WORKING WITH METADATA: MISAME

PRESENTED AS PART OF UNT'S **2023 STUDENT SNAPSHOT SYMPOSIUM**

APRIL 18, 2023

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WILLIS LIBRARY, THE UNIVERSITY OF NORTH TEXAS

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WHAT IS MISAME?

Mnemothèque Internationale des Arts Electroacoustiques (misame)

- A collection of **electroacoustic music recordings**
  - Electroacoustic (also written as "electro-acoustic") music can be understood as "a term used to describe those musics which utilize electronic technology for their creation and/or performance" (The Society for Electro-Acoustic Music in the United States, 2023-b).

WHAT IS **MISAME**?

- All recordings in **misame** are from the archives of the **Institut international de musique électroacoustique de Bourges (IMEB)** in Bourges, France (MISAME, n.d.-b).
  - The works were created in the IMEB studios or submitted by participants of the Festival Synthèse or the Bourges Electroacoustic Music Competition (University of North Texas University Libraries, 2023-c).

- The **misame** site states that the collection includes "6612 pieces of music from 1946 composers from 63 countries," spanning from 1970 to 2010 (MISAME, n.d.-b).

- The transferal of material from IMEB to **misame** is due to the IMEB's need to stop all activity in 2011, due to apparent political factors (MISAME, n.d.-c).

WHAT IS **MISAME**?

- A translation of the **misame** homepage states that **misame's** has responsibilities related to management, development, and communication regarding the collection, as well as the following:

    According to its statutes, this association aims to safeguard, make known and study, communicate and publish, the heritage made up of all the productions and works (music, research, developments, instruments, concepts, pedagogy) as well as the all archives, collections and documentation of all kinds and on all media, produced at the IMEB. The same applies to works freely deposited by French and foreign colleagues within the framework of past activities, or according to contributions made to IMEB and MISAME or acquired by itself. (MISAME, n.d.-c)

MISAME & THE UNIVERSITY OF NORTH TEXAS

- UNT serves as a satellite for the **misame** collection; it is one of several institutions to house the same material for preservation purposes (MISAME, n.d.-c).
    - Other satellites include the Institute for Computer Music and Sound Technology/ICST of Zurich, Switzerland; the National University of Cordoba/UNC in Argentina; and the Electroacoustic Music Association of China/ EMAC CNSM of Beijing, China (MISAME, n.d.-b).

- Access to UNT's **misame** collection is restricted to members of the UNT community, but online access to recordings, finished records, and metadata is available at https://digital.library.unt.edu/explore/collections/MISAME/ (University of North Texas University Libraries, 2023-c).

MISAME & THE UNIVERSITY OF NORTH TEXAS

Due to UNT's composition department, and arguably due to the inclusion of collections such as **misame**, the University of North Texas has developed strong ties to significant electroacoustic (individual) composers and collectives/groups. One of these is SEAMUS, or the Society for Electro-Acoustic Music in the United States. A recent Facebook post by the UNT College of Music, seen at right, celebrates UNT representation at the most recent SEAMUS conference which happened on April 7-8, 2023 (The Society for Electro-Acoustic Music in the United States, 2023-c).
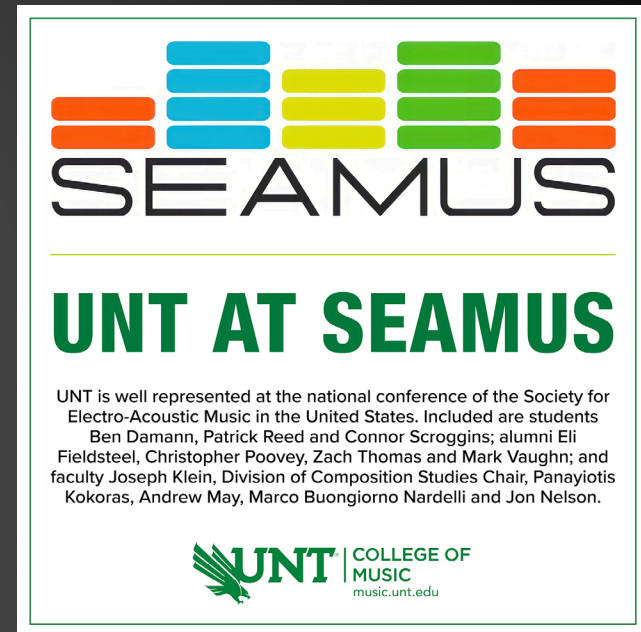
A social media post by the UNT College of Music Facebook account celebrates UNT's representation at the most recent SEAMUS conference (UNT College of Music, 2023).

MY POSITION & WHY I TOOK THIS JOB

- My focus is **performance music librarianship**; this is why I chose to pursue my Master of Science in Library Science (MS-LS) in Music Librarianship at UNT (University of North Texas, 2023), instead of pursuing a Master of Library and Information Studies (with no music focus) at the University of Alberta in Edmonton, Alberta, Canada (University of Alberta, 2023).

- As of summer 2022, I was still prioritizing a way to become a performance librarian in Alberta, Canada; as a result, I was looking for opportunities to strengthen not only my performance librarianship experience, but **experience in working with at least French** in a working, professional environment

- The **misame** position not only offered the opportunity to exercise my linguistic skills, but also offered a professional experience in which I could **apply my recently-learned metadata skills** in a more hands-on context; working in a metadata position also positions an individual in a more **specialized position**, which lends toward **more hireability** once out of the program

MY EXPECTATIONS/ASSUMPTIONS

- Linguistic skills would be needed for reading, listening comprehension at a working level; knowledge of the general sound of a language would be more important than specifically knowing the language, or having experience with related culture or geography

- Critical listening and ear training in musical contexts would apply; music would be tonal

- Metadata skills from UNT coursework would be applied directly

- Evaluating music and listening to recordings would in itself be enjoyable and rewarding, with this collection acting as a means to further expand my listening/musical knowledge

- Answers to questions would likely be available in our library for biographical info

- I might not see finished records, as my part is one of several in a pipeline

- The recordings/files/data we received would be full and complete

THE PROCESS OF WORKING WITH **MISAME**

IT'S TIME TO BUCKLE UP

THE PROCESS OF WORKING WITH **MISAME**

- **FINISHING FIRST: THE FINAL PRODUCT**

  - Covers what the final product (a finished record) looks like as it is available online

- **WHAT WE SEE WHEN WORKING ON A RECORD**

  - A quick overview of the typical workstation layout when things get started; behind-the-scenes

- **TRUST THE PROCESS: THE STEP-BY-STEP MISAME EXPERIENCE**

  - A visual and explanatory guide of the process of creating a metadata record for **misame**

FINISHING FIRST: THE FINAL PRODUCT

FIESTUDY AS EXAMPLE OF FINISHED RECORD

I've chosen to utilize the record of Simon Hall's composition entitled "Fiestudy" in order to present a visual for what a finished record looks like (University of North Texas University Libraries, 2023-a). Here is why:

- This is a record that I myself worked on;

- It has completed its way through the metadata pipeline and is available to see online;

- It includes a correction made within the past three weeks by myself and my supervisor, with the online record reflecting this and presenting creation date, the date of addition to the library collection, and a date pertaining to a description edit;

- Personally, this is my favorite piece in **misame** thus far as I relate to the reasons behind, and process of, its composition.

HOME   COLLECTIONS   PARTNERS   TITLES   LOCATIONS   TYPES   DATES

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About This Recording

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Citations, Rights, Re-Use

Citing This Recording

Responsibilities of Use

Licensing & Permissions

Linking & Embedding

Copies & Reproductions

Fiestudy

🔗 One of **97** recordings in the series: **misame** available on this site.

