

# IAML Australia Conference 2015 “Portals and Pathways”

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1 – 2 October 2015, Sydney

Kindly supported by Australian Music Centre, APRA AMCOS & Australian Institute of Music



*Sponsor of our 2015 Travel Bursary*

#iamlsydney15



## NLA UPDATE September 2015

A tale of RDA, E-legal deposit, Digitisation, Richard Bonyngge, concert bands and AMC.

Nikki White



nla.gov.au

Photo by Damien McDonald



- No radical changes this year, mostly clarification
- Continuing additions to Appendix I & Appendix J
- RDA @MARC
  - Proposed new MARC field **348** Format of notated music (RDA 7.20) allows for more granularity than Fixed field data



No major music –specific changes this year. However a considerable amount of work by the JSC Music Group on clarifying wording and layout of instructions e.g. Revisions to Additions to Access Points Representing Compilations of Musical Works (6.28.1.11) which makes a clear distinction between those with a distinctive title and those without. In addition there are plans to remove lists of terms from the Medium of Performance (6.15) instructions and use of an external thesaurus like LCMPT as these have no definition in the RDA glossary.

Appendices I & J continuing to be added to so always check. Commissioning body finally has been added! Also of interest “Inspired by (work)” & “Inspiration for (work)”

### RDA IN MARC

Proposed new **field 348** Format of notated music. Although Format of notated music is covered in 008, it is rather crude and inflexible. Doesn’t allow for the fact that a score might be several formats and Multiple isn’t particularly helpful.

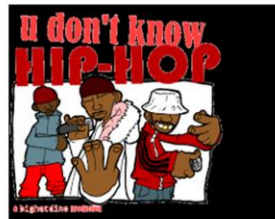
Some of NLA’s policies are driven by constraints of MARC (and technology). Eg. **306** (Duration) is not repeatable so you cannot record duration of component parts and duration of the whole there. Nor is there a subfield which would let you distinguish between parts and the whole. So the NLA policy is not to apply the alternative at 7.22 (record both parts and whole.) Similarly with the definite article in various instructions because Voyager can’t handle it.) These policies have been flagged with

a note stating that it was MARC constraints informing them so they can be revisited later if MARC is changed or we move to a new bibframe.

**382 (Medium of performance)** is still not displaying properly on Libraries Australia. Only displays \$a subfield not \$p, \$d, \$n \$v e.g. a flute ꞑn 1 ꞑp alto flute ꞑn 1 ꞑa clarinet ꞑn 1 ꞑp bass clarinet ꞑn 1 ꞑa piano ꞑn 1 ꞑa percussion ꞑn 1 ꞑa violin ꞑn 1 ꞑa cello ꞑn 1 ꞑs 6 ꞑ2 lcompt (in Voyager and LA's MARC view) but flute, clarinet, piano, percussion, violin, cello in Full view (cf an 54500956)

## Or not: Shape of things to come?

- Trend in JSC discussion papers away from Western art music traditions as the default



JSC Discussion paper Evaluating authorized access point instructions for musical works at 6.28.1.1—6.28.1.8

“While the Music Working Group agrees that this instruction needs to remain here for the time being...the Music Working Group is concerned that this instruction is too far overreaching to be applicable for all styles and genres of music because it does not take into account cultural contexts. For works like opera or art song that come from the Western art music tradition, the instructions are adequate. But there are large bodies of musical works, such as rap music, where the cultural milieu it is centred in considers lyrics or text to be the primary aspect of the music; the composer of the music is often of secondary importance, if even formally credited on all resources...” It then goes on to suggest an exception to the current instruction to allow the creator of the words to be the first half of the access point but notes that this has drawbacks in that it still “privileges the traditions of Western art music”. Alternatively they suggest modelling the instruction on 6.27.1.3 Collaborative works to allow the cataloguer to decide who was primarily responsible for the work based on cultural context (but you would have to have an understanding of that cultural context or be aware of it for this to work).

And again in the Discussion paper Simplification of Medium of Performance Instructions (6.15) notes that the current instructions are geared towards music coming from “literate music traditions, specifically the Western art music tradition” and that detailed medium of performance instruction might not be appropriate in all cases, especially for those areas outside the tradition Western music canon. “Music

is global". To cover all possibilities is not feasible in 6.15 to they propose to make it as general as possible but acknowledge there is wide disagreement about how much generalisation is advisable hence two proposals, one conservative and the other radical (the radical throws most of the instructions and just says record MoP from a controlled vocab and gets rid of most of it e.g. 6.15.1.4 Instrumental Music Intended for One Performer or Part) and adding "and voices" to 6.15.1.5.3-6.15.1.5.4.

