

# 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



**International Association of Music Libraries, Archives  
and Documentation Centres (IAML)  
International Musicological Society (IMS)**

[#IAML2015](#)



<http://www.iaml.info/congresses/2015-iamlims-new-york>

**Compilation by  
Linda Papa, Denise Tobin and Georgina Binns**



Lincoln Center

Juilliard School - next door  
to the Lincoln Centre



The Juilliard School



## Take your pick!

**76+ sessions (often 5 concurrent sessions)**

Main themes:

- digitising projects
- metadata standards
- data curation
- big data and linked data expectations and challenges
- copyright
- collaborations and partnerships
- use of digital tools/platforms for research and teaching

## Opening session: Digitizing Musical New York

- Carnegie Hall archives

<http://www.carnegiehall.org/History/Carnegie-Hall-Archives/>

- Brooklyn Academy of Music Hamm Archives

<http://www.bam.org/about/history/bam-hamm-archives>

- New York Philharmonic Leon Levy Digital archives

<http://archives.nyphil.org/>

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# Opening session

## Carnegie Hall Archives

### Carnegie Hall Archives

The Carnegie Hall Archives preserves thousands of concert programs, posters and fliers, musical manuscripts and autographs, administrative files, and architectural drawings that tell the story of the musicians, politicians, and world figures that have appeared in nearly 50,000 events since 1891.

[Learn about the history of the Carnegie Hall Archives.](#)



### Collections



#### Administrative Records and Papers

Get an in-depth look at our multiple collections of historical administrative documents.

[More Info >](#)



#### Personal Collections

Explore materials collected by or related to individuals such as conductor Walter Damrosch, Carnegie Hall house manager Louis Salter, and author David Even.

[More Info >](#)



#### General Collections

Our archives are home to collections of correspondence, autographs, ephemera, video, manuscripts, and more.

[More Info >](#)

### Digital Archives Project



#### Digital Archives Project

Carnegie Hall's Archives has embarked upon a multi-year initiative that will preserve and digitize most of the Hall's historic collections.

[More Info >](#)

### Rose Museum



#### Rose Museum

Explore our history through displays of artifacts and memorabilia.

[More Info >](#)

### Help Build Our Collections



#### Call for Materials

Have anything related to our history? We would love your contribution.

[More Info >](#)



<http://www.carnegiehall.org/History/Carnegie-Hall-Archives/>

# Opening session

## Brooklyn Academic of Arts Archives

**BAM Hamm Archives**

ABOUT VISIT ARTISTS PROGRAMS EDUCATION COMMUNITY SUPPORT BLOG SHOP VIDEO Search

Featured

- Film
- Theater
- Dance
- Music
- Opera
- Physical Theater
- Performance Art
- Kids
- Visual Art
- Literary
- Talks
- Comedy
- Live Broadcast
- Galas & Parties
- Neighborhood
- Classes

CALENDAR

**BAM, BROOKLYN, AND THE ARTS**

The BAM Hamm Archives reveal the 150-year history of BAM, but they also tell a story of the communities—civic and artistic—that made BAM what it is today.

The Archives contain approximately 3,000 linear feet of materials dating from 1857 to the present, including newspaper clippings, photographs, books, playbills, promotional material, video, architectural plans, posters, administrative records, production elements, art and other materials.

The Archives and its staff provide a rich and unique resource for researchers interested in BAM artists, the history of performing arts in the US, and in Brooklyn's social history.

**HISTORY OF THE ARCHIVES**

The need for a formal BAM Archives was identified in 1995 when a search for records, photographs and other materials revealed that items of historical value had become scattered in various buildings and throughout New York City. BAM had lost parts of its archive in the 1903 fire that destroyed BAM's original building in Brooklyn Heights and to a

The BAM Hamm Archives reveal the history of America's oldest performing arts institution and the lively borough of Brooklyn.