🎧 Listen Online

Use of this recording is restricted to the UNT Community. Off-campus users must log in to listen.

Jump to Track:

1. Hall: Fiestudy   0:08:19

Description

Recording of Simon Hall's Fiestudy. Fiestudy was composed for two reasons - one practical, one musical. In 1992, the composer bought a 12-year-old Ford Fiesta. The car itself was cheap, but over the course of the next 18 months, it cost the composer thousands of pounds in repairs and towing bills. Simon Hall then became determined to reap some reward for the large, apparently worthless financial investment, and the opportunity of utilizing some of the strange noises this condemned vehicle made seemed to be a good one. A recording session under the bonnet and a whole host of aural possibilities ... continued below

Physical Description

1 sound recording (8 min., 18 sec.)

Creation Information

Hall, Simon, 1970- 1994.

Context

This **audio recording** is part of the collection entitled: Mnemothèque Internationale des Arts Electroacoustiques and was provided by the UNT Music Library to the UNT Digital Library, a digital repository hosted by the UNT Libraries. More information about this recording can be viewed below.

(University of North Texas University Libraries, 2023-a)

Who

People and organizations associated with either the creation of this audio recording or its content.

Composer

- Hall, Simon, 1970-

Publisher

- Mnémothèque Internationale des Sciences et Arts en Musique Électroacoustique
  Place of Publication: Bourges, France

Contact Us

Corrections & Problems	Questions

(University of North Texas University Libraries, 2023-a)

What

Descriptive information to help identify this audio recording. Follow the links below to find similar items on the Digital Library.

Titles

- **Main Title:** Fiestudy
- **Series Title:** misame

Description

Recording of Simon Hall's Fiestudy. Fiestudy was composed for two reasons - one practical, one musical. In 1992, the composer bought a 12-year-old Ford Fiesta. The car itself was cheap, but over the course of the next 18 months, it cost the composer thousands of pounds in repairs and towing bills. Simon Hall then became determined to reap some reward for the large, apparently worthless financial investment, and the opportunity of utilizing some of the strange noises this condemned vehicle made seemed to be a good one. A recording session under the bonnet and a whole host of aural possibilities suddenly became apparent. The composer's second reason for the composition of this piece was my intention of putting together a musical argument between two contrasting types of material: persistent, driving rhythmic ideas; and material that existed for its texture - its sonic content. There is, inevitably, a degree of overlap between these two types of material, classification of materials as "rhythm based" or "texture based" often being deliberately ambiguous - the textures grow from the rhythms and vice-versa.

Collections

This recording is part of the following collection of related materials.

Mnemothèque Internationale des Arts Electroacoustiques

Sound recordings of electroacoustic music from the archive of the International de musique électroacoustique de Bourges (IMEB). The works were created in the IMEB studios or submitted by participants of the Festival Synthèse or the Bourges Electroacoustic Music Competition. **Access is restricted to the UNT community.**

About | Browse this Collection

What responsibilities do I have when using this audio recording?

(University of North Texas University Libraries, 2023-a)

Physical Description

1 sound recording (8 min., 18 sec.)

Notes

From beginning until 4 sec. in is silent; first noise is abrupt and loud percussive sound at 4 sec, which may be jarring to listeners. This piece plays with silence and abrupt, louder sounds throughout.

Subjects

Keywords

- Electroacoustic music
- Ford Fiesta

Library of Congress Medium of Performance Thesaurus

- electronics

Library of Congress Subject Headings

- Electronic music

Item Type

- Sound

Identifier

Unique identifying numbers for this recording in the Digital Library or other systems.

- **Accession or Local Control No**: 105808
- **Archival Resource Key**: ark:/67531/metadc2016747

Digital Files

- 1 audio file (.tracks)
- **Metadata API:** descriptive and downloadable metadata available in other formats

(University of North Texas University Libraries, 2023-a)

Here we can see not only the "Creation Date" and the date of addition to the **misame** collection, but also a "**Description Last Updated**" date (and time) which illuminates an edit made to the record. In this case, the edit was a small grammatical correction which was discussed by my supervisor and I, then immediately implemented by my supervisor. This edit can also be seen in the metadata files as well.

(University of North Texas University Libraries, 2023-a)

Interact With This Audio Recording
Here are some suggestions for what to do next.

Listen

🎧 Listen Online

Citations, Rights, Re-Use

- Citing this Recording
- Responsibilities of Use
- Licensing and Permissions
- Linking and Embedding
- Copies and Reproductions

Print / Share

🖨 Print   ✉ Email   🐦 Twitter   f Facebook   t Tumblr   Reddit

Fiestudy Citations, Rights, Re-Use

Here is our suggested citation. Consult an appropriate style guide for conformance to specific guidelines.

Hall, Simon, 1970-. Fiestudy, audio recording, 1994; Bourges, France. (https://digital.library.unt.edu/ark:/67531/metadc2016747/: accessed April 7, 2023), University of North Texas Libraries, UNT Digital Library, https://digital.library.unt.edu; crediting UNT Music Library.

% Copy Citation

Responsibilities of Use
Information concerning your ability to use this audio recording.

🎓 Educational / Private Use

This audio recording has been made publicly available for use in research, teaching, and private study by the UNT Music Library in partnership with the UNT Digital Library, a digital repository hosted by the University of North Texas Libraries.

- You are free to link to any publicly accessible URL associated with this audio recording.
- Please use responsibly. We have provided tools below to aid you in sharing, citing, or referencing this item online and in print.

Examples of encouraged use:

- A source for a school paper or presentation.
- Primary source reference in research project.
- Reference/citation in public discussions or forums.
- Genealogical research.

Examples of discouraged use:

- Claiming as your own original work.

(University of North Texas University Libraries, 2023-a)

Linking and Embedding

You are welcome to link to any page in the Digital Library without restriction.

Linking to Digital Items

URL   BBCode   WikiFormat   Markdown

Permanent URL (Overview)

https://digital.library.unt.edu/ark:/67531/metadc2016747/

Embedding Audio/Video

We provide embed code on the media player page that can be used to add this audio recording to other websites. Functionality and configuration require knowledge of HTML, and unlike images, we do not guarantee permanent support of the player.

Print / Share

Print   Email   Twitter   Facebook   Tumblr   Reddit

Licensing and Permissions

Information concerning intellectual property rights that have been asserted about this audio recording.

Copyright and Licensing Status

We have not yet determined whether this digital object is protected by copyright.

- Even if this work is protected by copyright, you are welcome to make fair use of this image under U.S. Copyright law and in compliance with our terms of use.
- Please note that you are responsible for determining whether your use is fair and for responding to any claims that may arise from your use.

Contact Us

Licensing   Problems   Questions

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Looking for high resolution copies of this audio recording?

High Resolution Copies

1. **Requesting Originals, etc.** To request high resolution files in order to license for publication or other commercial use, please contact the contributing partner See also Licensing and Permissions, above.