## Singing from the same song-sheet

- Review of NLA policies in the Toolkit
  - Add policies to new (since 2013) instructions
  - Revise existing policies
  - Some policies have been constrained by MARC or technology
- Music Library Association 
  - Best practices are in Toolkit under the Resources tab
  - MLA policies are also in the Toolkit



- NLA are revising policies. There is a working group which has gone through those parts added to RDA since 2013 and added NLA policies where none existed. These changes have been sent through to the Toolkit and are with ALA, probably to go in with the October upgrade. Now looking at existing policies to see if they need revision.
- Some policy decisions constrained by MARC or technology. 7.22 duration – not applying alternative (record both total duration and duration of parts) because 306 not repeatable, or alternatively, doesn't have a subfield to indicate total if \$a used for the parts. Technology, omitting the definite article because Voyager doesn't support.
- These revision have been sent to ALA but moratorium until October release
- Continuing additions to Appendix I and Appendix J
  - Commissioning body" now in Appendix I (August release)
  - "Adaption of work" Appendix J (August 2015)
  - "Inspired by (work) """"""""""
  - "Inspiration for (work)""""""""""
  - ""Adapted as (work) Appendix J""""""""""
- Music Libraries Association best practice statement in Toolkit

## New legal deposit legislation



- From February 2016 - Legal deposit legislation will be extended to cover electronic publications

Legal deposit has enabled the National Library to collect Australian published works in print for many decades

From February 2016, legal deposit will be ***extended to cover electronic publications***, whether published online or offline.

This will allow the National Library to continue to preserve the published record, whether in print or online, for current and future generations.



# New legal deposit legislation

- Legal deposit applies to:
  - Works that are **published** (i.e. made available to the public)
    - Including websites, books, journals, **sheet music**, maps, magazines and newspapers
  - Works published both **online** (e.g. web publications) or **offline** (e.g. print or DVD)
- Offline works - must be supplied to the Library **within 30 days of publication**
- Online works - only need to be supplied **upon request from the Library**

*Find more information at: <https://www.nla.gov.au/legal-deposit>*



Legal deposit applies to all published works, that is any work made available to the public. This includes websites, books, journals, maps, newspapers and sheet music. Works may be published online (e.g. web publications) or offline (e.g. print books, CDs or DVDs).

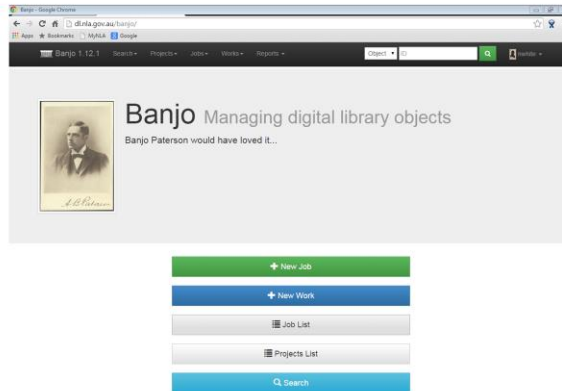
Offline works need to be supplied to the Library within 30 days of publication. Online works will only need to be supplied upon request from the Library.

The National Library is currently developing its technical infrastructure and workflows to be ready for e-deposit.

We will be collaborating with Australian publishers to make legal deposit as efficient as possible for publishers and creators.

For more information see link at: <https://www.nla.gov.au/legal-deposit>

# With a Banjo on my knee



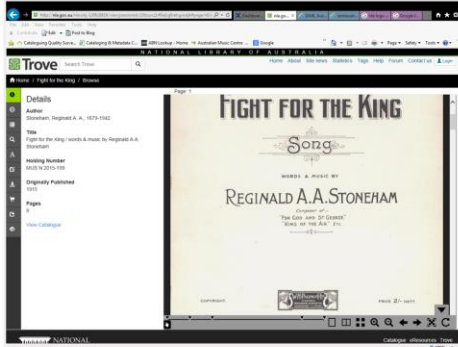
Library has been working on a Digital Library Infrastructure Replacement (DLIR) for several years to replace the aging DCM. Currently named Banjo (after Banjo Paterson and not the musical instrument) which has caused some confusion where some people thought the Music Unit had bought a banjo (no, not a performance library). The delivery system is called Tarkine.