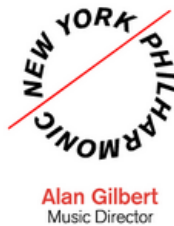
Major support provided by Charles J. & Irene F. Hamm, and the Leon Levy Foundation

<http://www.bam.org/about/history/bam-hamm-archives>



# Opening session

## New York Philharmonic Orchestra Archives



DIGITAL ARCHIVES ABOUT HELP OPEN DATA

New York Philharmonic  
Leon Levy Digital Archives 

Go to the  
Performance History  

### Search the Digital Archives

Programs, Scores, Parts, Images, and Business Documents ([Learn more...](#))

in

Date From  To

mm/dd/yyyy mm/dd/yyyy

### Open Data at the New York Philharmonic

#### Performance History

The New York Philharmonic played its first concert on December 7, 1842. Since then, it has merged with the New York Symphony, the New/National Symphony, and had a long-running summer season at New York's Lewisohn Stadium. This Performance History database documents all known concerts of all of these organizations, amounting to more than 20,000 performances. [The New York Philharmonic Leon Levy Digital Archives](#) provides an additional interface for searching printed programs alongside other digitized items such as marked music scores, marked orchestral parts, business records, and photos.

In an effort to make this data available for study, analysis, and reuse, the New York Philharmonic joins organizations like [The Tate](#) and the [Cooper-Hewitt](#) in making its own contribution to the Open Data movement.

The metadata, which is released under the Creative Commons Public Domain CC0 licence, is located on the [New York Philharmonic's GitHub page](#)

[Digital Archives GitHub](#)

<http://archives.nyphil.org/>

# Digitization projects

## Planning

- consider site goals, target audience
- engage technical consultants or partners
- use assets/resources from public domain, metadata tagging, linked data, open source platforms

## Philanthropic support

- publicising projects via newspaper articles, events, etc. gains contributions of material + more \$ support

Track usage - Google analytics, social media

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# Digitization projects and the semantic web

Silos of information on web – need to be broken down

- FRBROO conceptual model - [http://www.cidoc-crm.org/frbr\\_inro.html](http://www.cidoc-crm.org/frbr_inro.html)  
(integration and interchange of bibliographical and museum information)
- *Project Doremus* - <http://www.agence-nationale-recherche.fr/?Project=ANR-14-CE24-0020> – consortium working on developing common knowledge models (ontologies) and shared multilingual controlled vocabularies to cultural institutions, publishers and distributors

Opera and Ballet Primary Sources (OBPS) - <http://sites.lib.byu.edu/obps/>

- uses metadata to link to other music scanning initiatives – indexes/databases, including Stanford University's *Opening Night!* index (points to sources)
  - uses standard Authority Files for verification of names and works – *Grove Music Online*, ViAF
-

# Music research - digital tools, scholarship

## Tools

TEI (Text Encoding Initiative), MEI (Music Encoding Initiative), MEI customized (e.g., as plugin to use with *Sibelius*), OCR, Omeka (free, open source multi-modal) – data can be viewed and re-used ...

## Scholarship

- Tools applied to scans of text and music notation that have been 'cleaned up'
  - Use of digital tools lead to new questions, and so to deeper knowledge of texts/scores
  - Sharing research in development phase (pre-pub.) leads to further peer/public input
-

# Music research- some projects

- Investigating process of librettist in adapting a play - French play to Italian libretto. Analysis of dramatic interactions, etc. - use of TEI and Omeka - <http://omeka.org/showcase/> ; analysis using social network theory – questioning changes; digital analysis complements (not substitutes) (Francesca Giannetti, Digital Humanities Librarian, Rutgers)
- Word frequency analysis of music appreciation texts of early 20<sup>th</sup> century - text mining, use of TEI (Robin Preiss, Librarian and PhD candidate, NYU)
- Use of digital tools in traditional musicology - 1) recreating missing parts in Renaissance chansons; 2) new perspective to online editing – use of MEI + (Music researchers -Tours, France)
- How digital media promote new editorial concepts - Freischütz edition – code-based ed.- ability to show/link facsimile, libretto, audio (Music researchers – Bonn & Detmold, Germany)

Notice: Return in research emphasis to the actual work/object!