(University of North Texas University Libraries, 2023-a)

This XML file does not appear to have any style information associated with it. The document tree is shown below.

```
▼<metadata>
    <title qualifier="officialtitle">Fiestudy</title>
    <title qualifier="seriestitle">misame</title>
  ▼<creator qualifier="cmp">
      <name>Hall, Simon, 1970-</name>
      <type>per</type>
    </creator>
  ▼<publisher>
      <name>Mnémothèque Internationale des Sciences et Arts en Musique Électroacoustique</name>
      <location>Bourges, France</location>
    </publisher>
    <date qualifier="creation">1994</date>
    <language>nol</language>
    <description qualifier="content">Recording of Simon Hall's Fiestudy. Fiestudy was composed for two reasons - one practical, one musical. In 1992, the composer bought a 12-year-old Ford Fiesta. The car itself
    was cheap, but over the course of the next 18 months, it cost the composer thousands of pounds in repairs and towing bills. Simon Hall then became determined to reap some reward for the large, apparently
    worthless financial investment, and the opportunity of utilizing some of the strange noises this condemned vehicle made seemed to be a good one. A recording session under the bonnet and a whole host of aural
    possibilities suddenly became apparent. The composer's second reason for the composition of this piece was my intention of putting together a musical argument between two contrasting types of material:
    persistent, driving rhythmic ideas; and material that existed for its texture - its sonic content. There is, inevitably, a degree of overlap between these two types of material, classification of materials as
    "rhythm based" or "texture based" often being deliberately ambiguous - the textures grow from the rhythms and vice-versa.</description>
    <description qualifier="physical">1 sound recording (8 min., 18 sec.)</description>
    <subject qualifier="LCSH">Electronic music</subject>
    <subject qualifier="KWD">Electroacoustic music</subject>
    <subject qualifier="LCMPT">electronics</subject>
    <subject qualifier="KWD">Ford Fiesta</subject>
    <collection>MISAME</collection>
    <institution>UNTML</institution>
    <rights qualifier="access">unt</rights>
    <resourceType>sound</resourceType>
    <format>audio</format>
    <identifier qualifier="LOCAL-CONT-NO">105808</identifier>
    <note qualifier="display">From beginning until 4 sec. in is silent; first noise is abrupt and loud percussive sound at 4 sec, which may be jarring to listeners. This piece plays with silence and abrupt, louder
    sounds throughout.</note>
    <meta qualifier="metadataCreator">fgrattan</meta>
    <meta qualifier="system">DC</meta>
    <meta qualifier="ark">ark:/67531/metadc2016747</meta>
    <meta qualifier="metadataCreationDate">2022-11-08, 16:00:57</meta>
    <meta qualifier="hidden">False</meta>
    <meta qualifier="metadataModifier">bbrubaker</meta>
    <meta qualifier="metadataModificationDate">2023-03-27, 13:29:13</meta>
  </metadata>
```

A look at the metadata pertaining to Simon Hall's composition entitled Fiestudy; this is presented in UNTL Format here. Looking closely, toward the bottom, we can see "metadataModifier" listed, as well as a date and time given below it under "metadataModificationDate" - this represents the small grammatical edit made to this record, as previously mentioned.

(University of North Texas University Libraries, 2023-b)

THE PROCESS OF WORKING WITH **MISAME**:

WHAT WE SEE WHEN WORKING ON A RECORD

(Grattan, 202
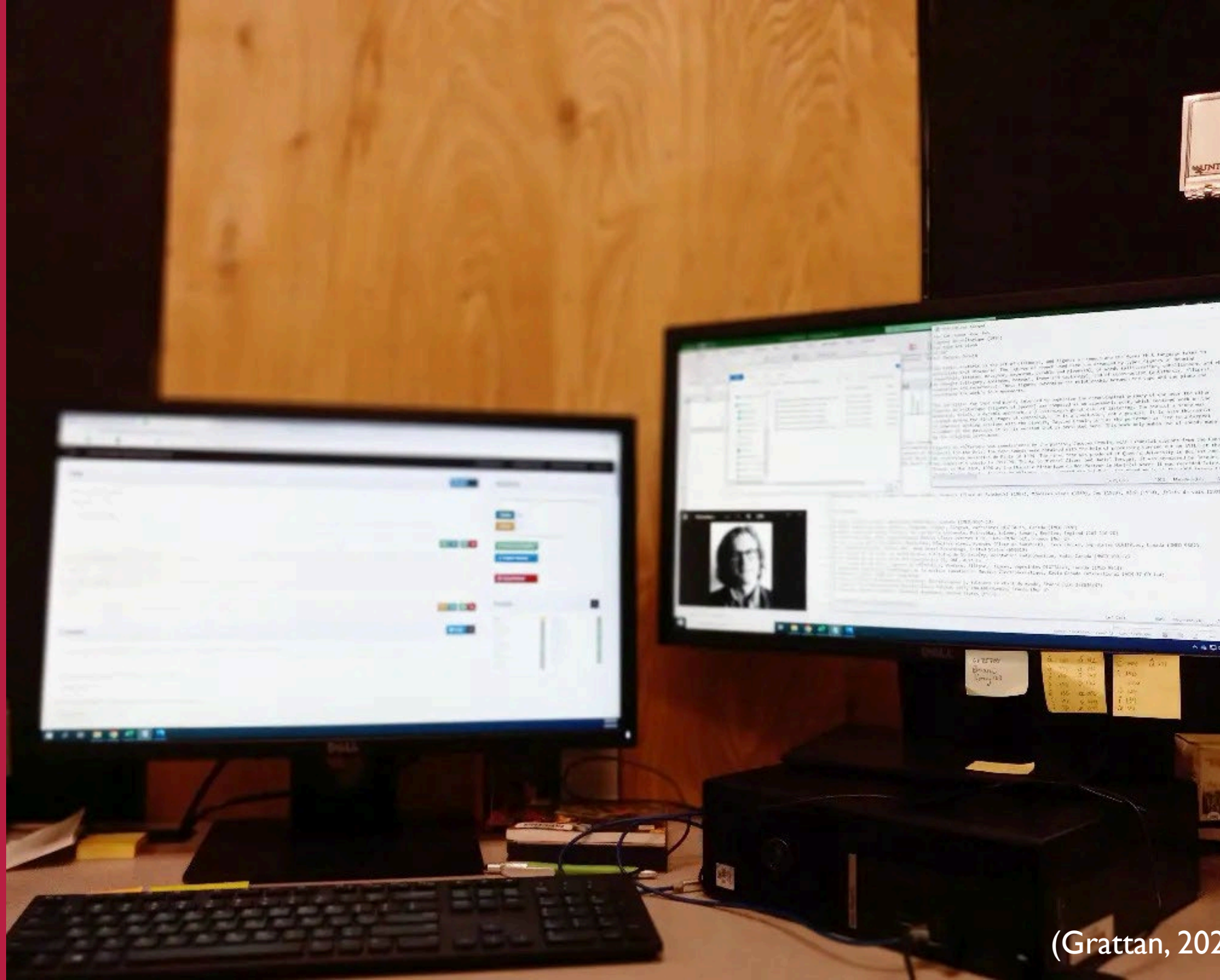
THE PROCESS OF WORKING WITH **MISAME**:

WHAT WE SEE WHEN WORKING ON A RECORD

As nice as the finalized, finished, and published version of our metadata work looks when we can see it on the UNT Libraries website, it's not what we see when we are working on the record.