Books and serials have already moved to the new infrastructure and from May onwards it has been Music's turn with extensive user testing. Migration of digitised music from DCM to Banjo began on 21 Sept. There are over 14,238 records to come across. Music currently received which is eligible for digitization (i.e. outside copyright) is already being put through Banjo.

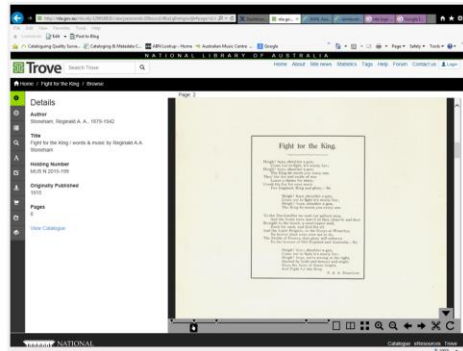
This will be quite transparent to users of the library's catalogue. However, Banjo has more functionality than DCM and allows for OCRing of music where the words are printed separately as text and also of the text on the covers, meaning that all these are fully searchable now. Tarkine presents the digitised images in a much more user-friendly way like a book with turning pages. (Rabbit o / Charles Vaude <http://nla.gov.au/nla.obj-115389705>) NB this not OCR'd). OCR'g means individual songs in a bound album can be easily searched and retrieved instead of the user having to scroll through the digitised pages to find them. In addition bibliographic details are displayed beside the image

# How new records display

Front cover



Text on verso front cover



Older digital collection management system just showed the images, no bib data. These images can be viewed like a book with turning pages.

## AMC ARCHIVE

- 2013 AMC transferred its unpublished scores to NLA
  - About 3,500 items in 50 boxes
- July 2014 project to catalogue Archive began.  
Completed 27 August 2015
  - 402 composer level records
  - 256 individual records
  - 3,587 item records
  - 549 working hours to complete
  - Re-boxed and housed in lockable compactus



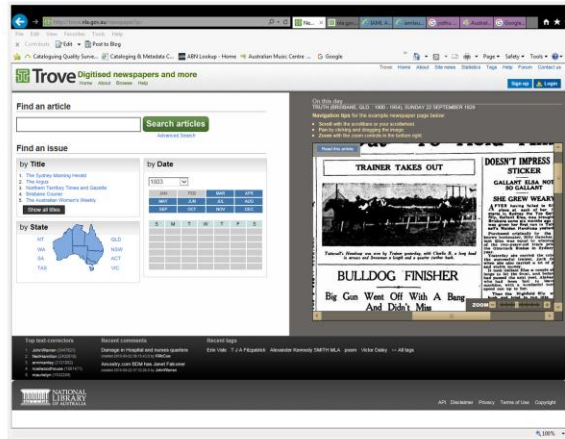
In 2013 AMC transferred to NLA its unpublished scores consisting of about 3,500 items in about 50 boxes as they were moving to smaller premises. A project plan to catalogue this archive was developed in 2014 and cataloguing started in July of that year. Catalogue records were created at composer level with the works of that composer listed in a detailed contents note and item records created for each work so they could be retrieved individually. The three cataloguers in the Unit worked on the Archive as time permitted and it was completed on 27<sup>th</sup> August this year, taking around 549 hours or 15 business weeks. The scores have been re-boxed in archive boxes and are in a locked compactus. Some fragile material has been treated by our Preservation Unit.

Total number of bib records created is 658: 402 composer's record (61%) + 256 individual bib records (39%), Total number of individual item records created is 3587: 3410 Australian (95%) + 177 overseas (5%).

This Archive is a real treasure trove for Australian music from the mid-20th century onwards. Most is in manuscript form often with interesting annotations. A particularly fascinating part is the advertising jingles and the incidental music used for radio plays, many by quite well-known composers (well known for something else). Tracking down further and better particulars of some of these composers in Trove has been both enlightening and intriguing, uncovering scandals involving composers and conductors in divorce cases, composers who dumped their family to move somewhere else, and so on.

But it isn't all Australian. There is a small but significant amount of works by NZ composers, not all of them famous. One was a song in celebration of Sir Edmund Hillary's ascent of Mt Everest written by a suburban couple.

