

Music OCLC Users Group Annual Meeting Music Library Association Annual Meeting February-March 2022

Activities at the Library of Congress that involve the use and description of music and music-related resources are spread across several sections and divisions located in Maryland, the District of Columbia, and Virginia.

The **Music Division** has custody of a vast and diverse collection of materials numbering approximately 25 million items and spanning more than one thousand years of Western music history and practice. These holdings include the classified music and book collections, music and literary manuscripts, iconography, microforms, periodicals, musical instruments, published and unpublished copyright deposits, and more than 600 special collections in music, theater, and dance. The Division is responsible for nearly all aspects of cataloging for its collections and also operates the Performing Arts Reading Room and administers a prestigious program of concerts.

The **Recorded Sound Section (RSS)** of the **National Audio-Visual Conservation Center (NAVCC)**, has custody of the nation's largest public collection of audio recordings of music, spoken word, and radio broadcasts, numbering nearly 3.5 million items, spanning the entire history of recorded sound. The section is responsible for providing collection items for the use of researchers and for item-level description of recordings and archival description of special collections. Nearly all of the collections are stored at the state of the art **Packard Campus** located in Culpeper, Virginia. Researchers may use the collections by visiting the Recorded Sound Research Center on Capitol Hill.

The **American Folklife Center (AFC)** was created in 1976 by the U.S. Congress to "preserve and present American folklife" through programs of research, documentation, archival preservation, reference service, live performance, exhibitions, publications, and training. The American Folklife Center Archive, originally a part of the Music Division when established in 1928, is one of the largest archives of ethnographic materials from the United States and around the world, encompassing millions of items of ethnographic and historical documentation recorded from the nineteenth century to the present. These collections, which include extensive audiovisual documentation of traditional arts, cultural expressions, and oral histories, offer researchers access to the songs, stories, and other creative expressions of people from diverse communities.

The **Music Section** of the **National Library Service for the Blind & Print Disabled (NLS)** provides direct service to NLS music patrons and maintains the music collection of the NLS. The NLS provides services for people with temporary or permanent low vision, blindness, or a print or physical disability that prevents them from reading or holding the printed page. The section responds to patron inquiries and requests; provides reader advisory services; circulates the music collection; manages the physical music collection; digitizes and manages the BARD music collection; and develops and maintains acquisitions and the catalog of the music collection.

The **Policy, Training, and Cooperative Programs Division (PTCP)** is responsible for setting general cataloging policy across the Library. PTCP consults regularly with music catalogers in developing descriptive cataloging policy and is also responsible for the maintenance of *Library of Congress Subject Headings*, *Library of Congress Genre/Form Terms*, *Library of Congress Medium of Performance Thesaurus for Music*, and the *Library of Congress Demographic Group Terms*, all of which have music-related components.

The **Network Development and MARC Standards Office (NDMSO)** is the maintenance agency for several national standards, including the MARC 21 data formats; the Encoded Archival Description standard for online finding aids; and the Z39.50 protocol which permits searchers to search multiple library catalogs using only the search keys of their home library. NDMSO is also responsible for the development of BIBFRAME, a linked data ontology for describing library resources that is intended to be the successor to the MARC 21 formats.

Highlights from 2021

Neil Simon Papers

The top acquisition of the year for the Music Division was the Neil Simon papers, representing the life and career of the most commercially successful American playwright of the 20th century. The collection contains Simon's scripts in various drafts and permutations, notes, outlines, unproduced works, posters, photographs, and correspondence.

Identification of Liturgical Chant Fragments

The Music Division's Reader Services Section compiled a report summarizing 33 fragments in manuscript containing liturgical chants from the 10th-17th centuries. It identifies more than 500 chants, which were submitted to CANTUS, a database of Latin chants found in manuscripts and early printed books, primarily from medieval Europe. These submissions include links to our digital images, giving the Library a prominent presence in this international database.

Cataloging of Pre-1700 Music Resources

Music Division catalogers successfully created or substantially revised cataloging for more than 350 printed music and manuscript resources produced before the year 1700. These materials, which are among the crown jewels in the Music Division collections, are unrivalled and irreplaceable sources for telling the story of the development of Western music.

Clearing Special Collection Arrearages

The Acquisitions & Processing section in the Music Division processed 566,000 items (target: 500,000 items) and published a record-breaking 54 new finding aids (average over previous five years was 15 per year). The section is the leading the way at the Library in getting its previously undiscoverable collections described at a high level while maintaining an impressive throughput.

Musical Theater Sheet Music

The Digital Projects team in the Music Division launched or updated 6 digital collections, including more than 16,800 pieces of musical theater sheet music published between 1880 and 1922 that demonstrate the growth of musical theater through composers such as Victor Herbert, Jerome Kern, and Irving Berlin.