Instead, we see:

- Numbered digital folders with files in them, for us to organize into either "tracks" or "data" subfolders as appropriate;
- Excel sheets as primary sources of information (in French) about the piece(s) and composer(s);
- Audio files (often one per folder/record; sometimes more);
- Notepad (.txt) files (again, often in French) with biographical information on the composer(s), piece(s), both, or neither;
- The occasional accompanying image (or miscellaneous file type) with supporting information about piece(s), performer(s), or composer(s)

THE PROCESS OF WORKING WITH **MISAME**:

WHAT WE SEE WHEN WORKING ON A RECORD

In order to find the right information, verify access points, translate material, or determine what controlled vocabularies might apply, we use several online resources as well. (As a side note, this is why I would personally heavily recommend working with two monitors in a position such as this one.) Consequently, we also typically see:

- Email/Teams
- **NRC** (UNT New Record Creator)
- **VIAF** (Virtual International Authority File)
- **ClassWeb**
  - Provides links to (among others): LC Subject Headings, LC Genre/Form Terms, LC Medium of Performance Thesaurus
- **Google Translate**
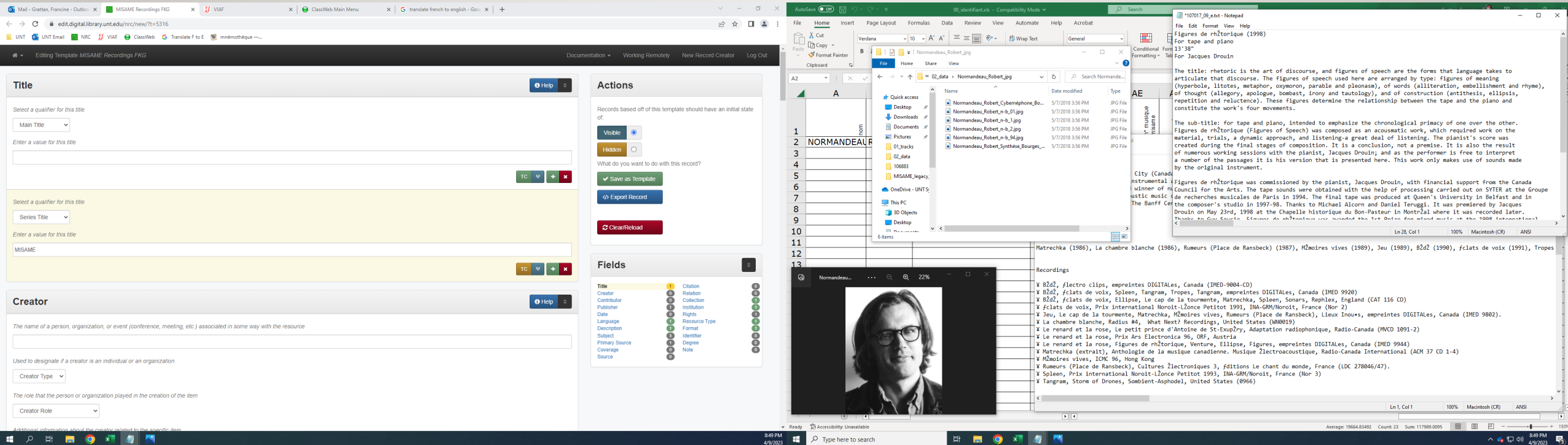
The digital workspace can get fairly busy when working with **misame**, as demonstrated here.
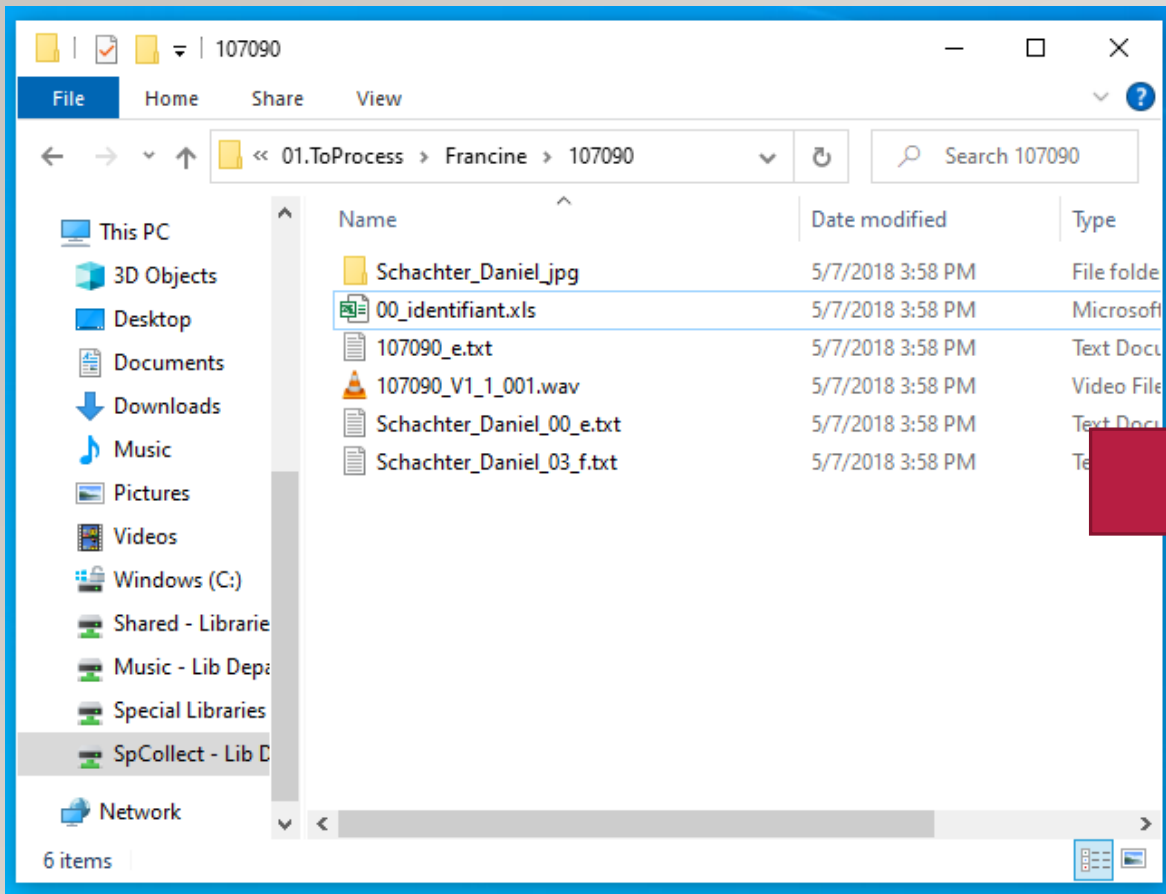
(UNT Digital Libraries, n.d.)

