

SACO Music Funnel
Report to the Cataloging and Metadata Committee
Music Library Association
February 2020

This is my last report as SACO Music Funnel Coordinator. It has been a fun and enlightening experience taking on proposals from all of you and the cataloging community at large over the years. What an amazing variety and breadth of music we catalog for our institutions! At this annual meeting, I am relinquishing my position. Contrary to some rumors, I am not retiring, only resigning from this position! It is time for someone else to take it on, someone who is more directly involved than I am these days in music cataloging. I am very pleased that Beth Iseminger is able to take it on. As most of you know, she was the original chair of the Music Genre Form task force and has a deep familiarity with music genre and medium of performance terms. I know she will do a great job!

When I started in this position, LCGFT and LCMPT were in their infancy. LCMPT was newly published, and we were in the process of finalizing the initial music terms for LCGFT. Now both are growing and thriving, thanks to all of you who submitted terms, either through the funnel, through the Vocabularies Subcommittee, or independently. There is also broader interest in our vocabularies, both from overseas and from other music communities. I am currently working on an LCMPT submission for a Maori music term from the National Library of New Zealand, a term that challenges LCMPT to acknowledge and incorporate different world views of musical nomenclature. What happens is still up in the air. I also received a note from a radio station, which makes use of LCGFT and wants to expand portions for its own needs.

Despite this broad interest, however, the majority of terms being submitted to these vocabularies come from either the Library of Congress or the University of Washington (kudos to Cate Gerhardt!), outside of the Funnel. The funnel, of course, is aimed at those who have no access to Minaret or any who feel they need assistance in formulating proposals, but the reasons behind the low level of proposals from the greater music community in general is perhaps something the new coordinator can look into.

It is also now the time to start looking at our best practices again. Do we still need to duplicate LCSH and LCGFT & LCMPT? What it is that will allow us to move away from this time-consuming practice and how can we bring that about? Can we work directly with LC to have the official guidelines finalized and published? On a more local note, there is need to work on Funnel term submission forms, so that they are easily used by all. It is in part because I have not had time to work on these that I decided to resign from the Coordinator position.

But again, thank you all for your wonderful proposals, and keep them coming!

Below are listed most of the terms either accepted, or in the submission process from the last MLA to now:

LCGFT

Deathrock (Music) [gp2019026122]

Filmed musicals [gp2011026272] [CANCELLED]

Filmed performances [gp2011026276] Add 455 Filmed musicals

National anthems [gp2017026028] del 555 Functional music; add 455 Patriotic music

Obereks (Music) [gp2018026162]

Patriotic music [gp2017026028]

Studio recordings [gp2019026116]

LCMPT

double-bell euphonium [pp2019015013]

garklein recorder [mp2018015019]

bass-horn (serpent) [mp2019015003]

serpent [mp2013015631] add field 462 Schlangenrohr, 462 serpentone

tuba [mp2013015750] del field 462 bass horn, add field 462 bass horn (tuba)

in process or recently submitted

esrāj [pp2020015003]

taonga puoro

amplified palette [pp2017015016]

band [mp2013015048] rewrote scope note

child's voice add 455 treble

rapper

wind ensemble [mp2013015802] rewrote scope note

submitted by Nancy Lorimer