Concerts at the Library of Congress

The Music Division's Concert Office moved quickly into the digital domain at the onset of the pandemic, producing a highly successful virtual series for the season that greatly expanded outreach and built an impressive global audience. Created to state-of-the-art video and audio standards, the series presented 95 discrete videos--concerts, lectures and conversations with artists, as well as new and popular program ventures: short educational vignettes for students and families, and Throwback Thursday events exploring the concert archives.

Theater for the People: Federal Theatre Project Playbills

The Federal Theatre Project began in 1935 as one of four arts-related organizations founded under Federal Project

One within the newly formed Works Progress Administration (WPA). Within a year, the FTP had employed 11,000 performers, directors, playwrights, designers and stage technicians. By the time it was canceled in 1939, FTP productions had been seen by 16 million people in 30 states. For many, it was their first opportunity to see live theatrical performance.

The Federal Theatre Project collection at the Library of Congress holds thousands of playbills, fliers, and broadsides covering a wide range of productions from vaudeville sketches to full-length dramas, circus, puppetry, dance works, and musicals. The collection documents emerging forms--like the living newspaper which performed stories taken directly from current headlines. It also includes ephemera from different units of FTP that featured all-African American casts, performances in German, Italian, Spanish, and Yiddish, or plays geared toward children. Capturing the information in these playbills provides a window into the past, uncovering the stories we told during the Great Depression, what we valued, and who we were. Via crowd-sourcing, the goal of this project is to transcribe the rich information in these playbills and make it available online.

Content Advisory: Minstrel shows and the use of blackface make-up were very popular in the United States during the 1930s, and the FTP supported productions that depicted harmful stereotypes. Some playbills feature racist and offensive images and descriptions.

Notated Music Copyright Deposits Moved to Fort Meade

In the fall of 2021, 31,000 boxes of copyright deposits dating from 1870 up to the present day have been moved from the old Landover Annex to the Library's climate controlled collections storage at Ft. Meade. The vast majority of the boxes are "unpublished" copyright deposits; these were received by the Library prior to 1978 and were sent in for purposes of securing authorial copyright for musical works that were generally only ever released on recordings. These deposits may be requested by the public and can be viewed in the Performing Arts Reading Room. Access is by registration number, so users should consult the Copyright Registers that are available online via the Internet Archive.

Musical Instrument Conservation

Nancy Lev-Alexander, head, Collections Stabilization Section, Conservation Division, coordinated an assessment of the Gerry Mulligan saxophone that was conducted by objects conservator Anne Kingery Schwartz and Kenneth McGee, lead/commercial trumpet soloist with The U.S. Army Band, "Pershing's Own," who has repaired horns professionally for over thirty years. After a decade of display in front of the Performing Arts Reading Room, the Mulligan saxophone was showing some changes to the surface appearance. Conservation staff are working in collaboration with Carol Lynn Ward-Bamford, the Music Division's instrument specialist and an objects conservator, to assess this surface change along with other condition factors to identify necessary preservation actions, including treatment and display/storage criteria. The goal of any treatment will be to ensure that the instrument looks well cared for without erasing its natural patina gained over years of use and to enable the continued use of the saxophone for special occasions.

"Friday Night Jazz" Radio Program Series Now Available Online

The American Archive of Public Broadcasting (a collaboration between the Library of Congress and WGBH in Boston) launched the Friday Night Jazz with Reuben Jackson collection, featuring 145 three-hour programs from the popular Vermont Public Radio (VPR) weekly series, with 17 programs selected for online access by the host himself—music critic, poet, and jazz curator Reuben Jackson. Covering the years 2012, 2015, 2016, 2017, and 2018, the collection exemplifies the dedication of many public radio stations to continue to provide audiences with jazz programming during a period when much of the public radio system had shifted to news, talk, and information formats. The Friday Night Jazz collection provides an example of jazz-oriented programming in which public radio has excelled over the years: shows created by knowledgeable hosts with little input from station management. Curator of the Smithsonian Institution's Duke Ellington Collection for more than 20 years, Reuben Jackson brought both an informed and personal approach to hosting Friday Night Jazz. "I think that a well-arranged show is not unlike a well-written piece of music," he states. "I am drawn to jazz's emotional and

structural possibilities.” The program “became appointment listening for fans” throughout Vermont, the Bennington Banner reported.

