and institutions. We have searched the British Library, LDS Church History Library, University of Utah, Brigham Young University, various church libraries, and others. At the same time, we have cultivated personal relationships with individual artists, composers, and their families and gathered scores, oral histories, and other materials. Our relationship-focused approach has helped us create a more equitable and inclusive archive of musical knowledge. The methods we use for investigating these relationships are specific to each person and situation, often beginning with a newspaper, a thesis, or the help of a genealogist. This presentation will discuss some of our findings, which challenge us to consider how to broaden our network of relationships by discovering the local.

5:00pm – 6:00pm **S Publications Committee reception** Zoom A (sessions)

7:00pm – 8:30pm **S Remo Social Hour: Name that Tune with Tom Caw** Remo A
Chairs/Coordinators: Sylvia Yang

Join our featured librarian-DJ, Tom Caw, as he dazzles us with his musical trivia skills!

Come with a team already assembled or join an open table. Teams can have up to eight participants. Be sure to name your team!

Tom Caw is the Music Public Services Librarian at the Mills Music Library, University of Wisconsin-Madison, and started his illustrious DJ career during his undergraduate studies at DePauw University (91.5 FM -- WGRE -- YOUR SOUND ALTERNATIVE) and continues to bless us all with his presence on Circulating Sounds, the Mills Music Library radio show.

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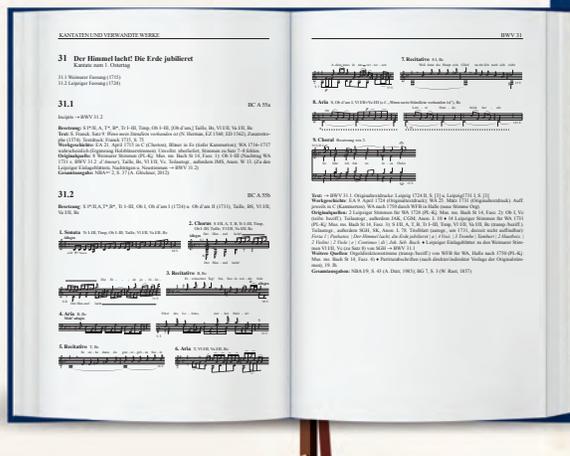
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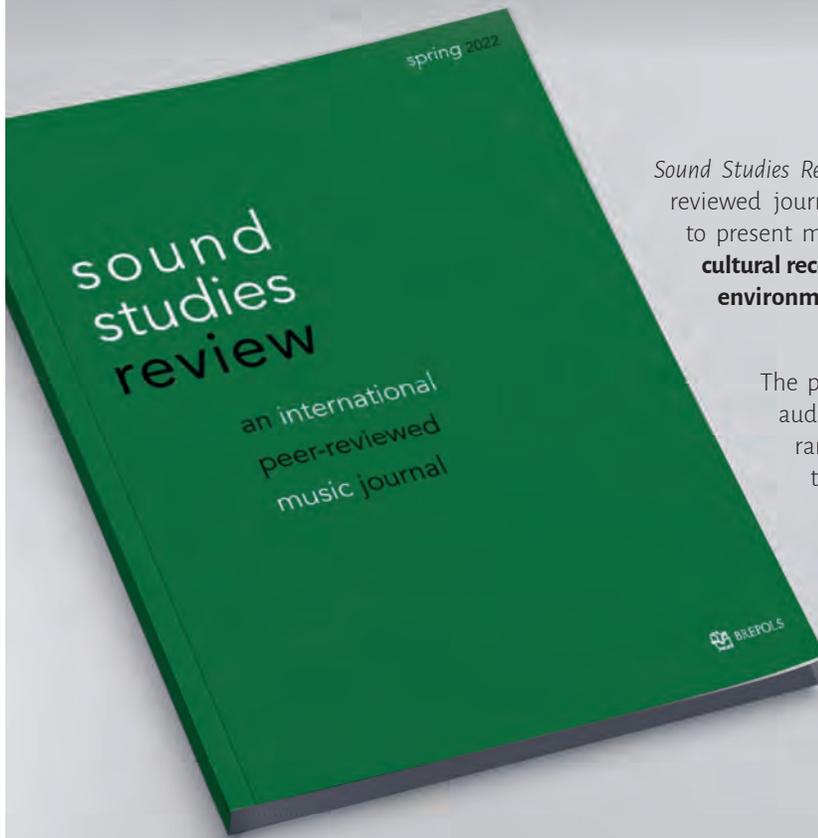
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Covid's had its effects on us, too. Many of our employees are experiencing family difficulties and that puts an extra burden on those working day to day in our Evanston operation.

This is the first time in many years that we won't be able to make it to an MLA conference. Everyone here hopes it goes well and to all our loyal clients: We'll see you *next* year!

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MARCH 4 • FRIDAY

9:00am – 10:25am **P Plenary: Snapshots of Utah Music History: Three Glimpses into the Past** Zoom A (sessions)

Moderators: Myrna Layton
Speakers: Lisa Chaufty, Roger Miller, Michael Hicks
 At this Utah meeting, we offer snapshot images of Utah musical institutions: University of Utah's Music Department, Mormon Tabernacle Choir, and Utah Symphony.

From Deseret to Utah: Music in the Academy. Roger Miller, University of Utah, retired. Utah introduced music into academic settings early, in the same decade as Harvard. Starting in 1867 classes in music were offered at the University of Deseret as part of the Normal Division, before an official music department was established in 1888. This first music department lasted only four years, not because of its own failures, but because politicians dissolved the university to establish a new, more credible University of Utah in preparation for long-desired statehood. Music study was again relegated to the Normal Division. But the stage had been set, and in September 1910, a real music department, with academic classes and university credit, was established. Squire Coop, the ambitious European-trained department chair's monumental accomplishment was re-establishing music in the University.

The Mormon Tabernacle Choir and FDR. Michael Hicks, Brigham Young University, retired. During the Great Depression, the Mormon Tabernacle Choir gained repute as a radio voice of consolation and hope. FDR's signing of the Communications Act of 1934 affected radio messages and thus the Choir. The church's First Presidency privately rejected FDR's "socialist" New Deal policies, but FDR was popular among Mormons and the choir provided a "unifying" American voice. Church leaders quietly scorned FDR's decision to enter WW2, but the choir's conductor supported the war effort, including recording the soundtrack for a US propaganda film, which led to an unexpected change in the church's branding of the choir. When FDR died, the choir provided the musical lament of a nation honoring its fallen president--whose death one LDS Church leader called the providential end of a "dictatorship."

"I am a Utahn": Maurice Abravanel in Utah. Lisa Chaufty, University of Utah. After 18 years at the helm of the Utah Symphony, as he accepted the Mahler Medal from the Bruckner Society of America, Maurice Abravanel spoke these words: "I am a Utahn," acknowledging the deep community ties he had nurtured since coming to Utah in 1948. During his 31 years as conductor, Abravanel built a community group into one of few remaining 52 week-season orchestras in the United States. Abravanel's journey towards the Utah Symphony's current prestige involved developing local talent in individual musicians and groups; nurturing community music through educational public and school concerts throughout Utah; and making unique recordings of musical works, old and new. This presentation features new contributions to the McKay Music Library's growing oral archive of interviews with musicians who played under Abravanel, further demonstrating his gift for creativity and human connection within the community he came to call home.

10:25am – 7:00pm **E Exhibits Open** Remo A

10:30am – 11:00am **E Exhibitor Break in the Remo Exhibit Hall** Remo A

Please join us in the Remo Exhibit hall to mingle with Exhibitors and other meeting attendees.

10:30am –
11:55am

N Belonging in the Library: a critical examination of physical space

Remo B

Speakers: Kate Lambaria

From the architectural style of our buildings, to the artwork and signs we hang on our walls and the displays we curate, our physical spaces impact which bodies feel a sense of belonging in the library and what behaviors are expected and accepted. This poster will explore the literature on how library spaces reproduce racist social structures and reinforce whiteness as the norm, highlighting the recurring themes that relate to our built environments—both those that we may not be able to change, like the architectural style of buildings, and those that we can, like the language used in signage. It will include the criteria one librarian developed based on the literature to critically evaluate their own music and performing arts library to start the process of creating a more inclusive space. The events that instigated this investigation, the outcomes of the process, and plans for future inquiry will be included. Poster viewers should expect to leave thinking critically about their own physical environments, with ideas for positive changes they can implement, and with a better understanding of how our physical spaces impact the experiences of our minoritized students. Resources for further exploration of the topic will be provided.

10:30am –
11:55am

N Developing a Music Librarianship Course Centered on Theory and Praxis in Critical Librarianship, Social Justice, and Diversity Work

Remo B

Speakers: Liz Berndt-Morris, Memory Apata, Anna E. Kijas

Building on the efforts begun by NEMLA members in 2018, the Music Librarianship Course working group has been developing a syllabus for a course that is centered around the principles of critical music librarianship with a particular focus on social justice and antiracist practices. This working group applied and received an MLA Chapter Grant for FY21 to support a planning stage that will enable a Music Librarianship Course working group of the New England Music Library Association (NEMLA) chapter, with feedback from the Music Library Association (MLA) and the wider library community, to develop an accredited online music librarianship course and explore scenarios for delivery and implementation of the content including through a course management system or as Open Educational Resources. This initiative is unique from general music librarianship courses offered in LIS programs currently, because we specifically set out to address the barrier to access for credit-bearing courses in music librarianship for Master of Library and Information Science (MLIS) students attending programs without a specific specialization in music librarianship, as well as center approaches and praxis for diversity and social justice work. In this poster presentation, members of the Music Librarianship Course working group will: Provide an overview of the work completed on the development of this course and how the chapter grant funding is being used to support our work; Share the principles and outcomes guiding the creation of the syllabus; Present findings from working with a consultant whose efforts focused on instructional design elements and interrogating the course content from a diversity, equity, and inclusion lens; Identify recommendations for potential modalities, platforms, and implementation of this course. This work is relevant to library workers who may teach in LIS graduate programs, are interested in lowering the barrier of entry to music librarianship for underrepresented or marginalized library workers, and who are overall interested in approaching music librarianship pedagogy and praxis through a lens of social justice and critical librarianship.