# ....and TROVE



**Trove:** I cannot overstate the importance of Trove in attempting to date the works or to discover more about the composers;

- dating music published in Australia (newspaper columns headed "New music" or similar, advertisements, reviews, etc)
- Discovering more about the more obscure composers. Many in the Archive were also radio personalities and bandleaders
- Or not – if they aren't in Trove, chances are they are NZ and can be found via Papers Past or Google.

Works by Miriam Hyde : from the Australian Music Centre archive

Bib ID 6895298

Format **Manuscript** **Music** [notated music, volume]

Author Hyde, Miriam, 1913-2005, composer, lyricist

Description [1939-1965]  
Scores + parts.

Full contents

- Hyde 1. Fantasia on Waltzing Matilda
- Hyde 2. Heroic elegy (©1939, transparency score and parts)
- Hyde 3. Heroic elegy (©1939, issued by arrangement with the Australian Performing Right Association Ltd. Sydney)
- Hyde 4. Nightfall and merrymaking : for oboe and piano
- Hyde 5. Nightfall by the river : song / lyric by W. Alder Morrison
- Hyde 6. Extracts and fragments (Anzac threnody, Apples, more apples, Australia land of liberty, Kaleidoscope, Before the spring, Brown Hill Creek in spring, op. 55, Canterbury march, The cedar tree / words by Viva Counsell, Concert study no. 3 C♯ min, The constant pool / words by Viva Counsell, Extracts from recent compositions by Miriam Hyde, Extracts from Sonata in F min for clarinet & piano (op. 54), The first boronia, Fugue in A min (or F E.B.), Gipsy song / words by Patricia Hackett, Intermezzo for left hand solo, Humoresque, op. 41, Rhapsody in F♯ min op. 25, Burlesque in A min op. 23, Slow movement Concerto no. 2 (transcribed) op. 32A, Scherzo in G, op. 44, no. 2, Meditation in G min op. 16 no. 1, A River styl, op. 20 no. 1, Leaves in the wind, op. 78, Lullaby, Magpie at sunrise, Marsh birds for flute and piano, Opening of a new lullaby, op. 85 for piano, Passing thought, Piano solos: Breakers, Caprice in G min, Memories of a happy day, Prelude in F min, To a skylark, Wind in the wood from Forest echoes published by Alan's, Song Dreamland, Song Laughter, Lyric for small orchestra, Scherzos for viola & piano, The sea, September camphor-laurels, Sonata no. 1 in G min for pianoforte, Spring, The fountain, The spring of joy, String quartets in E min op. 77, excerpts from the 4 movements, The symbolic gate op. 76, symphonic poem based on canto IX of Dante's Purgatorio, Tap tune for piano, Thoughts at dusk, song, Three Latin lyrics, words by Helen Waddell, Three recent compositions: Song Dawn service, song Anzac threnody, Rhapsody for clarinet & piano, Trio for flute, oboe and piano (prelude and scherzo), Trio in G major (op 82) for flute, clarinet & piano, Village fair.

Notes This collection contains manuscript music and Australian Music Centre reproductions.  
Transparencys for use in a whiteprint or Ozalid process of printing.  
Words of Nightfall by the river also printed as text.  
English lyrics;

Subjects [Instrumental music](#) | [Orchestral music](#) | [Piano music](#) | [Vocal music](#) | [Australian](#)

Can I borrow this item?  
Can I get a copy?  
Can I view this online?  
Ask a librarian

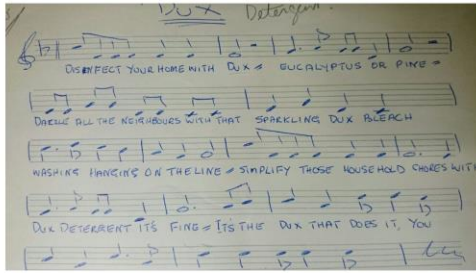
Similar Items

- Works by Rudolph T. Werther : from the Australian Music Centre archive
- Works by David Stanhope : from the Australian Music Centre archive
- Works by David Bamby : from the Australian Music Centre archive
- Playtup-in-boots / book, music & lyrics by Vivian Whittaker
- Works by Felix Meagher : from the Australian Music Centre archive

Explore

- Find in other libraries
- Check eResources and Research Guides

Example of composer level record, this one for Miriam Hyde.