TRUST THE PROCESS:
THE STEP-BY-STEP **MISAME** EXPERIENCE
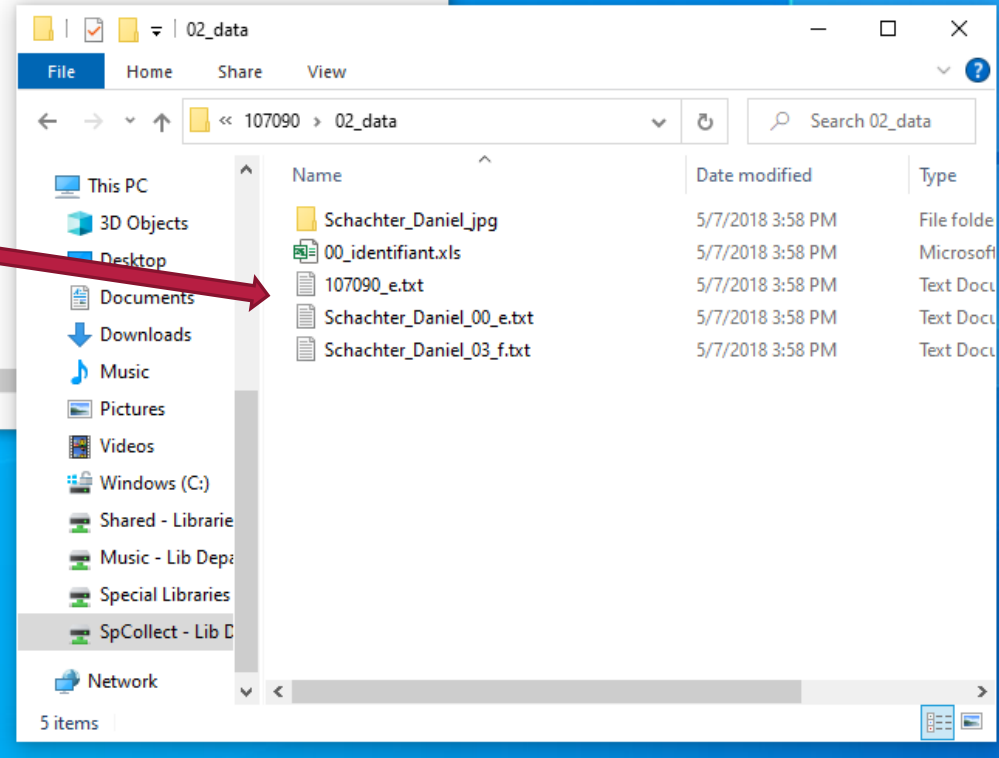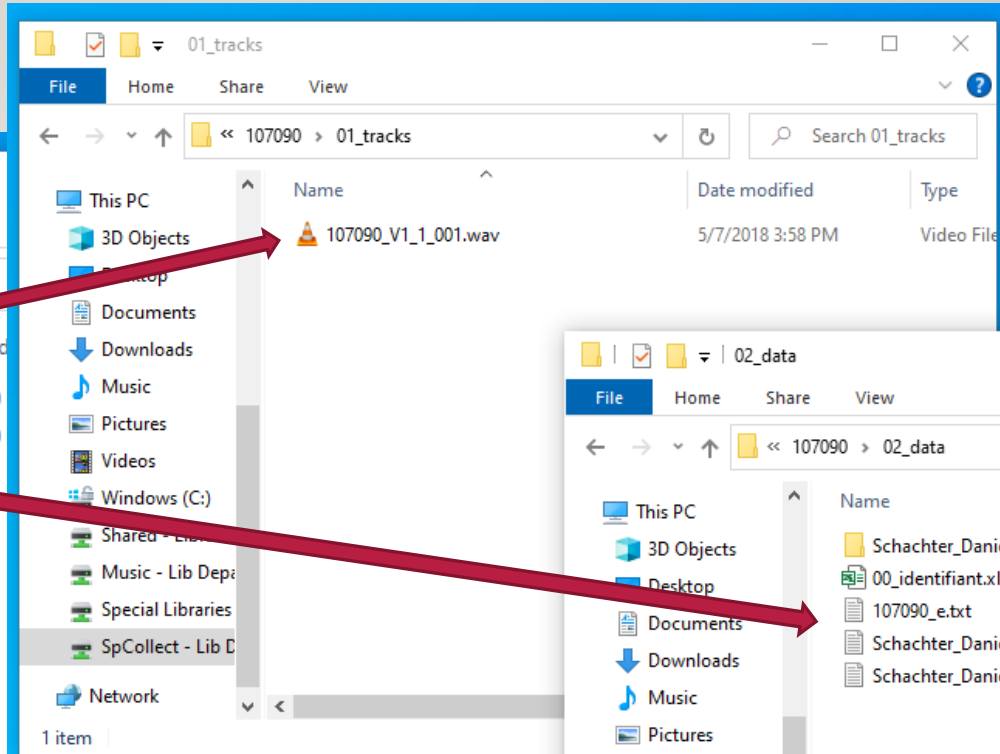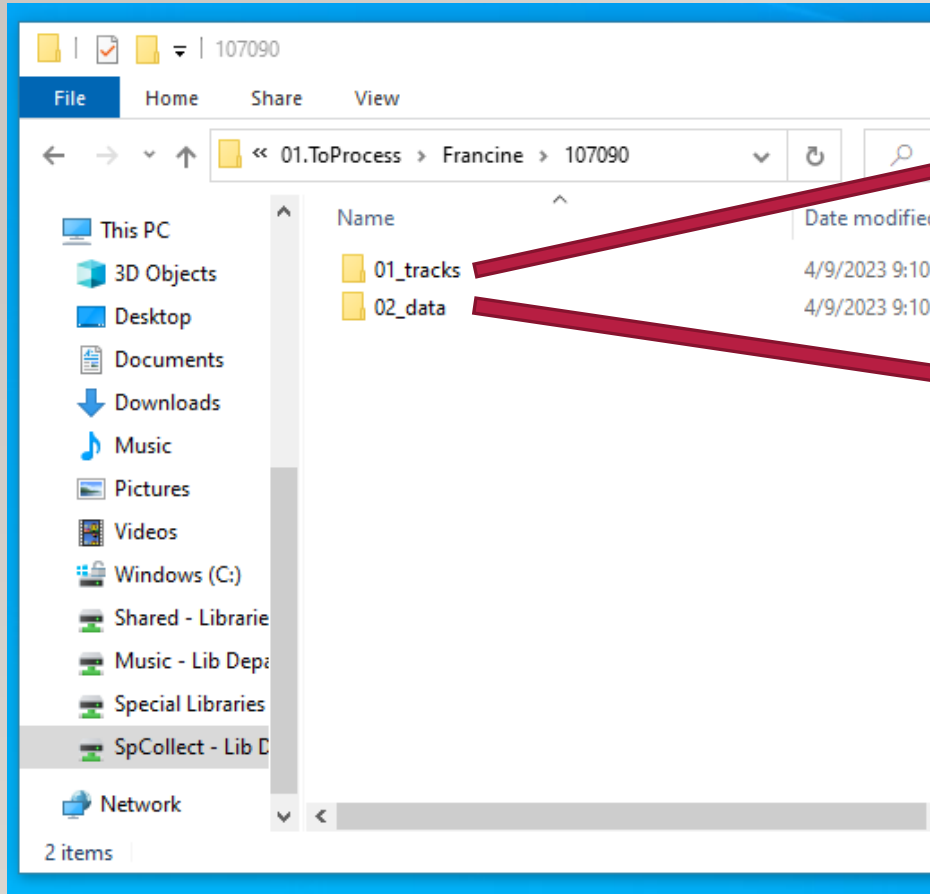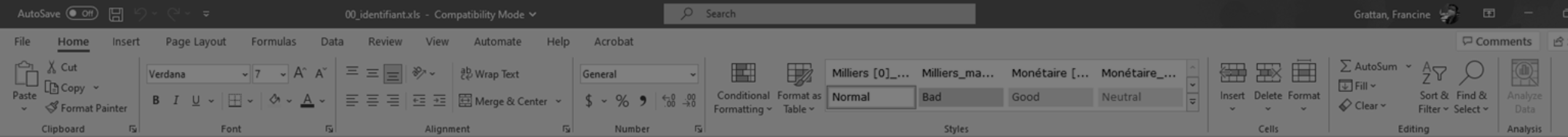
FINDING AND SELECTING A COMPOSITION
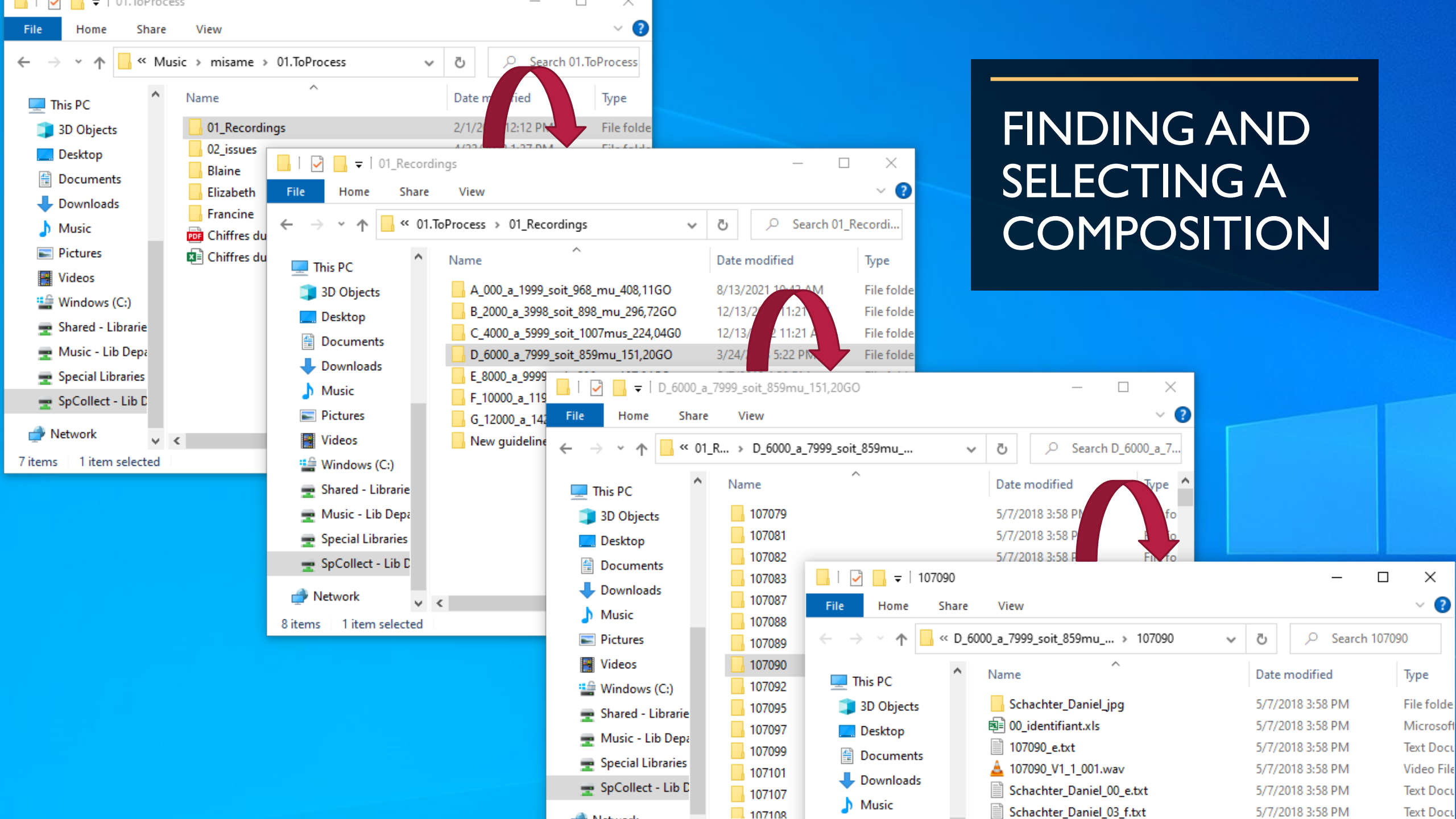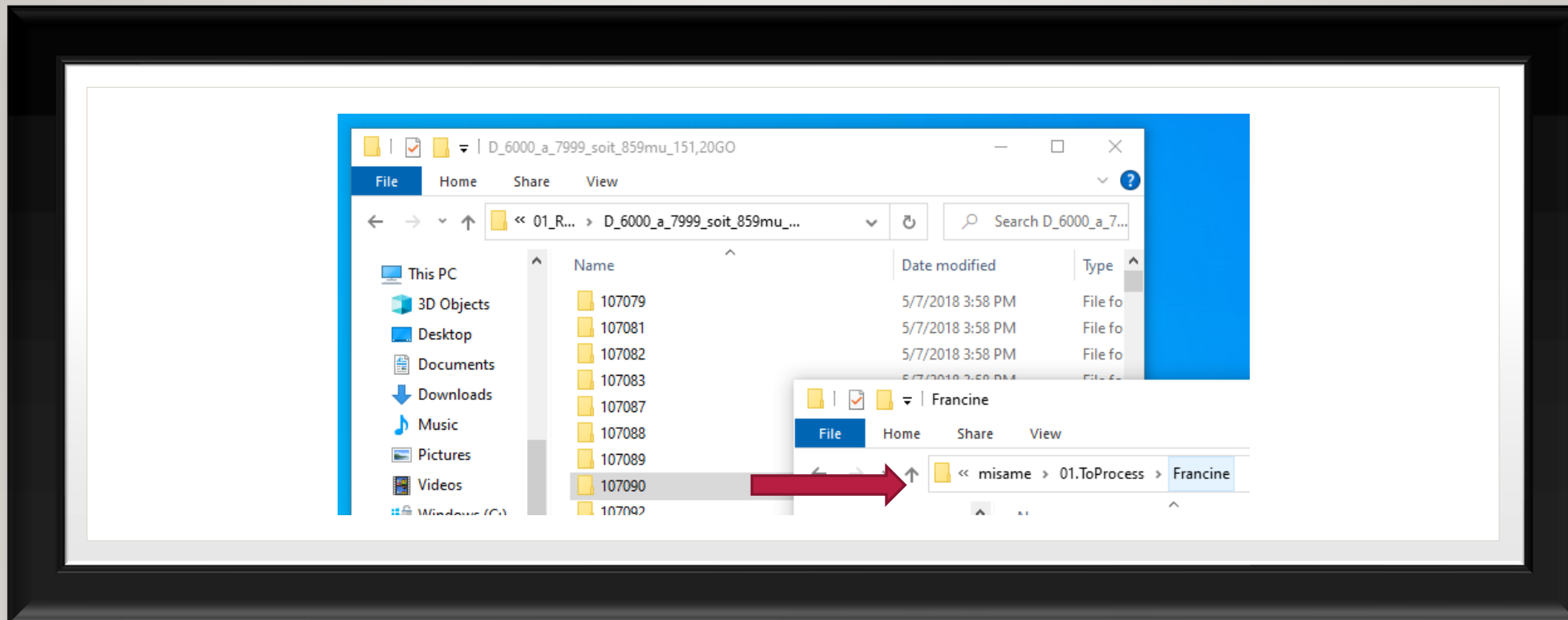