10:30am –
11:55am

N Enhancing Our Primo Catalog: Lobbying for an Alphabetical Browse Index for Composer/Title

Remo B

Speakers: Margaret Corby, Anita Breckbill, Bruce Evans

Creating catalogs that work for music is a complicated and fraught process. The recent migration of many libraries to Primo/Alma has pointed up the inadequacies of the new system for music searching. A small group from three institutions has crafted an enhancement that will allow for alphabetical browsing by composer/title. The group plans to present this enhancement, communicate it to colleagues, and shepherd it through the voting process. Because music librarians are dispersed (one per institution), and don't have a lot of financial or political clout, how does an enhancement get enough votes to proceed? Defining the inadequacies in this complex system, communicating them to colleagues, and lobbying for changes are all responsibilities that fall on the music librarian and music library user groups.

<p>10:30am – 11:55am</p>	<p>N Increasing Music Accessibility for Patrons with Print Disabilities</p> <p><i>Speakers: Kristin Wolski, Blaine Brubaker, Sabino Fernandez</i></p> <p>Over the past year, the University of North Texas Music Library has been exploring new technologies and software to help assist patrons with print disabilities. This poster presentation seeks to discuss the usefulness and importance of technologies and software such as the GOODFEEL suite and braille displays within a music library. We will provide an overview of the equipment and further outline the process of setting up an accessibility workstation for students with print disabilities. We will also highlight the difficulties involved with promoting these materials to underrepresented groups and receiving feedback. Our intention is to spread awareness of this equipment and provide a process for other music libraries wishing to install a similar station for their patrons with print disabilities.</p>	<p>Remo B</p>
<p>10:30am – 11:55am</p>	<p>N Library Accessibility Alliance: A Consortial Examination of E-Resource Accessibility</p> <p><i>Speakers: Sara Outhier (she/her)</i></p> <p>The Library Accessibility Alliance (LAA) promotes equitable access to library services and electronic resources. Our member libraries are committed to providing equal access to information for all library users, and we work together to improve vendor products, educate our community, and advance digital accessibility. In 2019, the Big Ten Academic Alliance (BTAA) and the Association for Southeastern Research Libraries (ASERL) came together to form the Library Accessibility Alliance. The group has since been joined in 2021 by the Greater Western Library Alliance (GWLA) and Washington Research Library Consortium (WRLC). The group has three major goals: Test vendor e-resources for accessibility; share reports/findings with vendors to encourage improvements and make reports publicly available for libraries/users; create standardized, ideal accessibility license language. LAA contracts with third-party, independent accessibility consulting companies to perform high-level accessibility evaluations based on WCAG 2.1 AA. Following evaluations, LAA provides vendors with a report and the opportunity to improve the accessibility of their products, while giving members of the library community information about the accessibility of specific library e-resources. This poster will introduce the work of the LAA, including their methods and results. Information from recent evaluations of music and performing arts e-resources will be featured, including Naxos Music Library, Digital Theatre+, and Oxford Music Online. LAA invites the library community to utilize our accessibility resources to advocate for online accessibility within their own institutions.</p>	<p>Remo B</p>
<p>10:30am – 11:55am</p>	<p>N Moving a Library During a Global Pandemic: Planning, Executing, and Settling In</p> <p><i>Speakers: Joshua Henry, Sarah Mason</i></p> <p>Preparing a performing arts college library for remote services during a pandemic was a challenge that many librarians faced in 2020, but the Talbott Music Librarians also had to grapple with a library move in addition to shifting to remote services. In this poster, we will talk about our library's move from one campus to another: the early thoughts and concerns from the year previous to the pandemic (with the beginnings of the library move plans), during the height of the pandemic (2020) and move, and to how things are currently going, including procedures created, steps taken, and overall successes on making items safely accessible to students, faculty, and staff despite the upheaval of Talbott Music Library's roots to another campus. We plan to discuss our overall move, discuss the issues that we came across while moving and still striving to provide the best service we could to our users, what was successful, what was unsuccessful, what we would have changed if we had had the option, etc. We will outline the individual areas of the library in regards to the move, including circulation, outreach, and technical services. In addition to what we were able to accomplish successfully, we would like to include the things that did NOT go as planned, as a way to give attendees an idea of what NOT to do during a library move. Finally, we will discuss how we adjusted and what the new "normal" is currently. We have been in the new location for a year and things have settled a little. We hope that our presentation will encourage attendees to learn from our experience, were they ever put into a similar situation.</p>	<p>Remo B</p>

10:30am –
11:55am

N Orchestra Collections in Public Libraries

Remo B

Speakers: Robert LaRose, Anthony McDonald, Margaret Gilmore

A number of public libraries across America hold collections of orchestral scores with instrumental parts for performance (sometimes called Orchestral Sets). These collections offer a vital resource to local professional, semi-professional, and amateur orchestras, from school and university ensembles to opera companies and community groups. Many of the collections have been built around large donations from major orchestras or private donors, then developed by specialist staff over a number of years. The collections vary in size, scope, and lending practices.

Over the past year we have been working on a survey under the auspices of the Public Libraries Committee relating specifically to these collections. We are now confident that we have enough information to provide an engaging poster session, showing the nationwide picture and focusing on the nature of the collections at DCPL, NYPL, and other institutions. Along with providing a broad geographical summary of collections across the US, the poster will be divided into 3 further distinct sections:

Highlighting collections: This section will spotlight specific collections in NYC, DC, Buffalo, Cleveland, Philadelphia, and LA. It will focus on the provenance of the collections, the scope and range of material, lending practices, and ensemble coverage. Further to this there will be a discussion of the unique role of the Fleisher Collection in Philadelphia as a larger collection with national and international reach.

Collection models: This section will examine the range of lending practices across the libraries who responded to the survey (aside from those who wished to remain anonymous). There will be a breakdown of survey results and examples of contrasting models for delivery. There will also be a brief discussion of alternative methods of lending between orchestras outside of the library setting.

Goals of the project: The final section will look at the long-term goals of this project. These include: Establishing a network of institutions that lend scores and parts to orchestras, encouraging collaboration among these institutions, and developing a libguide to help community orchestras around the country identify libraries from which they can borrow music for performance. To our knowledge there has not been a similar session looking nationwide at these types of collections specifically in public libraries. We believe that this work will provide valuable insights for attendees and allow librarians to better direct patrons interested in accessing orchestral performance material through public libraries. We also hope that the session will inspire further discussion around this topic.

10:30am –
11:55am

N Reparative Review of a Digital Collection: Critical Cataloging in Action

Remo B

Speakers: Alyssa Nance

A portion of the Robert C. Hansen Performing Arts Collection, held by the University of North Carolina at Greensboro, is freely available online as one of the University's digital collections. The Hansen collection as a whole entails a wide variety of historical materials and topics related to the performing arts--posters, costume and set designs, programs, scrapbooks, etc.--but the digital collection consists of public domain sheet music published in the late nineteenth and early twentieth centuries. As part of ongoing work and conversations around critical cataloging, members of the Technical Services department identified the Hansen digital collection as containing many items depicting racist stereotypes and lacking adequate description, particularly the visual content of the sheet music covers. The group began a pilot project to review the descriptive metadata of the Hansen collection with the aims of improving description accuracy, applying respectful and ethical terminology and remediating harmful terms, and documenting the work for potential application to other projects or department practices. This poster will report on the progress of this pilot project and will present information on its purpose, process and workflow, problems and problem-solving, results, and possibilities for the future. Attendees will be able to consider whether any of the knowledge gained might be applicable to their own collections or cataloging workflows.

10:30am –
11:55am

N The Core Competencies: How Does MLA's Document Align with Employers' Expectations?

Speakers: Mallory Sajewski

Remo B

The Core Competencies for Music Librarians and Music Library Professionals specify a set of broad skills and knowledge necessary for the successful performance of the many duties and responsibilities inherent in a wide variety of possible professional appointments. The document, which the presenter co-authored, is intended to provide direction in career development and can also be used by institutions to assist in crafting job descriptions for vacant positions. This poster will present an analysis of the qualifications outlined in job postings to the MLA Placement Service's Job List since MLA's adoption of the Core Competencies document in May 2019, demonstrate the extent to which employers' expectations for new hires align with MLA's Core Competencies, and encourage continued conversation about the training and qualifications of music librarians. Attendees will leave with a greater understanding of qualifications for music librarians considered essential by employers and by MLA.