Music Modernization Act Allows An Historic First

On January 7, 2022, patron Christina Dudley wrote to the Recorded Sound Research Center requesting a copy of a 1915 recording, “The Sound of the Harp,” played by the Neapolitan Trio, a house ensemble for the Victor Talking Machine Company, consisting of flute, violin, and harp. Her goal was to use the recording as background music for an audiobook she is creating. Before January 1 of this year, Dudley would have had to obtain permission for the Library to grant such access. Otherwise, she would have had to wait until the year 2067, when this particular recording – now 106 years old – would have entered the public domain. Thanks to the Music Modernization Act, signed into law on October 11, 2018, that has changed. Recordings published prior to January 1, 1923, have now entered public domain and are free and clear for publication, public presentation, and private use. The previous scenario of very old music recordings not being publicly available has been one all-too-familiar for the Recorded Sound Research Center staff. Many patrons who had planned on gaining easy access to antique recordings needed to get permission from a rights holder. Identifying these rights holders, while simple in some cases such as for Victor and Columbia recordings, could be a daunting task in the case of more obscure “orphan labels” with no clear ownership. Since this “historic first” on January 7, the Recorded Sound Research Center has had six additional patrons requesting downloadable files of public domain recordings.

AFC and By the People

On July 13, the American Folklife Center launched a new By the People crowdsourcing campaign titled “At the Library and in the Field: John A. Lomax and Alan Lomax Papers, 1933 – 1943.” This manuscript collection provides a remarkably clear picture of the Lomaxes’ activities. The duo worked at such a pace that John Lomax’s elegant penmanship seems at times to fly off the page, giving the accurate impression of a man in motion with a national undertaking under his care. This By the People campaign follows on the heels of the successful “The Man Who Recorded the World: On the Road with Alan Lomax.” The campaign concluded in September 2021.

NLS Acquires Braille Music Courses

The NLS Music Section has acquired an excellent new resource for braille music instruction with the donation of four braille music courses formerly offered by the Hadley Institute for the Blind and Visually Impaired. The courses are *Braille Music Basics*, *Braille Music Reading*, *Braille Music Reading: Keyboard Music*, and *Braille Music Reading: Vocal Music*. The braille and audio course books are available for patrons to download from the Music Collection on BARD and the large-print course books are available to download from “Braille Music Course Materials from Hadley” on the NLS website’s Music Materials page. To learn more, check out the NLS Music Section’s blog *Back to School with Braille Music, Band Books, and Bastien!*

Library of Congress Recorded Music Programs Now Available for NLS Patrons

The Music Section of the National Library Service for the Blind and Print Disabled (NLS), the largest accessible music collection of its kind in the world, is always on the lookout for new content for its collection of music appreciation talking books, which illuminates a wide variety of musical genres, musicians, and composers. Recently, the Music Section expanded and diversified its coverage of music from around the globe by collaborating with the Library’s Music Division, American Folklife Center, and Hispanic Division, all of which agreed to allow the Music Section to use audio from recordings of past Library of Congress music programs to create talking books formatted according to NLS standards. To date, the NLS Music Section has created 93 new titles that have enriched and refreshed its Music Appreciation Collection for its patrons, including “Sounds & Rhythms of Contemporary Cuban Music in the American Diaspora (DBM04285)” and “Mokoomba: Afro-Fusion Music from Zimbabwe (DBM04306).”

Metadata Guidance Documentation for Use with RDA

Members of PTCF have finished the final drafts of the Metadata Guidance Documentation (MGD), with review

completed in December 2021. This is the 2nd part of the implementation of the new RDA. Phase 1 focused on re-creating Policy Statements (PS) to fit the new structure of the Toolkit; these statements are generally brief and provide guidance for whether or not a certain option must, may, or may not be applied. The MGD documents go more into depth about certain topics and are intended to show examples in MARC and in BIBFRAME. The next part of the process involves the testing of both the policy statements and the MGD by catalogers not familiar with the new Toolkit to determine changes that may be required to the PS and MGD created by LC and PCC.

New BIBFRAME Editor

In the summer of 2021, LC launched a new BIBFRAME Editor for use of the testers at LC called MARVA, which is Avram spelled backwards in honor of the developer of MARC, Henriette Avram. In Music Division, Benjamin Barba participated in the development and testing of the new editor. LC hopes to train people new to BIBFRAME using MARVA during this calendar year.

LCDGT Development Begins a New Phase

Library of Congress Demographic Group Terms (LCDGT) is a controlled vocabulary of terms that describe characteristics of two types of entities: the intended audiences of resources and the creators and contributors to resources. On October 8, a new phase of LCDGT development began with the first meeting of the LCDGT Advisory Group. The advisory group consists of representatives from the American Psychological Association, Atla (formerly known as the American Theological Library Association), Bureau of Labor Statistics, Census Bureau, Council of American Overseas Research Centers, Kinsey Institute, National Library of Medicine, Pew Research Center, and the Summer Institute of Linguistics (SIL) International. Led by Veronica Ranieri of the Policy, Training, and Cooperative Programs (PTCP) Division, this Advisory Group will guide the development of the LCDGT vocabulary. After receiving training and clearing the LCDGT proposal backlog, the Advisory Group expects to begin reviewing new LCDGT proposals in January 2022.