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# Music researchers' technology needs

Frans Wiering (musicologist, computer programmer):

<http://www.staff.science.uu.nl/~wieri103/>

- adoption of software tools in research practices
- insights into work processes and technology needs

Conducted survey into digital needs of researchers

- by country, age, gender, area of music scholarship

Benefits and frustrations of technology

- Technology developers need to understand needs of researchers – further survey coming
-

# Music research – music cataloguing

Collaboration between library - Metadata standards for digital resources (MODS - MARC-compatible XML schema for encoding descriptive data; METS – flexible XML schema for packaging descriptive metadata) <http://www.loc.gov/standards/mods/presentations/mets-mods-morgan-ala07/> and musicology (RISM)

Music Special Collections of the BnF for and with researchers/musicologists - *Gallica* – IReMus - <http://www.iremus.cnrs.fr/>

EAD (Encoded Archival Description) - <http://www.loc.gov/ead/>

Cataloguing music holdings – merge library cataloguing standards with MEI

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# Collecting resources in digital age

- Self-publishing
    - self-publishing composers – problems of exposure and curation – stats in OCLC indicate poor level of library acquisition
  - Progress in addressing the problem
    - Contemporary Composers' Web Archive (CCWA) – collecting composers' websites
  - International Music Scores Library Project (IMSLP) – established Public Domain music resource
    - developing links with national libraries – e.g., *Gallica* database of BnF
-



# Searching

## Finding information

- Libraries: contain physical items, digital items
  - Future knowledge environments: linked data – knowledge base – knowledge graph
  - Current search – keyword search, reliant on rich catalogue data and indexes
  - Future search – targeted across multiple sources, e.g., DBpedia – to allow searching in more complex way across wikipedia - <http://wiki.dbpedia.org/>
-

# New approaches of cataloguing musical holdings with MEI and TEI

Kristina Richts (Research Assistant, Musicological Institute of the University of Paderborn and the Detmold University of Music, Detmold)

- Linking points sought (performers/musician in theatre company)
- FRBR model
- Combining different cataloguing standards
- Combining MEI & TEI schemas
- Style sheet used to map/extract to MEI files
- separate files for Work, Expression, Manifestation/Source, Item
- MEI files expand on RISM files
- XML source files

[Search](#) [Legal notice](#) [Help](#) [LOD](#) [SPARQL](#) [About RISM](#)

[deutsch](#) [english](#)



Répertoire International des Sources Musicales

## Welcome to the Open Data Service of the RISM-OPAC

Here you can find the records of the RISM online catalog as open data in [MARC-XML](#) and [RDF](#). You can query the dataset via our [SPARQL endpoint](#).

[http://www.iaml.info/sites/default/files/pdf/ny\\_iaml\\_hoftheater\\_richts\\_mei.pdf](http://www.iaml.info/sites/default/files/pdf/ny_iaml_hoftheater_richts_mei.pdf)

**Work files**

**Expression files**

**Source Files**

**MUSIC ENCODING METU**

**Detmold Court Theatre Project (1825–1875)**  
 IAML/IMS Conference | New York – 25 June 2015

*Carl Maria von Weber*  
 Digitale Edition der  
 Carl-Maria-von-Weber-Gesamtausgabe

[http://www.rism.info/fileadmin/content/community-content/events/New\\_York\\_IAML\\_2015/Richts\\_Stadler\\_NY\\_RISM\\_IAML.pdf](http://www.rism.info/fileadmin/content/community-content/events/New_York_IAML_2015/Richts_Stadler_NY_RISM_IAML.pdf)