NATIONAL LIBRARY OF AUSTRALIA  
nla.gov.au

View of AMC Archive in new boxes in compactus plus two jingles



## PROJECTS



Indigenous music project



Current Australian hip-hop



Australian film music composers

Several projects were carried out in the last 12 months to try to fill gaps in the collections. Gaps exist particularly in current indigenous music and current Australia popular music particularly hip hop.

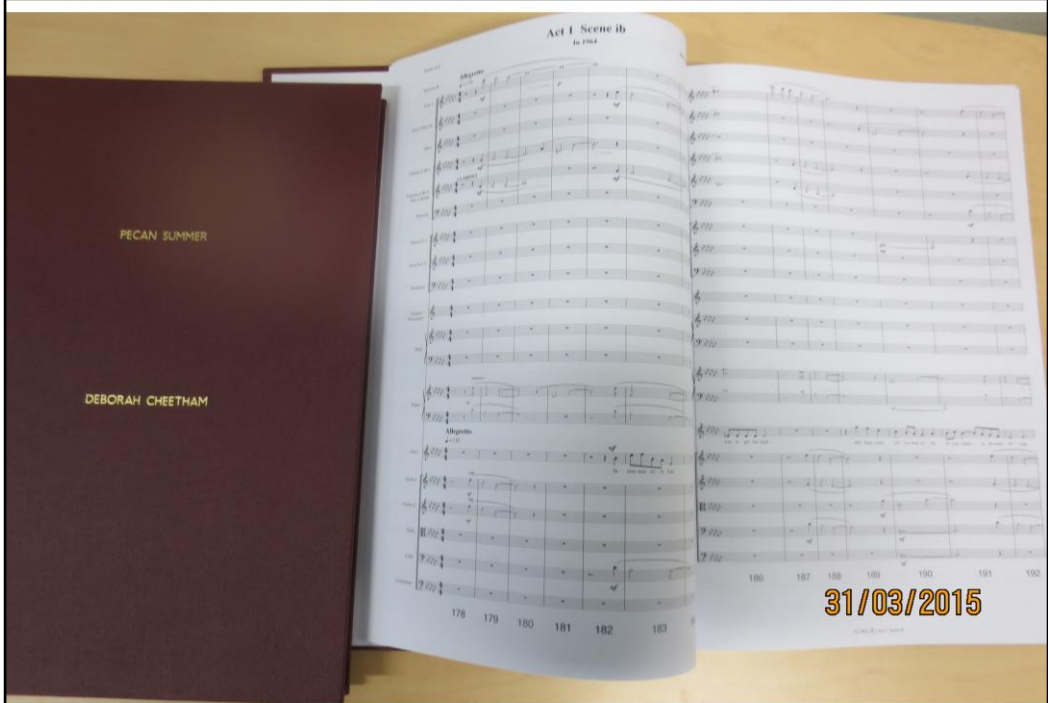
The first was the Indigenous music project. The Music Unit as asked to contribute items for the NAIDOC display at the library last year and it was then that we noticed that our coverage of Indigenous music was rather spotty, particularly by Indigenous composers, rather than Anglo composers using Indigenous musical themes or words or drawing inspiration from Indigenous myths, legends or ceremonies. Lisa Mackie carried out a search of AustLit and the web to discover what was out there. She wrote a report on her findings and this was followed up by John Morseu, our 2015 Indigenous graduate who made personal contact with likely sources identified by Lisa and some he found himself. His best success was with Torres Strait Islanders as he is one himself but he reckoned the further south he went (below Townsville) the harder it got as Australian Aboriginals tend to regard TS Islanders as foreign as the rest of non-Indigenous Australia. One of the things he had to do was explain the concept of Legal Deposit (“You know those shows about white fellas who hoard stuff?? Well, the Library is like that, it collects everything....”). Most were happy to send things in if they had them.

The results were that there is not a lot of sheet music (as one composer said to John, “You know us, John, we don’t write things down”) though there is recorded music available. Most are small publishers. Lisa was able to obtain copies of the score of

Deborah Cheetham's *Pec an summer*, the first indigenous opera, from the composer as well as Buck McKenzie's *Songs for Aboriginal studies and reconciliation*. It is now a matter of maintaining the contacts which have been made and ensuring things continue to come in on LD.

