

Music Discovery Requirements

Music Library Association
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“Touching the Cloud:
New Tools to Discover”
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Thanks. I'm Nara Newcomer, leader of the group creating the Music Discovery Requirements document. Today I'll be talking about the background for our work, as well as the organization, focus, and content of the document.



The world of discovery in general and of library discovery in particular is changing rapidly today. FRBR, RDA, discovery tools, and faceted browsing are key factors related to these changes in the way our users encounter library data. There are so many options for library discovery, beyond the OPAC, but still including OPACs; a few of the current options are shown on this slide. The Music Discovery Requirements document addresses discovery interfaces of all kinds. As libraries and vendors develop and implement new and existing tools, the specialized discovery needs arising from music materials are often lost in the shuffle.

Music Users' Needs

- [Fairly] easily solvable problems (examples)
 - Limit to scores/sound/video (not just “music”)
 - Include standardized titles in title indexes
- More complicated problems (examples)
 - Searching by medium of performance
 - Prevalence of multiple versions of musical works
 - Which date is important?
 - Which language is important? What about instrumental music?

That “loss in the shuffle” was the impetus for the group’s work. Meeting music users’ needs has always been a challenge. The new discovery tools today have so much potential to meet these unmet needs, but in reality, music is usually an afterthought.

Some problems of music discovery are fairly easy to solve in the current environment, using current systems and existing legacy data. Yet, these problems continue to recur, due to lack of knowledge of, or caring about, music materials

Being able to limit to “music” only, not “sound recordings” or “scores”

Uniform title (MARC 240 and 7xx title fields) not included in title indexes

Co-existing with these “easy” issues, there are many more complicated problems -- unmet needs of music users that newer tools have the potential to fulfill.

Things we’ve always had a hard time doing well. The solutions are not straightforward. Some require the presence of information rarely included in our legacy data in easily machine-actionable ways.

And, there are all gradations in between.

Background

- Group formed Feb. 2011, under auspices of Emerging Technologies and Services Committee. Current members:
 - Nara Newcomer (leader), East Carolina University
 - Rebecca Belford, University at Buffalo
 - Deb Kulczak, University of Arkansas
 - Jennifer Matthews, University of Notre Dame (BCC liaison)
 - Misti Shaw, Depauw University
 - Kimmy Szeto, SUNY Maritime College

It was to provide thoughtful documentation of the issues, as well as recommendations for solutions, that the Emerging Technologies and Services committee formed a group to create the Music Discovery Requirements document in February 2011. Slide shows current members, including liaison to BCC.

Background

- Proposal to MLA Board: June 2011
- First draft: Nov. 14, 2011. Comments due Dec. 5, 2011.
- Second draft: Feb. 9, 2012. Comments due March 16, 2012.

Thank you to everyone who shared their thoughts, comments, and suggestions on the first draft, and particular thanks to BCC members who commented on the first draft as well as some preliminary documents.

Focus

- Musical works (scores and recordings)
 - Not secondary literature (books and articles)
- Discovery
 - Not back end functions
 - Not data recording/encoding standards (focus on indexing and presentation of data)
- Particular attention given to legacy data in AACR2/MARC, and to RDA and FRBR

As we worked on the document, we found it was important to keep a tightly defined scope and focus. A few decisions we made:

Musical works not secondary literature. The reason is that scores and recordings present far more music-specific discovery needs than do books and articles about music.

We also focused on discovery. Back end functions (cataloging, acquisitions, circulation), like secondary literature, pose fewer music specific needs.

Data recording and encoding standards are already addressed by other groups within MLA, most notably the BCC and its subcommittees. The Music Discovery Requirements document focuses on indexing and presentation of data, and it does identify areas where deficiencies in data recording and encoding create particular problems for discovery.

Target Audience

- Those creating or guiding creation of discovery interfaces that will include music materials

Our work applies to both the “new” discovery tools and “traditional” OPACs, or any interface for music materials.

II. Musical Works

- A. Introduction
- B. Dates
- C. Form/Genre
- D. Identifying Numbers
- E. Medium of Performance
- F. Musical Key/Range
- G. Persons and Corporate Bodies
- H. Titles
- I. Topical Subjects

III. Expressions and Manifestations

- A. Introduction
- B. Dates
- C. Edition
- D. Format: Content and Carriers

- E. Identifying Numbers
- F. Language
- G. Medium of Performance
- H. Musical Key/Range
- I. Musical Presentation
- J. Persons and Corporate Bodies

IV. Other Aspects of Music Discovery

- A. Introduction
- B. Authority Record
- C. Compilations
- D. Enhancements: Third-party content
- E. Music-Specific Interface/View

We organized the main body of the document with an eye to FRBR, looking first at musical works and the various attributes and relationships which are important for finding, identifying, and selecting musical works. The following section examines expression and manifestation-level attributes and relationships. Note that some attributes and relationships are applicable to, and therefore discussed in, both sections.

The final sections look at other aspects of music discovery not covered in the first two sections.

Each Relationship/Attribute

- Prose discussion
- Prose recommendation
- Recommendations for Indexing, Display, and Limits/Facets
 - MARC
 - CDWA Lite
 - Dublin Core
 - EAD
 - MODS
 - VRA Core

Each subsection includes a prose discussion and exploration of the issues, followed by summary recommendation, and finally recommendations for indexing, display, and creation of limits/facets in each of 6 metadata formats.

Appendixes

- A. Compiled Details of Indexing and Display Requirements - Index-Focused Version [spreadsheet]
- B. Compiled Details of Indexing and Display Requirements - Tag-Focused Version [spreadsheet]
- C. MARC Bibliographic Record Mapping for Content and Carrier [spreadsheet]

The appendixes consist of three spreadsheets which compile details of the recommendations given throughout the document, for the 6 metadata formats. When discovery tools are being set up, it is common for a mapping spreadsheet to be created and filled out to determine the indexing, mapping, and display of data. Several committee members have worked with such spreadsheets at our own institutions, setting up discovery tools. The appendixes are detailed guides to giving input for such spreadsheets so that discovery tools can be optimized for music materials.

Comments

- On our blog:
<http://musicdiscoveryrequirements.blogspot.com>
- Email newcomern@ecu.edu
- Deadline: March 16

Or, talk with me or any committee member here at MLA.

We've heard of people who have already used the first draft of the document. If you've been using the document already, we'd love to hear about it!