# Semantic Web

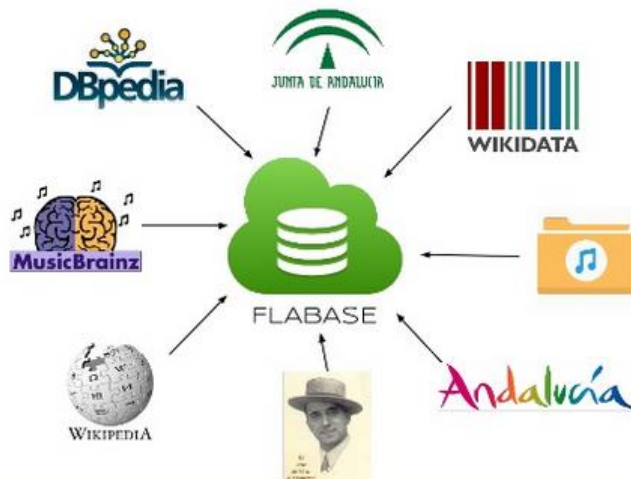
## Knowledge acquisition from music digital libraries

Sergio Oramas (Music Technology Group, Pompeu Fabra University, Barcelona),

Mohamed Sordo (Music Technology Group, Pompeu Fabra University, Barcelona)

“The Semantic Web aims at converting the current web, dominated by unstructured and semi-structured documents into a web of linked data.”

### FlaBase: Flamenco Knowledge Base



Wikipedia (unstructured, keyword search)

DBPedia (structured, query search)

# Both sides now: The Mariposa Folk Festival and a Linked Open Data Testbed

(Stacy Allison Cassin, Associate Librarian, York University, Toronto)

## Challenges and observations with Linked Open Data

- Curation required to put Linked Data to practice
- Linked data a messy middle ground between archival and library practices (requires bridging divides in these 2 practices)
- What if there are no clouds (ie. Not all data is in the cloud to be harvested)
- Linked data depends on good, rich data sets (dbpedia not enough)
- Ontologies – what is available is uneven, does one build own ontologies?

LOD is hard

- No clear “right way” in terms of tools/systems
- Still requires great deal of manual and intellectual handiwork
- Curation is becoming more important
- What skill sets are required of the librarian?

# What do Musicologists do all day?

## (Work processes and adoption of software tools)

Dr Frans Wiering, Utrecht University and Dr Charles Inskip, University College London

<http://www.staff.science.uu.nl/~wieri103/presentations/WDMDDAD-IAML-IMS.pdf>

### Frustrations

- Clunky, unintuitive programs (eg. NVIVO, etc), images difficult to work with, Finale/Sibelius poor interactions

### Risks

- Vast majority of material not yet digitised, over-looked physical items, incomprehensive, digital speed reduces depth/detail, not authoritative enough, laziness.

### Limitations

- Non-affiliated researchers not having access to digital resources, daunting (messy) hit results, browsing less productive than in library stacks, material doesn't substitute

### Positives

- Access

### Benefits

- Access, potential for greater questions, quantifiable, ability to be scientific

Values (Musicological values technology developers need to understand)

- Completeness
- Depth of analysis
- Accuracy
- Sustainability
- Serendipity

# Information Literacy

## Applying ACRL's new framework for information literacy in music classroom and studio settings

Misti Shaw (Music & Performing Arts Librarian, De Pauw University, Greencastle, IN)

- Authority Is Constructed and Contextual (Quality concept)
  - What score edition are available? What are they? What is their authority? Which editions should be used? What recordings are available? Who is the performer? How is their expertise relevant? Why choose one over the other? Why not?....Etc
- Information Creation as a Process
  - Scores, recordings, articles (editing and review process can indicate type of product)
  - Choosing a product might need to take into account process of creation. (live recording? or heavily edited studio recording?)
- Research as Inquiry
  - Performance practice issues. Markings in scores? Slurs? Schools of thought? If no right answer, how will you communicate choice?
- Scholarship as conversation
  - Currency, performance practice decisions, renditions, context
- Searching strategies
  - Specialised tools for music exploration (thematic catalogues, repertoire guides, etc), multiple formats and varying titles (uniform titles), specific databases, browsing shelves that to find scores.