10:30am –
11:55am

N "AAAMC Speaks" - Bringing Archival Collections Alive

Speakers: Mia Watts

Remo B

"The African American Archives of Music and Culture (AAAMC) at Indiana University collects a wide range of Black musical idioms and cultural expressions primarily from the post-World War II era. These collections highlight popular, religious, and classical music, with genres ranging from blues and gospel to R&B and contemporary hip hop. The closures brought on by the Covid-19 pandemic forced archives and libraries to envision new ways to maintain public interest while also forgoing opportunities to physically present and display collections. In February 2021, the AAAMC introduced "AAAMC Speaks," a limited-run documentary series that highlights the unique collections housed at the AAAMC through interviews with influential Black music industry leaders, artists, composers, and seminal scholars in Black music research. Hosted by AAAMC director, Dr. Tyron Cooper, "AAAMC Speaks" helps bring alive the archives' rich collections by telling untold stories and emphasizing the significance of Black music in its shaping of other musical genres and American culture in general. The docuseries conveys the breadth and depth of the collections housed at the AAAMC while also publicizing archives in a fresh, unique way that simultaneously engages the community and donors. More significantly, "AAAMC Speaks" offers a tangible means for a deeper understanding of race, gender, representation, and identity within the Black community as communicated through musical expression. Premiered over social media platforms, each event drew over 50,000 viewers within the first week, engaging an entirely new audience beyond the walls of the university. The purpose of this poster presentation is to not only laud the AAAMC staff and the success of the series, but to also encourage other institutions to challenge their beliefs on outreach and look beyond viewing collections as boxes on shelves to present their collections and engage communities in a meaningful way. In addition to print materials, an effort will be made to provide a laptop and headphones, so attendees can have access to videos onsite. "

11:00am –
11:55am

G Beyond Weeding Zero-Circ Items: Practical Approaches to Collection Assessment to Improve the Relevance, Accessibility, and Diversity of Your Collection Zoom C (sessions)

Speakers: Kirstin Johnson

Music librarians have always asked how we can practice good stewardship while meeting what can feel like competing objectives of collecting what patrons need, what we think they might need, and what should be “preserved” for posterity. Today we face additional challenges and opportunities in managing collections. These range from shortfalls in collection space in our libraries due to growing collections coupled with evolving needs for patron space, the mounting need to be accountable for how we spend our (often shrinking) budgets, evolving models of score and recording distribution, and an increasing awareness of the critical need to practice anti-racist collection development and management.

What makes a collection relevant, useful, and accessible to patrons can vary from library to library and changes over time. One piece of the puzzle is to assess user needs directly, through formal or informal methods. The other piece is to routinely ask questions of the collection itself through assessment. Collection assessment can help librarians learn about our collections in various ways, including identifying their strengths and weaknesses, how they are used, and indeed, ways in which access to collections, their usefulness, and relevance can be improved. However, while general collection assessment is routinely covered in LIS literature, music (both printed and recorded) presents special considerations that must be accounted for. This session will present accessible ways to assess a music collection that don't require programming knowledge (or access to a programmer), and that go beyond just looking at circulation data (although that will be covered too). Attendees will learn 1) how to appropriately scope, build, schedule, and conduct an assessment project based on the specific desired outcomes (making space, weeding materials, filling gaps, addressing collection inequities in diversity and inclusion, or other goals); 2) how user input fits into collection assessment; 3) how a collection's context affects decision making about what to keep, what to remove, and what to add; 4) what kind of data to gather and what parameters to consider; 5) tools and techniques (both quantitative and qualitative) for analyzing data; and 6) concrete actions that can be taken in response to the data. Attendees will come away with ideas for assessment techniques that can be applied and scaled to most libraries no matter their resources. Following the presentation there will be a Q&A session with the presenter and the chance for attendees to ask individuals in the audience from similar institution types/sizes to discuss assessment approaches that have worked for them or to share particular assessment challenges they face and ask for feedback.

11:00am –
11:55am

G The West Through Sheet Music

Zoom A (sessions)

Speakers: Kathryn Miller, Laurie Sampsel, Janet Bradford, Dylan Burns, Mary Duggan

Sponsors: Sheet Music Interest Group

The West as a concept began with the nineteenth-century doctrine of manifest destiny that believed American settlers were justified in expanding across North America. Today as we meet in Salt Lake City, we address how sheet music publications document, through texts and illustrations, the story of settlers who came seeking the promise of wide-open spaces, riches to be made, and friendly hardworking people. As the cities of the West grew, sheet music reveals how Western popular culture was brought into every home with a piano, and helped create its mythology for posterity.

Estelle Philleo's Sheet Music: Setting the West to Music. Estelle Philleo (1880-1936) was an early twentieth-century New Woman from Denver. She composed a program of songs, titled "Setting the West to Music," which she performed widely. The cornerstone was her national hit "Out Where the West Begins." Philleo intentionally collaborated with male poets and artists in order to masculinize—and thereby Westernize—her sheet music. By doing so, she was able to sustain her career through WWI and create music that is still performed today.

Ethnic Communities in California in the words and cover images of Early Sheet Music. The treatment of different ethnic communities in sheet music publications of San Francisco, including Chinese, Blacks, Mexican, and European immigrant cultures, range from idealistic reminiscences of homes left behind, to scathing caricatures or humor from popular theater productions, to political messages.

Dreams of the West in the Sheet Music of the Seattle's Alaska-Yukon-Pacific Exposition. To celebrate the 10th anniversary of the Klondike Gold Rush, in 1909, the city of Seattle held the Alaska Yukon Pacific Exposition (AYP) to showcase the exotic peoples, places, and things beyond the western and northern borders of the lower United States. For Seattle composers the AYP provided an excellent opportunity to write songs, not only about Seattle and the beauty of Washington State, but the patches of frontier still intact in the Pacific Northwest and Alaska.

Art at the Keyboard: Sheet Music Covers and Their Stories Pictures are worth a thousand words. Sheet music with illustrated covers published in Utah and surrounding states from 1860 to 1940 provides historical perspectives on a variety of subjects from early Western landscapes, political campaigns, patriotic themes to Mormon social customs and traditions. Stories of publishers, composers and artists combine to inform evolving cultural identities.

G Engagement Ethics for Music Libraries and Special Collections

Speakers: Melissa Wertheimer, Christina Taylor Gibson, Ben Jackson, Eric Hung

Over the past half century the role of the archive and special collection in the knowledge ecosystem has changed radically. Critiques of repository sanctification led to widespread reevaluation of the relationship between the repository and the community. As a result, libraries and special collections became more interactive places engaging the communities they serve. New communication technologies enlarged the possibilities for engagement. Today most repositories produce podcasts, blogs, online exhibits, websites, or manage social media accounts. Web-based media provides distinct advantages since it allows sharing multimedia creative projects far more easily than the traditional exhibit.

The increase in online engagement presents ethical dilemmas rarely found in other types of projects. For example, blogs emerged as subjective public diary entries and morphed into a range of approaches. Thus librarian bloggers need to decide how to engage readers and leverage their expertise while simultaneously leaving room for dialogue and disagreement. Similarly, repository podcasts draw on oral history and journalism practices, requiring more subject permission and cooperation than journalistic ethics allow and more editorializing and analysis than an oral history permits.

This panel explores some of these dilemmas through three distinct case studies. Eric Hung discusses the creation and release of “Who’s an Immigrant?,” a podcast for the Music of Asian America Research Center (MAARC). Melissa Wertheimer presents ethical challenges encountered while writing blog posts and creating research guides at the Library of Congress. Christina Taylor Gibson and Benjamin Jackson examine key moments in the creation of “Not a Quiet Place,” a podcast pilot at Special Collections in Performing Arts at the University of Maryland.

Each paper speaks to a very different sort of repository, allowing attendees to get a sense of the range of ethical issues that arise in community engagement. MAARC is a small independent activist archive with a great deal of flexibility, but few institutional resources. The Library of Congress Music Division is, by contrast, part of the largest collection in the world with steady, yet often last-minute, funding and a very public face. Special Collections in Performing Arts at the University of Maryland is somewhere in-between. It is a small sub-section of a Performing Arts Library in a large Big Ten University system. There is a great deal of academic freedom and creativity, but access to resources depend on the campus climate. The expansion of engagement efforts in music archives and special collections is a welcome change. As institutions interact with the communities around them through web-based platforms, we face new, evolving challenges. This panel and the discussion it ignites allow panelists and attendees alike to think through some of the ethical problems and opportunities such platforms provide.

<p>12:00pm – 12:25pm</p>	<p>G Does the composer matter? A journey through time and copyright <i>Speakers: Myrna Layton</i></p> <p>Miss Moïse Renstrom was a teacher in Salt Lake City Schools who wrote the words and music to hundreds of short songs intended for use in the classroom. At least 13 of her songs were published in music textbooks used throughout the nation from 1936 to the present day. This paper follows one of these songs, Little Ducky Duddle, beginning with its initial publication in 1932 (when the song was about six years old) in a collection of songs all by Miss Renstrom. Little Ducky Duddle and another dozen of the songs from the original collection were picked up by Ginn in 1936 to appear in their “The World of Music” classroom series. While the song was properly credited to the composer in Ginn publications from 1936 through 1959, at some point, as the song grew in popularity, it began to be perceived as a traditional song. The song was used in classrooms, programs, listed in guides and theses and dissertations, recordings were made of it, etc. From 1932 through 1988, in all extant publications in songbooks or manuals for teachers, Miss Renstrom was credited. But in 1991, a school textbook publication listed the song as “traditional” and since then, up to its latest publication in 2016, Miss Renstrom’s authorship has been erased. This is despite her careful, concerted effort to register her copyrights in most of her music, including this song’s publication of origin, with the Library of Congress. The journey of the song through time will be explored. The fact that Miss Renstrom had no heirs and the effect of that on the life of the music will figure into the presentation.</p> <p>This paper is about a Salt Lake City composer, so is relevant to the place where MLA is being held. The failure of securing copyright to guarantee that a composer receives credit for their work, and the possibility that a work that has a known author becomes effectively an orphan work is of interest to those who care about copyright and who recognize the impact of this failure on library authority files.</p>	<p>Zoom A (sessions)</p>
<p>12:00pm – 12:25pm</p>	<p>G Surveying composers part II: Interviews with composers regarding music discovery and their relationship to library collections <i>Speakers: Sandi-Jo Malmon, Liz Berndt-Morris</i></p> <p>This presentation builds on our previous research, Surveying composers: Methods of distribution, discoverability, and accessibility of their works and the corresponding impact on library collections, presented at the MLA Conference in 2020 and published in Fontes. In this second round of research we interviewed eighteen composers with the goal of including global perspectives, digging deeper into their compositional styles, formats, and current understanding of libraries. The result was fruitful and robust. Interviewees told us their hopes for the future of libraries and contemporary music, and we want to share that information with you. Can we assist in the discovery, collection, and access of contemporary music scores? Absolutely! Future engagement with contemporary composers and making those works discoverable regardless of medium is at the heart of our work as music librarians.</p> <p>Through our findings, we will share what we have learned to date and suggest opportunities for the future, including: Composers’ perception of genre in description; Composers’ trends in compositional output and the resulting distribution challenges; Composers use of social media; publishers; vendors and other marketing strategies; Composers hope for the role of libraries in new music discovery.</p>	<p>Zoom C (sessions)</p>
<p>12:30pm – 1:30pm</p>	<p>E Exhibitor Spotlight in Remo Exhibit Hall <i>Chairs/Coordinators: Sylvia Yang</i></p> <p>Please join us in the Remo Exhibit hall to mingle with Exhibitors and other meeting attendees.</p>	<p>Remo A</p>
<p>12:30pm – 1:30pm</p>	<p>M Notes Luncheon *invitation only*</p>	<p>Remo B</p>

