

SACO Music Funnel

Report to BCC

February 2015

This report covers the entire calendar year of 2014 to give a better idea of the scope and variety of headings/terms put through the funnel.

2015 saw the addition of LCMPT to the work of the SACO Music Funnel. Since its publication just before the last MLA annual meeting, submissions to LCMPT must go through the SACO Music Funnel or LC. A total of 15 new or changed headings were submitted and approved for LCMPT. This included submissions from individuals at a variety of institutions, and terms provided by the Coordinator based on recently approved subject headings that included instruments not in LCMPT.

A total of 20 headings were submitted and approved for LCSH. In many cases, the addition of the LCSH heading triggered the parallel creation of an LCMPT term and vice versa. If an instrument was required only for a 382, the term was created only in LCMPT; if, on the other hand, the term was needed in a subject heading (given we are still adding mop subject headings), both a subject heading and a thesaurus terms were created. In addition to the headings, two additions to the class schedule were approved.

Individuals who contributed include (in no particular order and likely not complete): Hermine Vermeij (UCLA), Hilary Thorsen (Stanford), Nancy Lorimer (Stanford), Kevin Kishimoto (U. of Chicago), Brad Young (U. of Wisconsin), Karen Peters (Bates College), Phyllis Jones (Oberlin College), Margaret Hughes (Stanford), with input in some cases from MLA members through NMP or other lists.

Recently, the first batch of music terms for LCGFT was published. While the workflow for submitting new terms or changing existing terms has not yet been developed, I would expect that more people will turn to the SACO Music Funnel to help ease their headings through the approval process. I do know at least one person that has a long list in wait. We will also continue to add terms to LCSH, whether true subjects, medium of performance terms or genre/form terms or their hybrids, until all the form/genre facets are implemented (chronology, geography, demographics, religion, literature, etc.).

In the next year, there will also need to be some updates to the Music Funnel website to better reflect how the funnel works and with templates added for medium of performance and genre/form headings. I am also looking into how to better credit individuals (and their associated institutions) for their contributions.

I have listed below the headings, terms, and classes added in the past year:

LCMPT

harpsichord (addition of BT)
lavta
lute-harpsichord
magnetic resonator piano
agogo
repinque
tamborim
snare drum (added BT)
pin peat
bandolín
veṇu
instrument (changed BT)
Hardanger fiddle (capitalization)
hautbois de Poitou
rebec

LCSH

Biwa and synthesizer music
Dastgāhs (with addition of reciprocal scope note to Dastgāh)
Lute-harpsichord
Lute-harpsichord music
Magnetic resonator piano
Magnetic resonator piano music
Progressive metal (Music) (addition of BT Progressive rock music)
Prepared violin
Prepared violin music
Music—Cambodia
Instrumental ensembles--Cambodia
Piano music—Awards
Piano music—Awards—Spain
Premio “Jaén”
Pin peat music
Pin peat
Veṇu
Veṇu music
Gregorian chants (deleted RTs)
Mozarabic chants

Class Schedule M

ML1015.L38 (Lavta)
ML1015.B245 (Bandolín)

In process

Carols, Slovenian
Part songs, Slovenian
Songs, Slovenian

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SACO Music Coordinator