# Information Literacy

## **Searching for music in the digital age**

Kirstin Dougan (Music and Performing Arts Librarian, University of Illinois at Urbana Champaign, Urbana, IL)

- Report on a study on music searching behaviour

<http://www.iaml.info/sites/default/files/pdf/douganiaml2015slideswithnotes.pdf>

## **Delivery of music research methods instruction through a flipped class room lens: Enhancing library instruction in a digital learning environment**

Carolyn Doi (Music & Education Liaison Librarian, Education & Music Library, University of Saskatchewan, Saskatoon)

- 7 hours of instruction to 1<sup>st</sup> year students
- Use of Camtasia for video creation and hosting on YouTube channel

[http://www.iaml.info/sites/default/files/pdf/iaml\\_presentation\\_2015\\_doi\\_posted.pdf](http://www.iaml.info/sites/default/files/pdf/iaml_presentation_2015_doi_posted.pdf)



# Music Libraries and Digital Humanities

## Music Libraries partnering with researchers

### **Music libraries and digital research. Strategic considerations and perspectives of the Saxon State and University Library Dresden, Germany**

Barbara Wiermann (Sächsische Landes, Staats und Universitätsbibliothek Dresden)

#### **Role of library**

- bibliographical data, including uniform title with information genres and medium of performance
- technical infrastructure (data management platform, visualising tools)

#### **Role of Musicological Department**

- Transcriptions
- Interpretation of data

# Digital Humanities – music applications

- Robin Preiss, NY University - Word Frequency Analysis of Music Appreciation Texts
- Using software – Minitab, SPSS, Rstudio to analyse and visualise clusters, relationships, emerging themes.

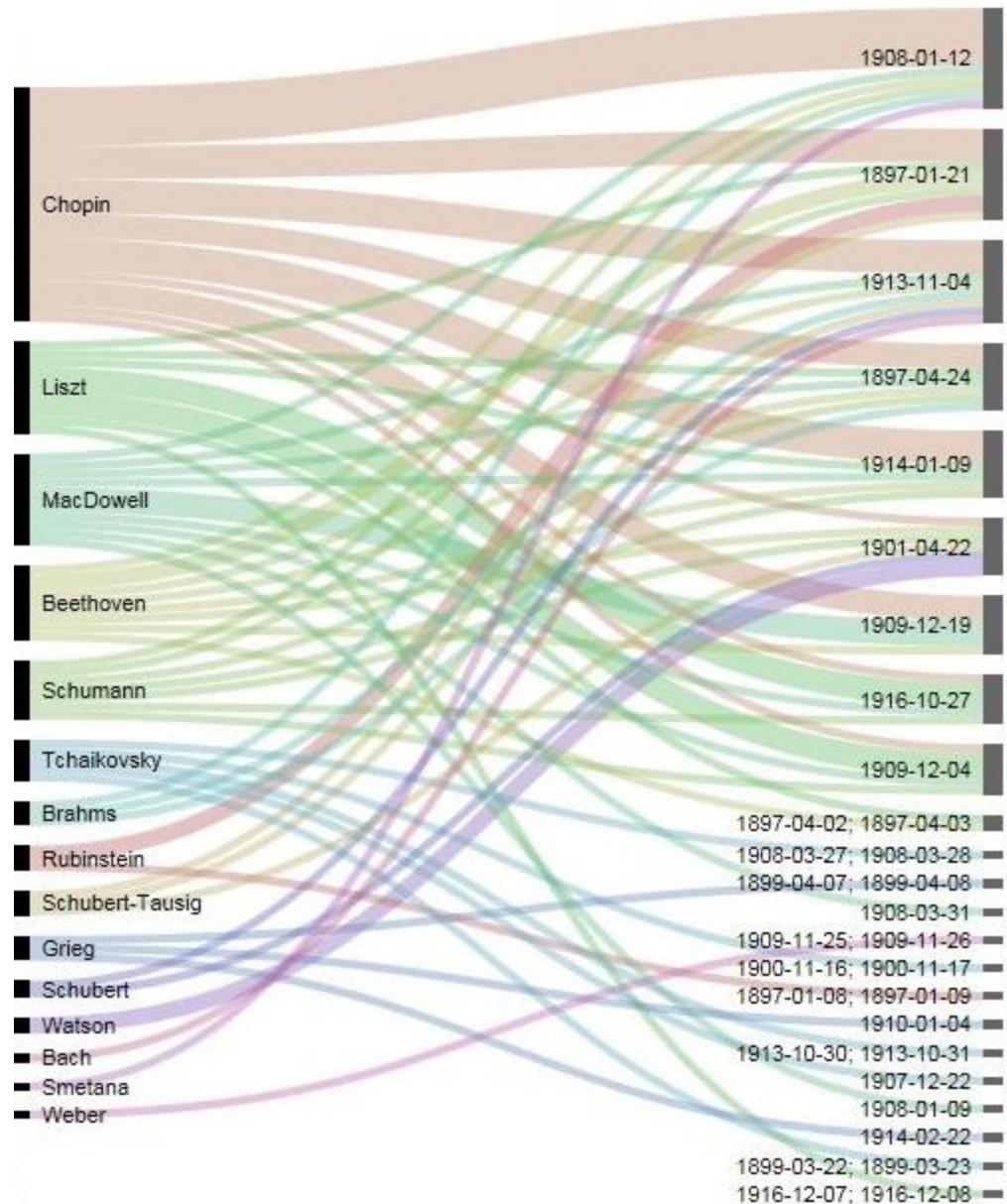
[http://www.iaml.info/sites/default/files/pdf/iaml-ims2015\\_preiss\\_presentation.pdf](http://www.iaml.info/sites/default/files/pdf/iaml-ims2015_preiss_presentation.pdf)