Once selected, I move the entire folder (107090, the number representing the composition) to my working folder, here labeled "Francine" as seen in lower right.
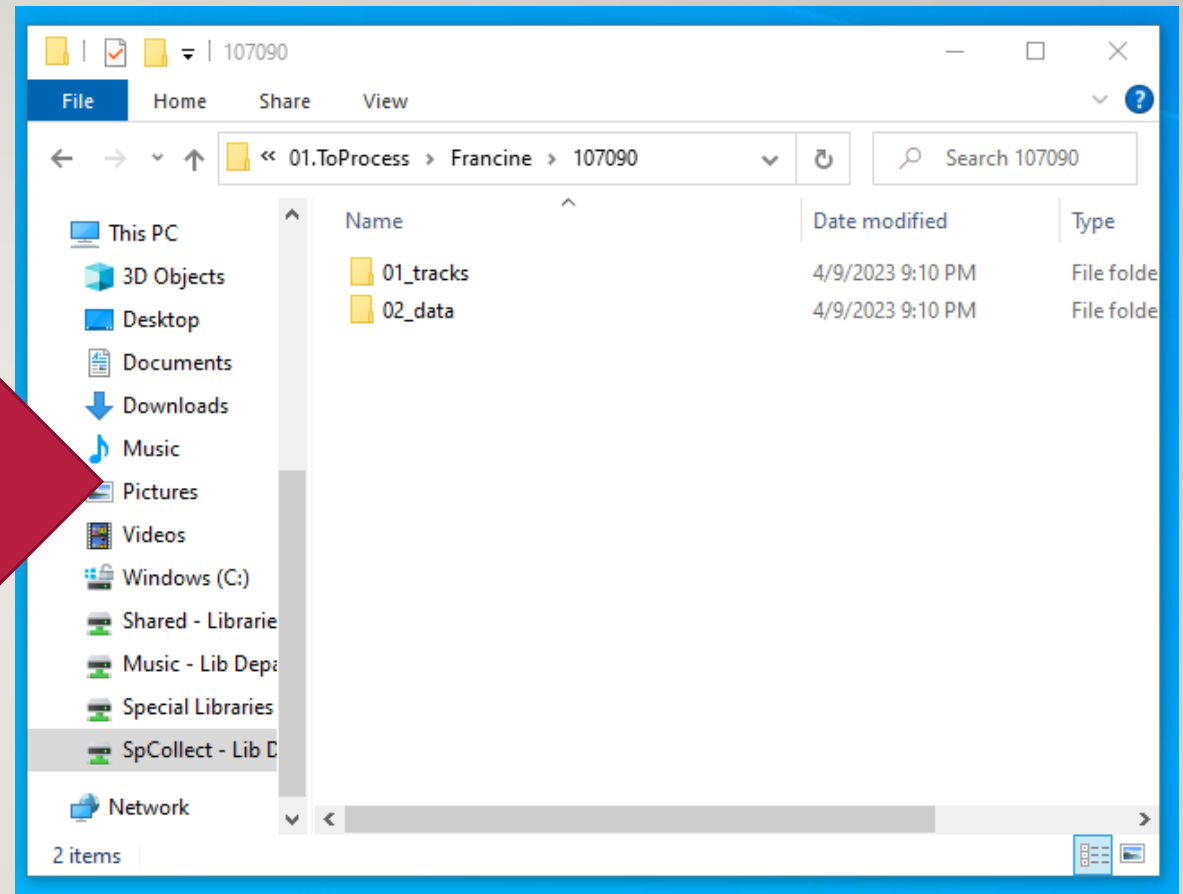
New folders "01_tracks" and "02_data" are created, and files are moved to their new locations.