Library Collections Services Group (LCSG) Reorganization

This reorganization eliminates Library Services and creates two new service units within LCSG — Researcher & Collections Services (RCS) and Discovery & Preservation Services (DPS). Each service unit will be led by an Associate Librarian who reports directly to the Deputy Librarian for Library Collections and Services, Robin Dale. Dale will also serve concurrently as the Acting Associate Librarian for both Researcher & Collections Services (RCS) and Discovery & Preservation Services (DPS) until new appointments are announced.

Researcher & Collections Services (RCS) brings together in close alignment the Collections Development Office, Special Collections Directorate, General & International Collections Directorate, and the National Audio-Visual Conservation Center. The John W. Kluge Center also joins this unit. Its central charge is to build the national collection and provide improved access to engaged users.

Discovery & Preservation Services (DPS) brings together the Acquisitions & Bibliographic Access Directorate, Digital Services Directorate, and Preservation Directorate. Its central charge is to improve user discovery by leveraging new metadata, digitization, and preservation workflows as electronic and digital collections expand.

The Law Library, the National Library Service for the Blind & Print Disabled, the Financial Management Directorate, and the Organization Management Directorate within LCSG are unaffected by the reorganization.

New Section Head for Recorded Sound

Carla Arton returns to the Packard Campus (NAVCC) in 2022 as head of the Recorded Sound Section. Arton most recently worked as director of technology solutions within Library IT at the University of Virginia Library since September 2020. After a period away, working in the U.S. and U.K., Carla is returning to the Library of Congress, where she was a processing technician within the Recorded Sound Processing Unit from 2009 to 2016. During that period, she was part of the project team for the launch of the National Jukebox, worked on numerous high-profile collections (Tony Schwartz, Judy Collins, Bob Hope, etc.), and published on ‘Care and Maintenance’

for the ARSC Guide to Audio Preservation. Arton then served as the media digitization specialist and then director of technical operations for Indiana University's second phase of its media digitization and preservation program. She then worked at the University of Oxford's Bodleian Libraries as a digital project manager. Following Oxford, Arton moved to Scotland to become the digitization and digital engagement manager for the University of Edinburgh's Digital Library. Arton holds a Masters in Audiovisual Archiving from the University of East Anglia and a BA in Film Studies from Chapman University.

Head for New Recorded Sound Processing Unit

Amy Strickland started in January 2022 as the head of the new Processing Unit for Bibliographic Access, in the Recorded Sound Section at the National Audio-Visual Conservation Center (NAVCC). Strickland joins the Library from the University of Miami Marta and Austin Weeks Music Library, where she had worked since 2010. As assistant head she collaborated across the university to improve and increase services in the music library, including a partnership with the University of Miami Libraries IT department and the creative studio to plan and implement a makerspace. Her cataloging background includes original cataloging of music scores, audio recordings, video recordings, and books, and supervision of copy cataloging of music scores and audio recordings. She also supervised the cataloging and organizing of special music collections, including the Larry Taylor-Billy Matthews Musical Theater Archive, the Frank Cooper Music Facsimile Collection, and the Camner Family Music Collection of rare and first-edition music scores. Strickland received an MLIS from the University of Alabama, where she also received a BM specializing in voice performance and an MM specializing in musicology. She is a member of the Music Library Association's Encoding Standards Subcommittee and is also a member of the Music OCLC User's Group (MOUG), the Online Audiovisual Catalogers organization (OLAC), and the American Library Association.

Transfer from the Policy Office

Effective January 16, 2022, Janis Young will be joining the US/Anglo Division (ABA) as a librarian in the United Kingdom & Ireland Section. Young joined the Library in 2003 as a whole-book cataloger in the former History & Literature Cataloging Division (HLCD). In 2007, she moved to the Cataloging Policy & Support Office (now the Policy, Training, and Cooperative Programs (PTCP) Division) and became a subject policy specialist. As a policy specialist, she was responsible for maintaining the Library of Congress Subject Headings (LCSH) and LC Classification (LCC), and spearheaded the development of LCGFT, LCMPT, and LCDGT. She has taught numerous courses on LCSH and LCC, within the Library and externally. Young has also served as the Library's liaison to various committees and working groups of the American Library Association (ALA) and other library associations. She holds a bachelor's degree in history from Seton Hill College in Greensburg, Pa., and master's degrees in history and library science from The Catholic University of America.