# Digital Humanities – music applications

- Anna E. Kijas - Boston College University
- Researching Teresa Carreno –pianist/composer via multimodal applications
- Software – Omeka, CartoDB – spatial and temporal performance data, Geo-dispersal of tours
- <http://bit.ly/1lag2i7>

# Carreño at Carnegie Hall, 1897-1916

Alluvial diagram of the most frequently performed composers during Carreño's performances at Carnegie Hall.



# Handel Collection @ Foundling Museum, London – Katherine Hogg

- Collected by Gerald Coke 1930-90
- Includes Handel's will, scores, ephemera, cuttings
- Using InMagic eventually plans to be included on COPAC
- Working with Bridgeman Images, University of the Arts Camberwell, West Dean College on curatorial projects – partnerships.
- Paintings – which are included in *Your Paintings*
- <http://foundlingmuseum.org.uk/exhibitions-collections/collections/>

# http://www.bbc.co.uk/arts/yourpaintings/ *Collaboration - institutions and the public*



Uncovering the nation's art collection

In partnership with pcf PUBLIC CATALOGUE FOUNDATION

## Artist of the week

The painter hailed as the father of Spanish art



Art Guide

Help us to tag the nation's paintings


## Find a painting

Search by artist's surname or what's in the paintings.


  

### Browse the paintings



### Explore artists



Gwen John



John Lavery



# Keyword Search - Handel



**George Frideric Handel**  
Francis Kyte



**George Frideric Handel**  
Thomas Hudson  
(follower of)



**George Frideric Handel**  
Bartholomew Dandridge  
(after)



**George Frideric Handel**  
Thomas Hudson



**George Frideric Handel**  
Thomas Hudson  
(copy after)



**George Frideric Handel**  
Balthasar Denner  
(attributed to)



**George Frideric Handel**  
Thomas Hudson  
(copy after)



**George Frideric Handel**  
unknown artist



**George Frideric Handel**  
(1685–1759)  
William Hogarth  
(circle of)



**George Frideric Handel**  
(1685–1759)  
William Hogarth  
(circle of)



**George Frideric Handel**  
(1685–1759)  
German School



**George Frideric Handel**  
(1685–1759)  
William Hoare



**George Frideric Handel**  
(1685–1759)  
Thomas Hudson  
(school of)



**George Frideric Handel**  
(1685–1759)  
Francis Kyte  
(attributed to)



**George Frideric Handel**  
(1685–1759)  
unknown artist



**George Frideric Handel**  
(1685–1759)  
Thomas Hudson  
(after)



**George Frideric Handel**  
(1685–1759)  
Thomas Hudson  
(after)



**George Frideric Handel**  
(1685–1759)  
Balthasar Denner  
(after)

# Keyword search - flute



**A Shepherd Teaching a Shepherdess ...**

Luigi Dominique Soldini  
(attributed to)



**Abstract with Fluted Side**

unknown artist



**An English Flute off Satalia**

Jan Peeters I



**An Old Man with an Open Book and a ...**

Flemish School



**Bamboo Flute**

Ken Hamilton



**Boy with a Flute**

Abraham Bloemaert



**Child Angel Playing a Flute**

Bernardino Luini  
(attributed to)



**Flute and Harp**

Thérèse Lessore



**Flute Player**

George Callaghan



**Frederick the Great of Prussia ...**

unknown artist



**Girl with a Flute**

Johannes Cornelisz.  
Verspronck



**Interior with a Flute Player**

Joseph Le Roy



**Italian Peasant Family with a Boy ...**

Italian (Neapolitan) School  
or Italian (Roman) School



**Landscape with Three Figures ...**

Reginald Brill



**Lisa's Flute**

David Bennett



**Man with a Flute and a Dog**

Jan van Bijlert  
(attributed to)