1:30pm – 2:25pm

G Asking "Why?" Rather than "What?" - On the Lack of BIPOC Representation in Music Librarianship

Zoom C (sessions)

Speakers: Geo Flores

Sponsors: Music Library Students & Emerging Professionals Interest Group

Racial/ethnic minority representation in the music library profession is an oft-cited issue, with recent events propelling it into the shared cultural and organizational zeitgeist, resulting in many institutions re-evaluating the way their systems are set up to the benefit or detriment of typically marginalized groups. This is the "what" of the problem, but insufficient attention has been paid to the "why" of the problem. In focusing on the "why," this presentation does not attempt to fix the problem but understand it; why does the lack of representation exist, why does it continue to proliferate despite best efforts, and why do even successes of representation often fail in the long-term to affect change?

First, solutionism and typical American conceptions and attitudes regarding racism and discrimination are examined in order to understand how it is that racism is institutionalized and then denied. Then, by studying democracy/propaganda models, the way cultural traits propagate and are distributed throughout an organization is presented with special attention paid to how these models increase or decrease diversity within an organization. Finally, an overview of evolutionary game theory when applied to the music library shows how it is that even when a BIPOC librarian is universally seen as equally or more competent than the majority, they may still be placed in disadvantageous positions.

The presentation is formatted in a lecture style with at least two brief videos illustrating the points being made, at least one poll of the attendants, and a concentrated effort to complete the presentation with significant time for discussion, feedback, and personal anecdotes. By design, no solution to the problem of the lack of BIPOC representation is proffered. It is instead the intent of the presenter that attendants gain insight and understanding based not only in well documented emotional and anecdotal rhetoric, but in social theory as well. By focusing only on understanding the issue rather than suggesting further pilot programs, initiatives, incentives, etc. etc, it is the hope of the presenter that future attempts at diversity and inclusivity within the profession will be better equipped to do so from a deeper place of understanding.

1:30pm – 2:55pm

G Journey to Enlightenment continues: Further conversations between public and technical services professionals

Zoom B (sessions)

Speakers: Victoria Peters, Nara Newcomer, Sylvia Yang, Casey Mullin, Hermine Vermeij, Allison McClanahan, Andrea L. Beckendorf

Sponsors: Cataloging and Metadata Committee, Public Services Committee

Following up on MLA 2020's successful "Toward Mutual Enlightenment: An Information-Sharing Forum for Catalogers and Public Services Librarians," this collegial and conversational forum will bring catalogers and public services professionals together to learn from each other and work together to find creative solutions to music discovery problems. Topics may include: library management systems and their triumphs and challenges; optimizing metadata in discovery; music-specific issues in metadata and reference; and the reciprocal relationships between description creation by library staff and use by patrons. This session will be an opportunity to continue the discussion from 2020 and build on themes that arose there. We are all working together to help users gain access to music information--let's share our knowledge!

- 1:30pm – 2:55pm G **Still Bound for Glory: binders' volumes and what they continue to teach us** Zoom A (sessions)
- Speakers: Andrea Cawelti, Virginia Whealton, George Boziwick, Karen Olson, Candace Bailey*
Sponsors: Sheet Music Interest Group
- In the four years since the Sheet Music Interest Group presented an informational panel on bound volumes of sheet music and the ladies who compile them, MLA members have made substantial progress into further research and discovery. Catalogers have unearthed and processed previously unknown examples which are now surrendering their secrets, including the bound volume of Emily Dickinson. Librarians and professors alike are using volumes more and more in the classroom to engaging and fascinating results. Significant digital humanities projects now highlight the extraordinary stories behind the often-invisible women who compiled these volumes, and provide metadata access to their music. Join us as members of the Group provide updates on the exciting developments in the world of binders' volumes.
- Titles of sub-presentations:
- Bound Volumes in the Classroom**, Karen J. Olson, Gaylord Music Library, Washington University, St. Louis
Emily Dickinson's Music Book and the Musical World of an American Poet, George Boziwick, NYPL Music Division Chief, retired
An early 19th century Jewish merchant family makes music in Norfolk, Virginia Whealton, Texas Tech University School of Music
19th century women of color and music, and a database to meet them, Candace Bailey, North Carolina Central University
-
- 2:30pm – 2:55pm G **Representation matters: Developing a Canadian BIPOC composers dataset for music collection evaluation and development** Zoom C (sessions)
- Speakers: Carolyn Doi, Janet Hilts*
Sponsors: Music Library Students & Emerging Professionals Interest Group
- The music profession and industry, especially in traditions of western art music, is marked noticeably by a lack of compositions by Black, Indigenous and People of Colour (BIPOC). This lack of representation is just one of the many effects of generations of colonization, systematic exclusion, bias, and racism. There are numerous consequences to curating music library collections that continue to exclude BIPOC composers and artists, most notably giving the impression that such individuals do not exist or that their works are not worthy of inclusion. This potentially leads to a ripple effect whereby it becomes harder to program music by BIPOC composers, teach it, and write about it.
- This presentation describes the process and development of a dataset of BIPOC Composers with a connection to Canada, a project undertaken at the University of Saskatchewan (Treaty Six Territory and Homeland of the Metis, Saskatoon SK, Canada) through the work of the University of British Columbia School of Information Professional Experience Program. This project aimed to identify composers who identify as BIPOC and Canadian, or who identify as BIPOC and are based in what is now known as Canada. The project's end goal was evaluating BIPOC representation in the University of Saskatchewan Libraries music collections, and ultimately filling collection gaps where needed. The dataset primarily serves as a tool for internal collection assessment but will be published and preserved in an open format for others who may be doing similar work. We will discuss the challenges associated with identifying BIPOC composers, especially in a Canadian context, and explore some of the ethical considerations when attempting to classify professionals using markers such as ethnicity or nationality.
-
- 3:00pm – 3:30pm E **Exhibitor Break in the Remo Exhibit Hall** Remo A
- Please join us in the Remo Exhibit hall to mingle with Exhibitors and other meeting attendees.

G Putting Words Into Action: How Every Librarian Can Help Dismantle Systemic Oppression*Moderators: Winston Barham, Abbey Thompson*

Zoom A (sessions)

*Speakers: Geo Flores, Sara Outhier (she/her), Jace Kaholokula Saplan**Sponsors: Diversity Committee*

In recent years, Diversity, Equity, Inclusion, and Accessibility (DEIA) have become an integral part of library conversations. But for those unfamiliar with DEIA, taking on this work can be daunting and intimidating. This presentation aims to break down the process in digestible, concise steps and present an accessible way of embarking on the journey of dismantling systemic oppression and injustices, both in institutions and the profession as a whole. For those who are already doing this work in their libraries, this presentation may foster new ideas, start new conversations, or provide new goals to incorporate in their workflows. The overall goal is to get people more comfortable in talking about these important topics without fear of missteps or judgment.

The presentation will begin with an introduction, which aims to set the tone and lay out the goals of the presentation, describing why this work is important. Following this will be a reveal of a “road map”, which will describe what will occur in the remainder of the presentation. The bulk of this presentation will be dedicated to a simple multi-step list for embarking on this work. The exact nature and wording of these steps will be finalized by the facilitator and panel members. These steps will include, but not be limited to, the following topics:

- Recognize that DEI is ongoing, and not always easy
- Keeping an open mind; it's okay to apologize!
- Identify issues within yourself, your workplace, and in the profession as a whole
- Look for information and resources
- Prioritize and work to solve issues

These steps are designed to be concise and easy to digest, particularly for those new to DEIA. Relevant examples will be given for each step.

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John Butt in *BACH: Journal of the Riemenschneider Bach Institute*, vol. 51, no. 2, 2020

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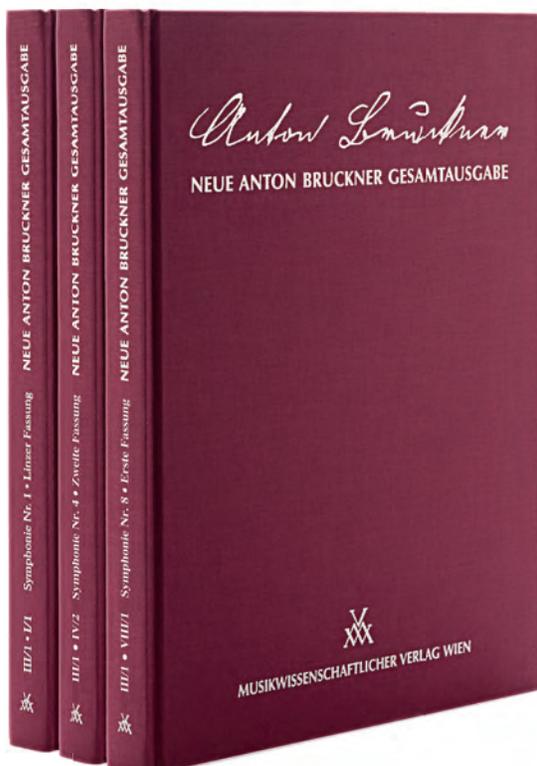
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G Community Choice: "Maybe You Should Talk to a Music Librarian: Insights for Music Librarians Supporting Music Therapy Programs" and "The Frontlog Quandary: A Case Study of DEI in the Cataloging Community"

Zoom C (sessions)

Speakers: Brendan Higgins, Jessica Abbazio, Karen Berry, Jeremiah Kamtman

"Maybe You Should Talk to a Music Librarian: Insights for Music Librarians Supporting Music Therapy Programs"

With over 90 music therapy (MT) training programs listed by the American Music Therapy Association, many librarians who support music research are working with students and faculty in this field. Providing library support for academic work in MT presents unique challenges for music librarians, who may not have formal training in MT, and who might feel more comfortable with humanities tools and methodologies and less confident working with social or health sciences disciplines. Though the topic of music librarian support for MT research has received little scholarly attention in the past, music librarians have much to offer the MT research community - from advising and collaborating on systematic reviews to designing tailored information literacy sessions that incorporate health science and psychology resources. The MLA members who support MT programs provide specialized support, point practitioners towards crucial resources in our libraries, and connect researchers with relevant colleagues in professional organizations - but how can music librarians, who may have little or no prior experience with MT research, develop the knowledge and skills to make this work feel manageable?