Another project was to look at our collecting of contemporary Australian pop music, especially hip-hop. This gap was identified through question time at a Reference Awareness where I had given a presentation on the music collection to Reading Room staff. Kyunghiee carried out a survey of the collection and a search on the web and wrote a draft plan. As with the Indigenous music, there is not a lot of sheet music for hip hop and most of it tends to be recorded. Sheet music for contemporary pop music, other than that we already receive on LD, tends to be in electronic form either through a portal Just Sheet Music or available for download from websites. This raises problems as we are still in the final stages of developing an infrastructure to handle e-publications Further action has been put on hold pending the passing (and implementation) of the e-legal deposit legislation and the establishment of e-legal deposit infrastructure in

A third, smaller project, was to contact composers listed on the Australian Guild of Screen Composers website and on the Encore Directory (Australian film & TV production), to let them know about LD requirements. This has resulted in a number of new items in this important area.



## DONATED COLLECTIONS



Richard Bonyng



Dobbs Franks



Kogarah Concert Band



nla.gov.au

### COLLECTIONS

A significant instalment of the **Richard Bonyng Collection** was acquired last Sept. when he cleared his Whale Beach property for sale. Two staff members went there to pack it up and arrange for it to be brought to Canberra. The bulk consists of conductor scores though there are a couple of interesting boxes of popular music (seems to have been a big fan of Perry Como!) which include music published in the mid-19<sup>th</sup> century in Sydney which we did not hold. The rest included tapes, posters, serials and a wonderful elephant folio scrapbook on Joan Sutherland's early career. These non-music items have been housed in Pictures & Manuscripts or in Printed Australiana.

**Dobbs Franks** contacted the Library in August offering to donate his collection of conductor scores, many of works he premiered, and these have been taken in as a formed collection. Here is a cartoon of him as a cowboy by a cheeky orchestra member found amongst it.

Both collections have been fully catalogued and are available through Trove/LA.

### Kogarah Concert Band

On 22 Sept. 2014 the Music Unit was contacted via email by Geoff Dickie, current president of the Kogarah Concert Band. The Band has a collection of about 2,000 pieces of sheet music as well as several boxes of their records dating from the 1890s to the 1970s, uniforms, and cups. While it is currently secure he and the other members of the band were concerned for the future security of this material, given

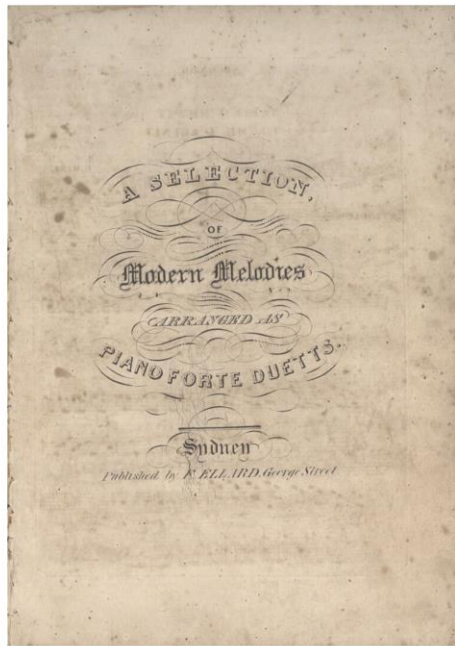
that the building it is housed in is old with wooden floors. They had contacted the Kogarah Council and Library, the Powerhouse Museum and the State Library of NSW but these were unable to take in this archive due to staff or space constraints.

Thus they were offering it to the National Library to preserve it as music history for future generations.

The Kogarah Concert band was founded in 1888 and is, as far as Geoff and his colleagues have been able to determine, the oldest continuing community band in Australia. While there are others founded before it, either they have ceased operating at one point, then restarted or they ceased altogether. Eventually they decided to keep the archives, uniforms and cups and offer the music which was collected by the Library in July 2015.

While NLA has other brass band collections, none of these represent a community band. At one point every suburb or municipality or small town had a band. They were an important part of Australian social life at the time, performing at various events and giving concerts. It complements another collection, the Peter Ellis Dance Music Collection which was put together to reflect what music Australians were dancing to from the 19<sup>th</sup> century up until the Second World War. This collection reflects what music they listened to and performed themselves as communities.

The collection will be taken in as a formed collection. It is presently awaiting cataloguing.



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Treasure from the Richard Bonyng Collection. Published between 1840 and 1850 by F. Ellard in Sydney.



Caricature of Dobbs Franks by cheeky orchestral member found among the scores.