**Men Carousing and a Man Playing a ...**

Egbert van Heemskerck  
the elder



**Portrait of a Gentleman with a ...**

unknown artist





**New York Public Library for  
the Performing Arts, Lincoln  
Center-**





**New York Public Library**  
- stacks



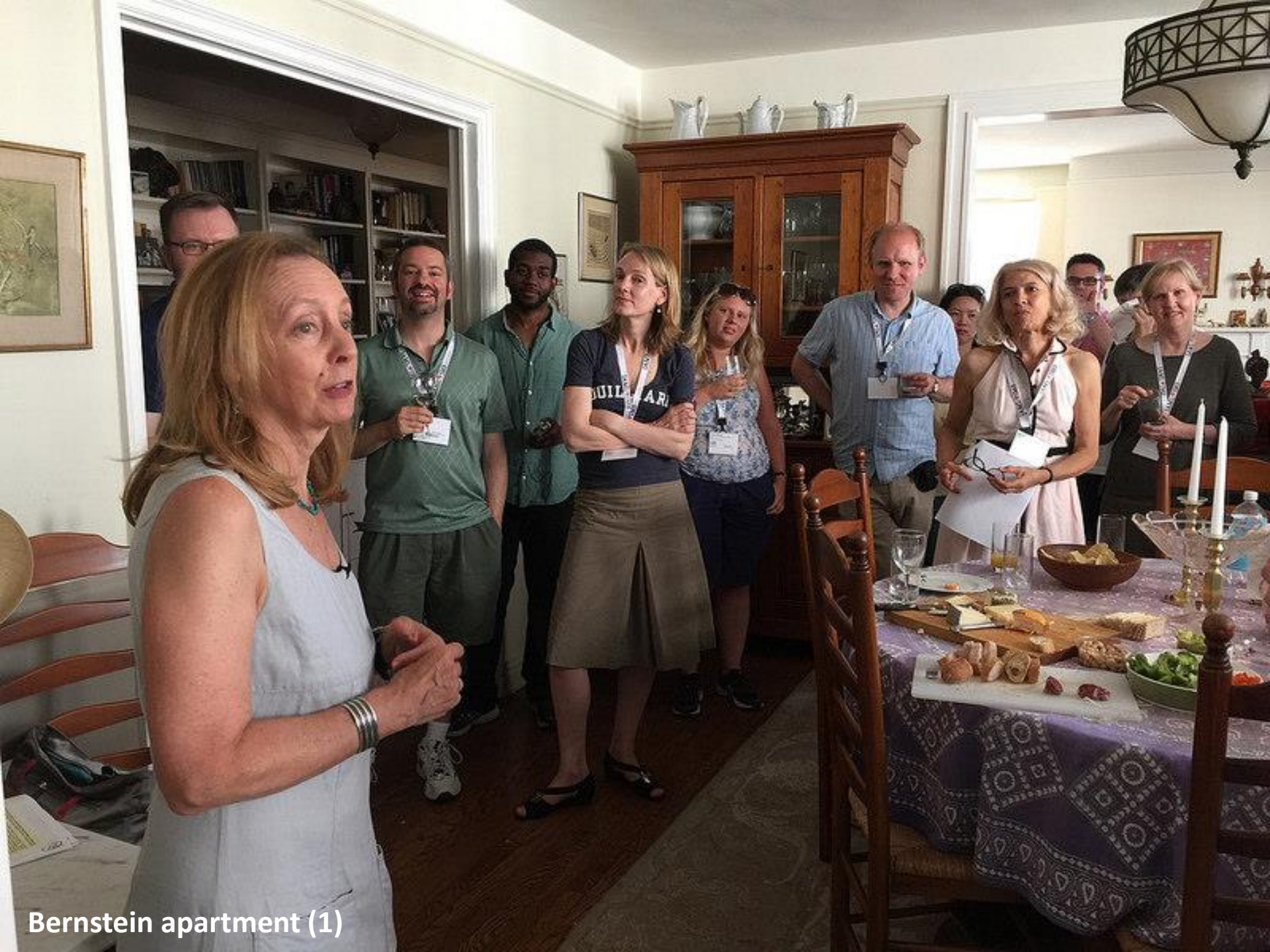
New York Public Library -  
stacks

**Bernstein's New York  
(excursion) – Central Park**





Carnegie Hall Education Space



Bernstein apartment (1)



Bernstein apartment (2)



**Columbia University  
Butler Library**







HARRY LAWRENCE  
FREEMAN



Small text block below the portrait of Harry Lawrence Freeman, likely providing biographical information.



Explat p̄fatio Incipit euangelium  
secundum lucā p̄rohemium ip̄si  
us beati lucē in euangelium suū  
**Q**uoniam quidem multi co  
nati sunt ordinare nar  
rationes q̄ in nobis com  
plete sunt rex. sicut tradi  
derunt nobis q̄ ab initio  
fuerunt Simonis: visū ē et michi asscuto  
omnia a principio diligēter et ordine tibi  
scribere op̄rie theophile: ut cognoscas  
eorū veritas de om̄ibz et ueritate. cā 1



The  
Morgan  
Library &  
Museum





Igor Stravinsky -  
*L'oiseaux de feu.*  
Arranged for piano  
1910

*Fantasia Op. 101*  
*Allegro, M. 100*

The image shows two pages of handwritten musical notation for Igor Stravinsky's 'L'oiseaux de feu' (The Firebird), arranged for piano in 1910. The score is written on two staves per system. The left page is heavily annotated with red ink, including circles, arrows, and lines, indicating specific performance instructions or corrections. The right page also contains red markings, though less dense than the left. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by Stravinsky's signature style of bold, rhythmic motifs. The manuscript is on aged, slightly yellowed paper.

**Mendel Music Library  
@ Princeton University**





MENDEL  
MUSIC  
LIBRARY







MEDEL  
MUSIC  
LIBRARY