In this presentation, which builds on earlier research, MLA members from across the country who support teaching, learning, and research in MT will share reflections on how music librarians can develop new skills and explore creative strategies related to this discipline. The goals of this session are to articulate the challenges and opportunities in conducting reference, instruction, and collection development work for MT, and to spark the development of a community around these efforts. This conversation represents an important step towards establishing a much-needed network for collective exploration of search language and clinical terminology, discussions about evidence synthesis methodologies, and brainstorming on how music librarians can support these programs effectively. By encouraging an open conversation and active participation from the audience via a Jamboard, chat, and a Q&A, the presenters hope to inspire shared knowledge building around the ways that music librarians can help each other and develop proficiencies in this area.

"The Frontlog Quandary: A Case Study of DEI in the Cataloging Community"

The Frontlog scores collection at the William and Gayle Cook Music Library at Indiana University Bloomington is notoriously massive, housing just over 22,000 items as of October 2021. At its inception, the Frontlog collection was designed to be an accessible, circulating backlog of print materials; however, it has always been a pervasive "catch-all" for any print material received that does not already have full-level cataloging available. As a result, newly published items tend to be housed there. This means that hundreds of scores by 20th and 21st century composers, especially composers of color, could end up sitting in "Frontlog purgatory" for years. With the emergence of more diverse repertoire being performed worldwide, and more works by POC composers being published for the first time, it is imperative that these works be fully accessible to users. Even though these Frontlog items are technically searchable in IUCAT, they are neither physically browsable nor easy to search under subject headings due to minimal-level cataloging, and as such are really only accessible to those who already know what they're looking for. The purpose of this presentation is to examine some of the factors that contribute to the systemic marginalization of composers of color in the cataloging field, and to delineate a special project undertaken in the Fall of 2021 to help alleviate this issue in its relation to the uncataloged holdings of the Cook Music Library. In this project, local holdings of prominent composers of color were identified; the percentage of these works that were held in the Frontlog were determined; and the works which still had minimal-level cataloging in OCLC were enhanced to full-level. All bibliographic records from the pulled Frontlog items were either overlaid or enhanced so that they could then be bound and circulated in the stacks. This presentation uses these findings to suggest to the cataloging community ways to analyze and address their own collections, further promoting the philosophy of Diversity, Equity, & Inclusion in the music library community.

3:30pm – 4:55pm	G MLA TechHub	Zoom B (sessions)
<p><i>Speakers: Marci Cohen, Woody (Ellwood) Colahan, Bonnie Finn, Kathy Essmiller, Christine Edwards, Chris Schiff, Maristella Feustle, Amy Jackson</i></p> <p><i>Sponsors: Emerging Technologies and Services Committee</i></p>		
<p>This drop-in session will include a variety of technology-related discussion groups at which MLA members can get quick informal tutorials on various digital tools or ideas. Participants can come and go and all tutorials will be offered on demand.</p>		
<p>2022 topics and presenters:</p>		
<ul style="list-style-type: none"> • Data Visualization Tools (Gephi by Maristella Feustle) • Instructional Resource content creation/management tools (Canva by Christine Edwards; Hathi Download Helper by Woody Colahan) • Video Tutorial Creation Tools (Camtasia by Bonnie Finn) • Audio / Video Editing Tools (Audacity by Kathy Essmiller) • Instructional software tools (Kaltura uploader by Marci Cohen) • Digital Audio Workstation Tools (GarageBand by Chris Schiff) 		
4:30pm – 4:55pm	G Diversity from Within the Subject Guide	Zoom A (sessions)
<p><i>Speakers: Julie Lefebvre, Kimberly White</i></p>		
<p>In 2020, both McGill University (Montréal, Canada) and the Schulich School of Music released their action plans on equity, diversity, and inclusion. One particularly important objective in the School of Music's Diversity Action Plan is to enhance the diversity of curriculum, repertoire, and teaching modalities. These action plans also follow in the wake of the 2015 Truth and Reconciliation Committee Report and the call for Canadian libraries of all kinds to promote services that advance and implement meaningful reconciliation with Indigenous communities. The Marvin Duchow Music Library felt that the entire community would be better served and supported with access to robust guides that engage meaningfully with issues of diversity, not only through sensitive exploration of the topic but also by broadening and diversifying the selection of resources. The present authors were assigned the task of creating two new subject guides – Women composers and Black, Indigenous, people of colour (BIPOC) musicians – in addition to the revision of several existing guides: LGBTQ+ music, Jazz, and Canadian music.</p>		
<p>This presentation describes the design of these subject guides, focusing on the objectives, selection criteria, and pedagogical vision that guided the process. We present our rationale for developing a taxonomy of resources organized according to use, and how it responds to our primary objective of creating a guide that meets the teaching, performance, and research needs of the Schulich School of Music. While maintaining strict evaluation criteria, we included a much wider range of resources developed by various stakeholders, from professional associations to community groups: these include crowd-sourced databases, online magazines, blogs, podcasts, and publisher and vendor websites. With their high percentage of externally available resources, the guides actively reflect the network logic of the facilitated collection as articulated by Lorcan Dempsey (2016). Finally, the guides function as a pedagogical tool for outreach and information literacy initiatives, which are helping the Music Library forge a stronger connection with the community it serves. We conclude our presentation with a brief discussion of the project's challenges and how we plan to manage the subject guides sustainably.</p>		
7:00pm – 8:00pm	S Remo Social Hour: TBA	Remo A
<p><i>Chairs/Coordinators: Sylvia Yang</i></p> <p>TBA! Check back in soon!</p>		

- E Exhibits
 I Interest Group
 M Meeting
 P Plenary session
 N Poster session
 G Program session
R Rehearsal
 S Social event
 T Town Hall

MARCH 5 • SATURDAY

9:30am – 9:55am **G** **The COVID-19 Pandemic in the Ensemble Library** Zoom A (sessions)

Speakers: Mallory Sajewski

Since the COVID-19 pandemic began in March 2020, educational institutions have been forced to reimagine nearly every aspect of their operations and music librarians have worked tirelessly to determine how to best address issues affecting all areas of service under rapidly changing circumstances. This session will address how performing ensemble (band, orchestra, etc.) librarians were affected by and responded to the pandemic, drawing upon the presenter's experience as well as a survey of other performance librarians at colleges and conservatories. Attendees will learn about challenges specific to the ensemble library, such as serving virtual summer festivals and remote large ensemble offerings, determining and preparing repertoire for smaller and rapidly changing instrumentations, securing rights to make performances accessible to virtual audiences, and increased editing of parts to alleviate page turn issues when string players were unable to share stands. Attendees will leave with a greater understanding of the work of ensemble librarians and how this subset of music librarians modified their operations to serve ensembles throughout the pandemic.

9:30am – 9:55am **G** **The Open Access Beliefs, Practices, and Experiences of Music Scholars: An Analysis of the Ithaka S+R US Faculty Survey** Zoom B (sessions)

Speakers: Ana Dubnjakovic, Rachel Scott

As librarians who support research in music, it is important that we understand the current Open Access (OA) beliefs, practices, and experiences of music scholars. Several studies have noted that humanities and fine arts scholars have not been as quick or enthusiastic in their adoption of OA practices as their colleagues in other disciplines, most notably the sciences. Our presentation will provide contextualized analysis of the OA practices of humanities scholars as reported in a national survey, as well as their beliefs and experiences related to OA, relative to their colleagues in other disciplines. The Ithaka S+R US Faculty Survey 2018 yielded rich quantitative data on the research, teaching, and publishing practices and beliefs of faculty across disciplines. This data set is openly available for download and analysis to promote engagement with and support for faculty and researchers in higher education. In addition to conducting inferential statistical analysis of the Ithaka dataset to evaluate the particular OA beliefs, practices, and experiences of music scholars, we will contextualize the results through discussion of related literature and using our own lived experiences as librarians, teachers, and scholars. It is our goal to promote a more holistic understanding of how music scholars understand and interact with OA, one that might not be so obvious at a first glance, or even after examining the report accompanying the Ithaka data. Participants will be invited to explore these and other interesting quirks of music scholars, reflect on how specific teaching, research, and publishing practices in music intersect with OA, and connect their own support for OA activities to current research and best practices.

9:30am – 9:55am

G You Have a Milestone to Celebrate. Now what?