Any audio files are placed in the "01_tracks" folder, and any files pertaining to data (including biographical text, the Excel document which provides basic information about the piece and composer, pictures, and other such material) are placed in the "02_data" folder.

Looking at the "*identifiant*" Excel spreadsheet allows us to find basic information like the composer's name, the name of the composition, the date of creation associated with the composition, and even date of birth of the composer. The *identifiant* acts as the basis from which we start creating the metadata record for **misame** items.

Due to the French nature of the **misame** collection, this document (and many others) is presented in French. *Nom* and *prenom* address the name of the composer; *titre* refers to the title of the composition; *date oeuvre* states the date of creation for the composition; *naissance* refers to the composer's date of birth.

(UNT Music Library Misame Collection, 2023-a)

	nom	prénom	titre		nom	prénom	titre	sous titre	durée	durée mvt	pays	date œuvre	version ⊘	type ⊘	n°/ nbre mvt	réduction	nbre pistes
	A	B	C	D	A	B	C	D	E	F	G	H	I	J	K	L	M
2	SCHACHTER	Daniel	...Raices Lejanas, Tal Vez...		SCHACHTER	Daniel	...Raices Lejanas, Tal Vez...		07:46		Argentine	1998	A				2

(Virtual International Authority File, 2021-b)

As the name suggests, the **Virtual International Authority File (VIAF)** serves as an authority which we rely on heavily. Here we utilize it within the scope of LC (NACO) in order to find the correct, authorized forms of names; this standardizes searches in order to create a better, more efficient overall searching experience.

(Virtual International Authority File, 2021-a)

Works

Search:

Title ▲	Sources
A 1	🇫🇷 🇺🇸
A un segundo	🇫🇷
Coconut hero : Spielfilm	📕
Halito	🇫🇷
Intramuros II	🇫🇷
Lineas y puntos de otro tiempo	🇫🇷
Panorama de la música Argentina. Compositores nacidos entre 1953-1956 [SR] 1995:	🇺🇸 🇨🇦
Sin tiempo. Tiempo quebrado	🇺🇸

Showing 1 to 8 of 8 entries

Previous 1 Next

Z

naissance

1953

Ultimately, we want to make sure this is the correct person.
Comparing the *identifiant* Excel document against the **VIAF** record helps to ensure that the name (*nom*) matches (including diacritics, like accents or umlauts) and the date of birth (*naissance*) matches as well. Sometimes, the date of birth is the only thing helping us understand which composer of a particular name is being recorded. In other cases, the date of birth can serve simply as reassurance in the verification process.

In **VIAF**, often a composer is listed alongside some of their compositions. In the present case, **VIAF** shows a list of eight entries related to composer Daniel Schachter. While we do not see the current composition listed, that does not mean that this is not the correct Daniel Schachter. Based on the date of birth information, as well as online searches for the composer, we can conclude that this is the correct Daniel Schachter.

(Virtual International Authority File, 2021-c)
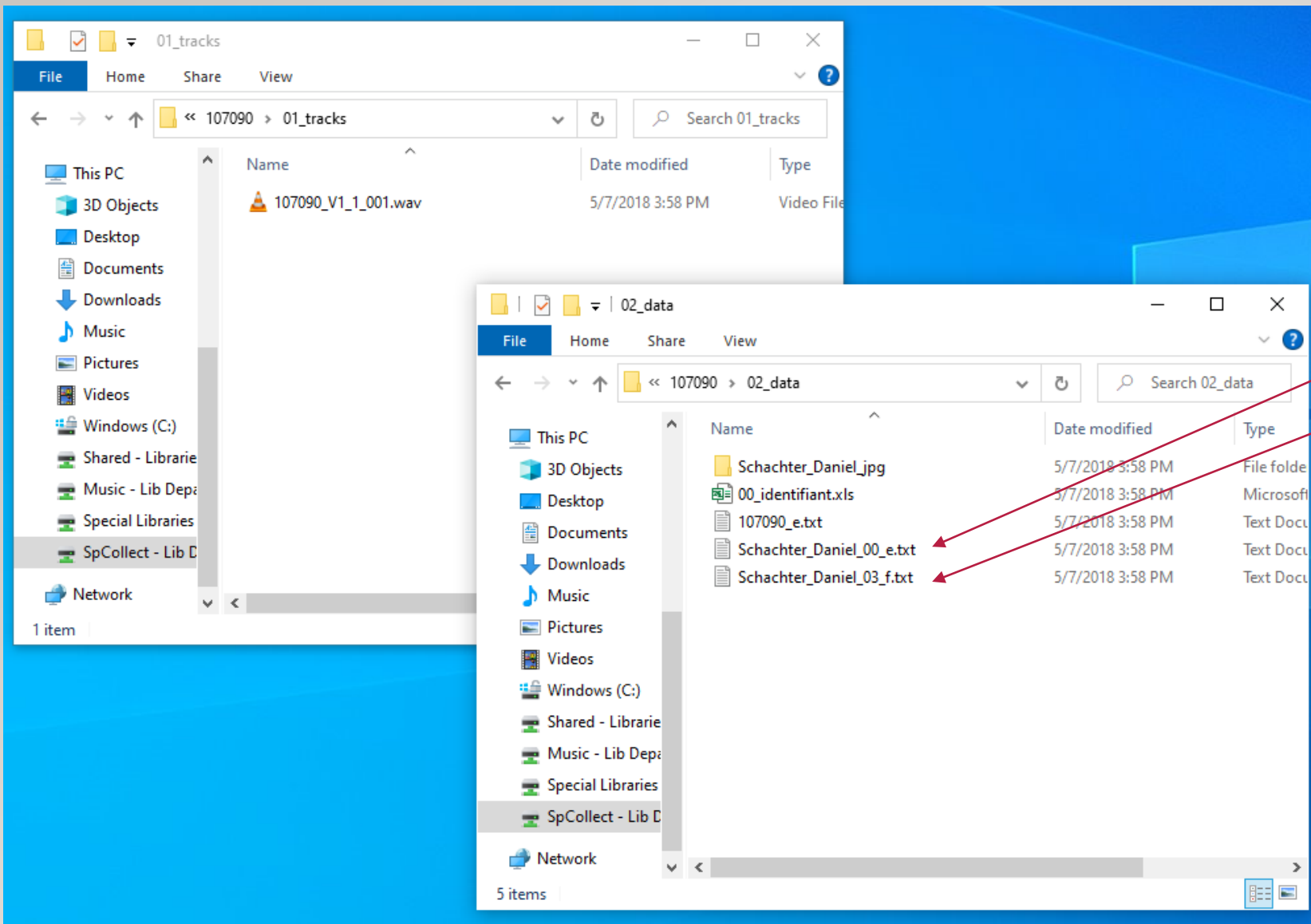
We can also utilize accompanying files for more information on the composer as needed.