Zoom C (sessions)

Speakers: Lea Iadarola, Tsukasa Cherkaoui

The 2019-2020 academic year marked the Lynn University Conservatory of Music's 20th anniversary. The archivist and music librarian combined their individual strengths to create a special tribute to this milestone. Our contribution was in two formats: a documentary-style video and a historical timeline. The idea of producing a video was born from the idea of conducting an oral history project. We hoped to produce a commemorative video that told the unique story of the Conservatory's inception and evolution over two decades - and the characters involved. But first, we had to secure a budget to enlist two film studies students to help us shoot the interviews and edit the video. Then, we interviewed the past and current presidents of the university, Deans of the Conservatory, and faculty who were essential in developing the two pillars of the program – the chamber music and orchestra programs. And, because you can't have a video about a conservatory of music without music, we commissioned a musical work from the composition student to use in the background. Because the Archives is home to diverse historical artifacts, such as news clippings and archival photos, we utilized them to create an interactive historical timeline to visually show the Conservatory's development. We chose Knights Lab's TimelineJS, as it was easy to use, simple to integrate into our institutional repository, and visually appealing. These efforts later set the stage for the university-wide celebration and promotion of the anniversary. We consulted with the Marketing department to adhere to university branding guidelines. The video and timeline were showcased on social media, such as YouTube, and shown at concerts and fundraising events. In this presentation, we will discuss how, with a limited budget and staff, we conducted oral history interviews with the idea of using segments to produce a commemorative video. We will also describe the steps we took to create a digital, interactive historical timeline using an open-source tool. Participants will learn the basics of producing a video based on interviews and how to lead a multi-departmental anniversary project.

10:00am –
10:25am

G In Their Own Words: Music Scholars Share Their Experiences with Open Access Zoom B (sessions)

Speakers: Anne Shelley, Rachel Scott

Although scholars have investigated the intersection of Open Access (OA) and the humanities, the specific obstacles and incentives music researchers encounter in their adoption of OA have not been analyzed. With this project, we have sought to identify and document how music scholars in a variety of disciplines (musicology/ethnomusicology, music theory, music education, and music therapy) perceive the benefits and disadvantages of OA publishing, both in terms of their own research and the resources that they use in their teaching. Issues of textbook affordability and digital access to learning materials have only escalated in the past decade. The need to document music faculty preferences for sharing music sources in diverse formats—whether for professional publication or among their students—is timely. In this presentation, we will report on our findings of a survey and interviews with music scholars at various stages in their careers to establish first-hand how OA aligns, or does not, with disciplinary conceptions of scholarly communication. This presentation will help inform music librarians' approaches to engaging with arts and humanities faculty about open access publishing and use of open sources in their teaching. Presenters will prompt the audience with questions about how music faculty they know or work with perceive OA publishing, and will dedicate some presentation time for sharing and discussion.

10:00am –
10:25am

G It Started With A Zine and Ended With A Zoom: How We Successfully Created a Virtual Arts Festival During Covid-19 at ODU

Zoom C (sessions)

Speakers: LaraAnn Canner, Gay Acompanado

As part of an institute of higher learning, Old Dominion University Libraries was founded on the premise of sharing knowledge. By taking the Libraries arts collections into the virtual realm, the Arts in the Libraries Virtual Festival heightened our ability to reach new audiences, served our mission of active learning, increased student success, and elevated engagement.

The full scope of the Arts in the Libraries Virtual Festival is large and utilizes a variety of platforms, all housed on one easily accessible site. Targeting Humanities students, faculty, staff and community enthusiasts, the festival is on-going and comprised of:

- Six pre-recorded lectures, on an array of topics - music, film production, art history, costume design, theatre and a panel discussion.
- Five in-depth digital exhibits using Special, Art and Music collections, featuring art magazines, a historic film collection, music compositions, rare books, and a senior art show.
- Four dance and opera performances headlining students, faculty, and even a Humanities Librarian.
- Four artist talks given by both student and professional artists conversing on their craft, inspirations and techniques.
- Two virtual tours of the Diehn Composers Room Music Library and Hofheimer Art Library inviting viewers to learn all about the resources available and discovering fun facts about the spaces.

Each facet of the festival celebrates the rich and unique arts collections found within the walls of Old Dominion University Libraries. Passing along what we learned from creating an entirely virtual arts festival falls within our values of transformative teaching, creativity, and service. And, we have so many lessons to share! Starting with utilizing existing collections to create compelling content, problem solving on the fly, collaborating with different departments, building a website and event promotion at the same time battling Zoom fatigue; all while at a distance. Just as our goal was when first envisioning a series of zine workshops, we want those attending our session walking away with a bit more knowledge than they started with and feeling inspired to create their own virtual arts programming.

10:00am –
10:25am

G Managing Staff While Developing Services in an Evolving Environment

Zoom A (sessions)

Speakers: Cathy Martin, Gabrielle Kern

As libraries develop services and plan internal procedures, critical thinking and situation assessment skills are essential to successful outcomes. This presentation will describe leadership steps and staff collaboration that have enhanced the structure and functions of Access Services in the Marvin Duchow Music Library of McGill University. With all staff working together to develop and implement critical thinking and situation assessment skills, new procedures and services have been developed in ways that have led to the following benefits: enhanced staff management and interactions, increased efficiency and clarity of internal procedures, improved communication with student employees, and the establishment of a structure with tools for succession planning.

Examples will include scenarios related to the Library's extensive and complex equipment lending service; for example, descriptions of the planning processes involved to expand and streamline elements of the equipment lending program, details of the collaborative development and documentation of procedures and policies in this area, and accounts of how processes implemented during the pandemic-related closures led to positive service adaptations once the Library re-opened.

Outcomes: Attendees will enhance their understanding of using critical thinking and situation assessment skills in the context of Music Library service development. In particular, they will gain a glimpse into how these skills have been applied in the management of a robust equipment lending service. Attendees will also benefit from hearing about these topics from both a manager's and a paraprofessional's view, as the presenters will focus on a collaborative approach to problem solving and service development.

10:25am –
3:00pm

E Exhibits Open

Remo A

<p>10:30am – 11:00am</p>	<p>E Exhibitor Break in the Remo Exhibit Hall</p> <p>Please join us in the Remo Exhibit hall to mingle with Exhibitors and other meeting attendees.</p>	<p>Remo A</p>
<p>11:00am – 11:25am</p>	<p>G Documenting Repertoire: Researching the Institutional Sound Recording</p> <p><i>Speakers: Patricia Sasser</i></p> <p>All academic music programs produce institutional recordings and most (if not all) academic music libraries are responsible for collecting, preserving, and providing access to these materials. These recordings present all sorts of challenges for the music library—ranging from the legal to the practical. As a result, research on these institutional recordings has tended to focus on problems of copyright (Harbeson 2013), access (Mariner 2014), or preservation (Sauceda 2020) among others. While these remain important issues, there has been less focus on how these institutional recordings may be used and in what ways.</p> <p>Music libraries obviously collect these materials to support teaching and learning but also because institutional recordings are an important archive of musical history. This makes them particularly valuable in the aggregate. They constitute a dataset that can provide unique insight into institutional practices and priorities over time—as well as musical tastes and emphases. This presentation presents the results of a research initiative (entitled "Documenting Repertoire") that mined institutional recording metadata created by a music library at a small liberal arts college. "Documenting Repertoire" surveyed metadata from 6000+ recordings and programs produced over 90 years of musical activity. Using this large dataset, it examined how repertoire had (or had not) evolved during this period, as well as the ways in which performance practices, ensembles, and degree programs had shifted.</p> <p>The presentation will discuss the design, workflow, and outcomes of the initiative, as well as recommendations for other institutions who might implement a similar project. It will provide participants with the conceptual frameworks which might be employed to interpret such data and invite them to consider the advantages and disadvantages of a given approach. It will also describe the practical steps for generating and managing large amounts of data during the project and afterwards. More importantly, it will suggest how such projects can support both music libraries and music departments as they seek greater justice and equity in their work. By allowing them to more accurately understand their own past practices, institutional recording metadata can help to guide decisions and directions for the future.</p>	<p>Zoom A (sessions)</p>
<p>11:00am – 11:25am</p>	<p>G Reimagining the Music Bibliography Class</p> <p><i>Speakers: Kristina Shanton</i></p> <p>Learn how both student and teacher experiences are transformed when student agency and learner-led experiences are placed at the forefront of course structure and assessment. Changing the focus of my masters-level bibliography course to one of democratic teaching practices -- including critical pedagogy, ungrading, and group work -- dramatically impacted student empowerment and engagement, and allowed my work to be more meaningful. Previously, my course was a traditional one: a lecture-based, resource-heavy course in which the summative assignment was an annotated bibliography on a topic of the student's choice. Now, students have (mostly) complete agency over their learning and assessment, within the framework I provide. I no longer assign an annotated bibliography: students determine their own large-scale project format (and have created podcasts, anthologies, websites, etc.). Instead of lectures, most classes are group work and student presentations on different types of music research sources, designed to address issues of information ethics, diversity and inclusion, representation, and access. Because students grade themselves and their peers, my time can be spent leading and supporting, instead of grading. Allowing the students the ownership of their learning fosters inclusivity, increases their accountability, and lets them be creative while working to their individual strengths. Student engagement with the course content is evident in the quality of the student work and their self-reflections. We will look at examples of reworked assignments and rubrics, creative student projects, and thoughtful (even joyful!) student reflections. After my presentation, participants will be able to identify the similarities between critical librarianship and democratic teaching practices and they will be able to consider active learning practices and group-based projects for their own classes.</p>	<p>Zoom B (sessions)</p>

11:00am –
11:55am

G Archiving Music Based in Oral Tradition: The Klezmer Archive Project

Zoom C (sessions)

Speakers: Christina Crowder, Eléonore Biezunski, Clara Byom

Documentation of music based in oral tradition is inherently complicated: unknown composers, inconsistent names, multiple versions, and overlapping genres stretch the limits of archival taxonomies. To address these issues, the Klezmer Archive Project is investigating ways to structure corpus-specific metadata and to build tools for curated user contributions within a flexible architecture, showing relationships between items, linking multiple recordings, tune variations, and shared melodic material and any other user-identified relationship artifact-to-artifact.

Music based in oral tradition relies on the deep understanding of repertoire, history, and folklore kept in the minds of culture bearers and community. With this in mind, the Klezmer Archive project aims to create a resource that will bridge the gap between oral history and archives by being a space where culture bearers and community members can engage with archival items and one another as musicians do—by drawing connections between tunes, discussing genre classifications, searching for unnamed melodies, and comparing recorded versions of the same tune—while maintaining quality standards on par with institutional collections.

Allowing scholars and practitioners to contribute both factual data and more subjective classifications and commentary will create a space for equally valid, but sometimes competing narratives—more closely representing how culture bearers understand music and better reflecting the collective knowledge of the community. To both accommodate and elevate the complexity of an artifact's web of connections over a singular narrative is a fundamentally different task than traditional archive structures take on, but doing so creates a more complete and inclusive history.

Existing library catalog systems provide an essential framework for situating an item within descriptive data, but like many community-generated folk music sites, leave the music itself as a “black box”—unreadable within searchable semantic data. Newer research takes encoded music as the primary focus, allowing computational musicology to expand significantly, but few projects consider a folk music corpus, and almost none have taken on the challenge of developing corpus-specific and semantic metadata. Investigating how to integrate music information retrieval tools along with text search will facilitate study on many levels, from searching tune fragments and comparing regional tune variations to complex analyses of schemas over an entire corpus. For musicians and musicologists, facilitating a specifically musical type of thought will make otherwise-invisible semantic aspects of music available for advanced study.

This presentation will relay the project team's findings in its first year of work, including UX research with community members, music encoding considerations in the case study materials, and further thoughts on corpus-specific metadata ontologies for music based in oral tradition.

11:30am –
11:55am

G Digital Curation of Music Items From Faculty and Students

Zoom A (sessions)

Speakers: Nurhak Tuncer

How do you curate music faculty and students' content and upload them to your institutional repository (IR)? Is your repository an open-access platform? Do you have to scrape a YouTube Video, for example, and then save and upload it to your IR? How often do you contact your content creators or publishers to seek permission or ask about an update? How about digital-born music scores or live performances or copyrights? What are the complications you experienced when curating such items? Nurhak Tuncer will try to answer these questions by looking at the topic from an academic music librarianship perspective while sharing her humble experiences with the audience. She hopes to create an engaging conversation with the audience while presenting some challenges that she experienced.

11:30am – 11:55am	<p>G Mining Syllabi: Using Data to Introduce Information Literacy to a School of Music Zoom B (sessions)</p> <p><i>Speakers: Josh Been, Beth Farwell, Amy James</i></p> <p>Baylor University's School of Music faculty have shown interest in the concept of information literacy; however, they have been reluctant to discuss integrating information literacy into their curriculum. A new text data mining project provided the opportunity to create curated and tailored modules for their courses. These modules provide a proactive approach vs. waiting for the faculty to be ready for a change. The Director of Instruction and Information Literacy partnered with the Director of Data and Digital Scholarship and the Director of Arts and Special Collections (who is also liaison to the School of Music) to collaborate on this project. Syllabi from the School of Music were collected and mined using an automated algorithm to identify potential information literacy concepts. The end-product is an interactive data visualization that librarians can use as a tool to help provide targeted instruction. The data visualization tool links to the syllabi and is connected to the library's instruction statistics. This allows the liaison to filter the data to learn more about the information literacy concepts embedded in the course and shows the liaison if the course has received library instruction in the past two years. Once the pilot program was completed with the Museum Studies Department, the School of Music (SoM) liaison selectively chose a variety of faculty from different departments in the SoM to submit syllabi. The plan is to create modules from the data to introduce tiered modules that are available for the faculty. The tool can also serve as a way for departments to see which syllabi have information literacy concepts within them, which can be required for accreditation. Participants in this session will 1) learn the benefits of conducting a syllabi study, 2) identify alternative software options to replicate the study at their own institutions (source code will be shared so participants will have the ability to run the Python Jupyter notebook on syllabi from their own institutions), and 3) hear lessons learned in working with faculty to gather syllabi and introduce new modules for use in their courses. This is a unique opportunity for music librarians to test a new method that provides a portal into a department's information literacy activities.</p>	
12:00pm – 1:00pm	<p>E Exhibitor Spotlight in Remo Exhibit Hall</p> <p><i>Chairs/Coordinators: Sylvia Yang</i></p> <p>Please join us in the Remo Exhibit hall to mingle with Exhibitors and other meeting attendees.</p>	Remo A
1:00pm – 1:25pm	<p>G A Treasury of Bach in the Midwest</p> <p><i>Speakers: Paul Cary</i></p> <p>The Riemenschneider Bach Institute at Baldwin Wallace University is founded on the collections of Albert and Selma Riemenschneider, the founders of the BW Conservatory and the BW Bach Festival. Enriched by several significant donations and acquisitions, the RBI is a rich treasure trove of manuscripts, first editions, and archival materials. Some highlights of the collection include a partial-autograph set of parts for Bach's cantata 174, a rare set of 16th century Venetian part books, and a score for Brahms' German Requiem with the composer's conducting marks. The RBI is also a center for study by students and international Bach scholars, and publishes a peer-reviewed journal, BACH: Journal of the Riemenschneider Bach Institute. This program will introduce viewers to the collections and resources of the RBI. It will provide background and context and highlight some of the treasures of the vault. It will also focus on more recent developments, specifically on digitization initiatives and on our efforts to enhance student engagement with sources and scholarship through class visits, endowed scholarships, faculty mentorship, and online exhibits. Much of the recent work focuses on highlighting the contributions of women to developing and promoting the RBI.</p>	Zoom B (sessions)

- 1:00pm – 2:25pm G **Best of Chapters: "Clarinetists in the Stacks: a Clarinet Studio's Role in Expanding Inclusive Holdings" and "Researching the Negro Spiritual"** Zoom C (sessions)
Speakers: Lenora Schneller, Kathleen (Kathy) Abromeit, Randye Jones
Sponsors: Best of Chapters Committee
Researching the Negro Spiritual

Spirituals were created and first sung by enslaved Africans in the Antebellum era of the United States. Given that this body of repertoire originated from an oral tradition, locating information about these songs for performance and research can be complicated. In this presentation, we will discuss the process and some research tools used to locate recordings, scores, and secondary literature. Our goal is to share information about resources geared toward the preservation of the spiritual so this music will be passed on for many generations to come.

Clarinetists in the stacks: a clarinet studio's role in expanding inclusive holdings

In my dual role as music librarian and clarinet instructor at Cornell University, I am attentive to the nexus between instructional practice, collection development, and the changing demographics within institutions of higher learning. One way I have responded to the interests and priorities of an increasingly diverse student population is by working with my clarinet studio to explore a wide musical terrain through performing works by composers of underrepresented backgrounds. To support engagement and sense of belonging, I have encouraged students to seek out composers in whose work or background they see reflected aspects of their own cultural identity. I assist the students in researching and discovering works according to their interests and encourage studio discussions around how repertoire is chosen and how canons develop. Based on this process, we select new works each semester to incorporate into our holdings, thereby creating a dynamic feedback loop between musical instruction and collection development. In this presentation, I will share the results of this ongoing, multi-year initiative to illustrate how a student-driven expansion of the library's clarinet music acquisitions has broadened the scope and diversity of our collection.

- 1:00pm – 2:25pm G **Diversifying Music Collections: Methods, Strategies, Assessments** Zoom A (sessions)
Speakers: Bill Sherfey, Katie Buehner, Stephanie Bonjack, Matthew Vest, Sylvia Yang, Jessica Abbazio, Veronica Wells, Angela Pratesi, Lou Barker, Molly Westlake
Sponsors: Diversity Committee, Resource Sharing and Collection Development Committee, Equity and Inclusion Subcommittee

Diversifying music collections is of critical importance to today's teaching, learning, and research practices, and this work has quickly shifted from individual passion projects to administrative mandates. Developing and managing music collections that are broadly representative, inclusive, and equitable, and which resist hegemony, ensure that our collective collections are more valuable for research, performance, and the preservation of musical knowledge. Addressing the need, as demonstrated by library patrons, campus administrators, and our wider communities, for materials that represent a variety of perspectives and identities may seem overwhelming, but this work has inspired music librarians to expand and enhance their collections in new and creative ways. In this panel discussion, presenters will provide the theoretical foundations for this work and specific projects, methods, strategies, and assessment techniques for developing diverse and equitable music collections. The panelists include students, librarians at multiple stages of the career lifecycle, and vendors. These presenters represent a wide range of institution types and geographic regions, and each brings a unique approach to this work. Some examples of the topics to be discussed include auditing collections for diversity, equity, and inclusion; building relationships and networks to help with identifying new and relevant content; surveying users and using data to chart new paths; developing targeted collections around BIPOC composers; using social media to develop wishlists that address collection gaps; collaborating with students to co-construct equitable collections; highlighting diversity of the collection with physical displays; and more. Outcomes: Attendees will learn about a wide variety of techniques and strategies for developing and managing collections for diversity, which they can adopt and adapt to their own practices and their home institutions' needs. Engagement: The first portion of the presentation will focus on a "lightning-talk" panel discussion followed by an audience question and answer period. The presenters will collaborate with attendees through polling activities and collective knowledge building to develop a shared understanding of the challenges and opportunities inherent to diversifying music collections.

Speakers: Andrew Hankinson, Laurent Pugin

The RISM OPAC successfully serves a global and diverse audience, adhering closely to the traditional library OPAC model, which treats physical collection objects (i.e., printed books, manuscripts) as a first-class object type. Other pieces of available authority data in the underlying records, such as people or works, are used to link these sources together, but they cannot be used as a method of browsing the relationships present in the RISM data.

To better serve the needs of librarians, scholars, and musicians, the RISM Digital Center is developing a new platform for searching, accessing, and re-using RISM data, RISM Online (<https://rism.online>). The primary motivation behind the RISM Online project is to expose more of the relationships between the types of data captured by the RISM, allowing users to approach the RISM dataset in multiple ways, using the large collection of authorities as entry points into the collection.

The RISM Online project is a core component of a new focus for RISM, to provide tools for data-driven music scholarship in addition to its core mission of bibliographic description. Well-designed, persistent URLs allow for bibliographic references to resources, and complex searches, will remain valid in citations and provide scholars with trustworthy, stable, and citable digital resources. A public API, including Linked Data-friendly formats, will provide new ways of identifying patterns and relationships, and also help to identify incorrect or inconsistent data in order to better improve the reliability and authority of RISM. Integration with external services, including shared authorities such as VIAF or GND, or geographic location-based services, will allow us to further enhance the RISM data. Integration with IIIF services from source libraries allow us to display images inline on RISM records, providing our users with tools for more immediate viewing. A new incipit search system uses state-of-the-art methods for symbolic notation analysis to provide more accurate results.

The RISM Online service is closely integrated with Muscat, the tool used by the RISM working groups to catalogue and describe musical sources. New data published in Muscat will appear in RISM Online, with frequent updates between the two services. Both tools share translations, which allows us to present RISM Online in seven languages with consistent translation of terminology.

As a long-term project of the RISM Digital Center, RISM Online will provide our users with continual updates to the service, and allow us to more precisely address changing user needs and feedback, and expose more of the RISM data.

Our presentation will feature a discussion of the new features of the service and a demonstration of the service to the audience. By the end of the presentation, the audience will have a new awareness of a significant new tool for bibliographic music data, helping them to better serve their own needs, and the needs of their respective communities.

2:00pm – 2:25pm

G An introduction to SongHelix

Zoom B (sessions)

Speakers: Seth Keeton

Librarians are frequently faced with questions like “how can I find art songs in Spanish in my range?” or “I’m singing ‘The jewel song’ from Faust on my recital, can you help me find art songs about jewels to pair with it?” SongHelix (www.songhelix.com) is a website that will answer questions like these for you. This open-access tool aids in the discovery of art song by multiple criteria.

As the director of SongHelix, I will introduce the site’s main features, and deeply describe its content, its metadata structure, and special focuses. I will demonstrate use of the site, especially our novel approach to a flexible controlled vocabulary.

I believe my presentation will be of great interest to music librarians. The site is an attempt to make possible a comprehensive search of the art song canon that is both broad and deep. It is easy to navigate, and all of our metadata is richly internally linked. When users find an interesting song, they can easily leap to other related songs. A user might search for songs about fountains. Discovering Bellini’s ‘Malinconia, ninfa gentile,’ the user is presented with all of the keywords in the song. As nymphs is one of the keywords we have identified, the user can click on Nymphs and be presented with all the songs about them. The site is also externally linked, so that when a user discovers a song of interest, they can navigate to a recording, a score (or suggestion where to find it), the link to an English translation, and IPA transcription.

The other aspect of SongHelix that will be of interest is the structure of our controlled vocabulary. We have almost 15,000 keywords and “features,” and they are organized in four levels of increasing specificity. While this number may cause gasps of astonishment, we have endeavored to make this list manageable and, crucially, transparent for the user. The site’s main search page has a way to search through a multiplicity of criteria. It also displays the the four levels of keywords in a nested folder structure. When a user clicks on Nature (one of the broadest categories), they get all the songs with Nature as a keyword (5,418 to date). Or they can open the folder and be presented with slightly more specific categories like Plants, then slightly more specific Trees, and finally Aspens. This structure allows our controlled vocabulary to grow within our schema as we encounter new keywords. It also allows us to be broad and fantastically specific (Metaphor: Chandelier as Sun, for example).

I will demonstrate the site and introduce attendees to its features, and its underlying structures and processes. I will take suggestions or challenges from the attendees to find songs by specific criteria. I will also leave time for questions and answers and suggestions about how the site can improve. The learning outcomes of the presentation are that this audience has an understanding of the site, and that the audience is able to use the site and teach others how to use it.

2:30pm – 3:00pm

E Exhibitor Break in the Remo Exhibit Hall

Remo A

Please join us in the Remo Exhibit hall to mingle with Exhibitors and other meeting attendees.

3:00pm – 4:55pm

M MLA Business Meeting

Zoom A (sessions)

7:00pm – 8:30pm

S Remo Social Hour: DIY Reception with Abbey Thompson

Remo A

Speakers: Abbey Thompson

A Virtual Recipe Exchange and Cooking Show

MARCH 7 • MONDAY

9:00am – 9:55am

I Music Library Students & Emerging Professionals (MLStEP) Interest Group

Zoom A

*Chairs/Coordinators: Geo Flores*10:00am –
10:55am**I World Music Interest Group**

Zoom B

*Chairs/Coordinators: Allison McClanahan*11:00am –
11:55am**M Development Committee**

Zoom A

Chairs/Coordinators: Sara White

12:00pm – 12:55pm	M	Resource Sharing Collection Development Committee <i>Chairs/Coordinators: Stephanie Bonjack</i>	Zoom B
1:00pm – 2:25pm	T	Public Services Town Hall <i>Chairs/Coordinators: Andrea L. Beckendorf</i>	Zoom A
2:30pm – 3:25pm	I	Retirement Interest Group <i>Chairs/Coordinators: Richard Griscom</i>	Zoom B

MARCH 8 • TUESDAY

9:00am – 9:55am	M	Investments Subcommittee of the Finance Committee <i>Chairs/Coordinators: Elizabeth Cribbs</i>	Zoom A
10:00am – 10:55am	M	Instruction Subcommittee <i>Chairs/Coordinators: Angela Pratesi</i>	Zoom B
11:00am – 11:55am	M	Web Committee <i>Chairs/Coordinators: Kerry Masteller</i>	Zoom A
12:00pm – 12:55pm	M	Public Libraries Committee <i>Chairs/Coordinators: Kristine Nelsen</i>	Zoom B
1:00pm – 2:25pm	T	MLA IDEA Working Group Town Hall <i>Chairs/Coordinators: Sylvia Yang</i> The MLA IDEA Working Group (composed of members of the Diversity Committee, of the Equity and Inclusion Subcommittee, and of MLA's Board) has spent the last nine months working on a proposal to merge MLA's Diversity Committee and Equity and Inclusion Subcommittee to create a more expansive committee, tentatively titled Inclusion, Diversity, Equity, and Accessibility (IDEA) Committee with appropriate subcommittees to be created as needed. This session will provide updates to the process and share information about the proposal prior to completion of the final draft. Conference attendees will be encouraged to provide comments on the proposal, have an opportunity to ask questions, and give additional feedback essential to the proposal's success.	Zoom A
2:30pm – 3:25pm	M	Career Development and Services Committee <i>Chairs/Coordinators: Tim Sestrick</i>	Zoom B

MARCH 9 • WEDNESDAY

9:00am – 9:55am	M	Archives and Special Collections Committee <i>Chairs/Coordinators: Maristella Feustle</i>	Zoom B
10:00am – 10:55am	I	American Music Interest Group <i>Chairs/Coordinators: Laurie Sampsel</i>	Zoom A
11:00am – 11:55am	M	Music Library Advocacy Committee <i>Chairs/Coordinators: Linda Fairtile</i>	Zoom B
12:00pm – 12:55pm	I	Jazz and Popular Music Interest Group <i>Chairs/Coordinators: Kristine Nelsen</i>	Zoom A
1:00pm – 1:55pm	M	Reference Sources Subcommittee <i>Chairs/Coordinators: Donna Arnold</i>	Zoom B
2:00pm – 2:55pm	M	Chapter Chairs Meeting <i>Chairs/Coordinators: Susannah Cleveland</i>	Zoom A

MARCH 10 • THURSDAY

9:00am – 9:55am	I	Big Ten Academic Alliance (BTAA) Music Librarians Interest Group <i>Chairs/Coordinators: Jessica Abbazio</i>	Zoom A
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10:00am – 10:55am	M	Reference and Access Services Subcommittee <i>Chairs/Coordinators: Kate Lambaria</i>	Zoom B
11:00am – 11:55am	I	Sheet Music Interest Group <i>Chairs/Coordinators: Andrea Cawelti</i>	Zoom A
12:00pm – 12:55pm	I	Film Music Interest Group <i>Chairs/Coordinators: Joshua Henry</i>	Zoom B
1:00pm – 2:25pm	M	California Chapter <i>Chairs/Coordinators: Rachel Smiley</i>	Zoom C
1:00pm – 2:25pm	M	Pacific Northwest Chapter <i>Chairs/Coordinators: Bob Tangney</i>	Zoom B
1:00pm – 2:25pm	M	Texas Chapter <i>Chairs/Coordinators: Rahni Kennedy</i>	Zoom A
2:30pm – 3:25pm	I	Contemporary Music Interest Group <i>Chairs/Coordinators: Tom Bickley</i>	Zoom C

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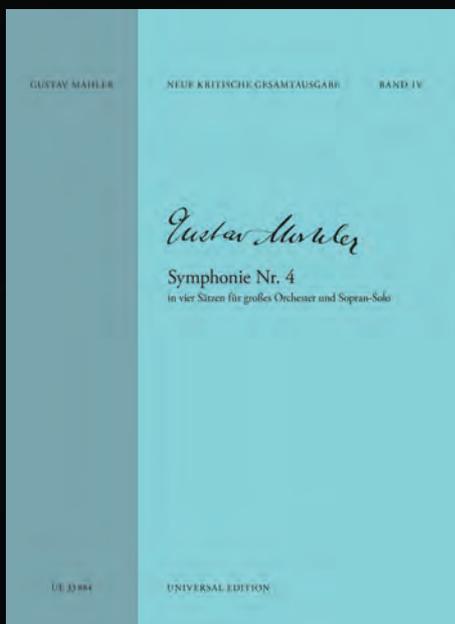
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