Seen here are two files that contain biographical information related to composer Daniel Schachter: "Schachter_Daniel_00_e.txt" and "Schachter_Daniel_03_f.txt"

As with other files, the "e" denotes that the resource is written in English, and the "f" denotes French.

The folder "Schachter_Daniel_jpg" contains images of the composer; this can be useful if visual identification of a composer is necessary, but more often than not, it isn't needed.

(Virtual International Authority File, 2021-c)

Once we have verified we have the correct composer, we can take the authorized name straight from **VIAF**, then copy and paste it into the **Creator** portion of the record as our first action within the **UNT New Record Creator (NRC)**. Care should be taken to make sure we are using the correct authorized name (look for the American flag).

Note: It is necessary and crucial to ensure that "Personal" and "Composer" are selected from their respective lists in **NRC**.

(UNT Digital Libraries, n.d.)

	A	B	C
	nom	prénom	titre
1			
2	SCHACHTER	Daniel	...Raices Lejanas, Tal Vez...

Similarly, we will take the name of the composition from the *identifiant* Excel document, and copy it over to the **Title** portion of **NRC**. It is best to copy and paste instead of typing it out in order to ensure that diacritics, capitalization, punctuation, and other symbols are transferred as accurately as possible to the record.

Title

ℹ Help

Select a qualifier for this title

Main Title ⌄

Enter a value for this title

...Raices Lejanas, Tal Vez...|

TC   Ψ   +   ✕

(We can also look to accompanying text files for more information on the title,
but this is typically more applicable to the **Description** portion of creating a record.)

(UNT Music Library Misame Collection, 2023-a)

As with the title, find the date of creation of the composition in the *identifiant* Excel document. This can be found under the heading *date oeuvre* in the Excel sheet. Once found, this is copied into the **Date** portion of **NRC**.

In cases where more than one date is given, it will look like a range of dates in the *identifiant*, and might look similar to "1992-1993" in format. In **NRC**, these dates are changed to a "1992/1993" format instead.

(UNT Digital Libraries, n.d.)

I find it best in my workflow at this point to scroll down the **NRC** page and enter in information about the **Identifier**. The **Identifier** is, essentially, a number used locally (ie, within our iteration of the **misame** collection) in order to identify it and differentiate it from others. Our organization presents the identifier in the name of the folder housing all of the data and audio that we organize; in this case, it is 107090. It is entered into **NRC Identifier** field as written.

(UNT Digital Libraries, n.d.)

The next step involves creating an **annotation file** for the audio, which takes the form of a new text document.

To create this new text document, go into the "01_tracks" folder and either:
- Right-click, select "New" from the dropdown menu, then select "Text Document" from the next dropdown; or
- Right-click, then press "WT" on your keyboard
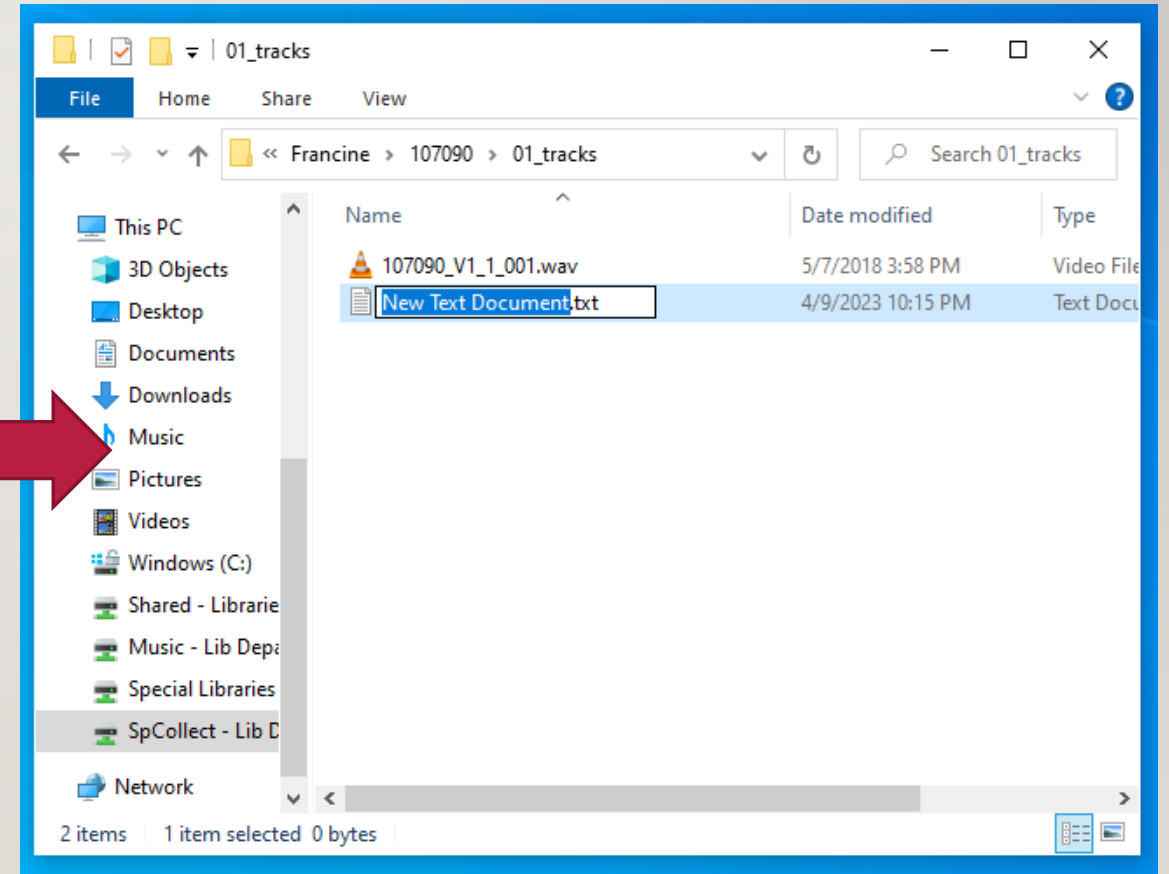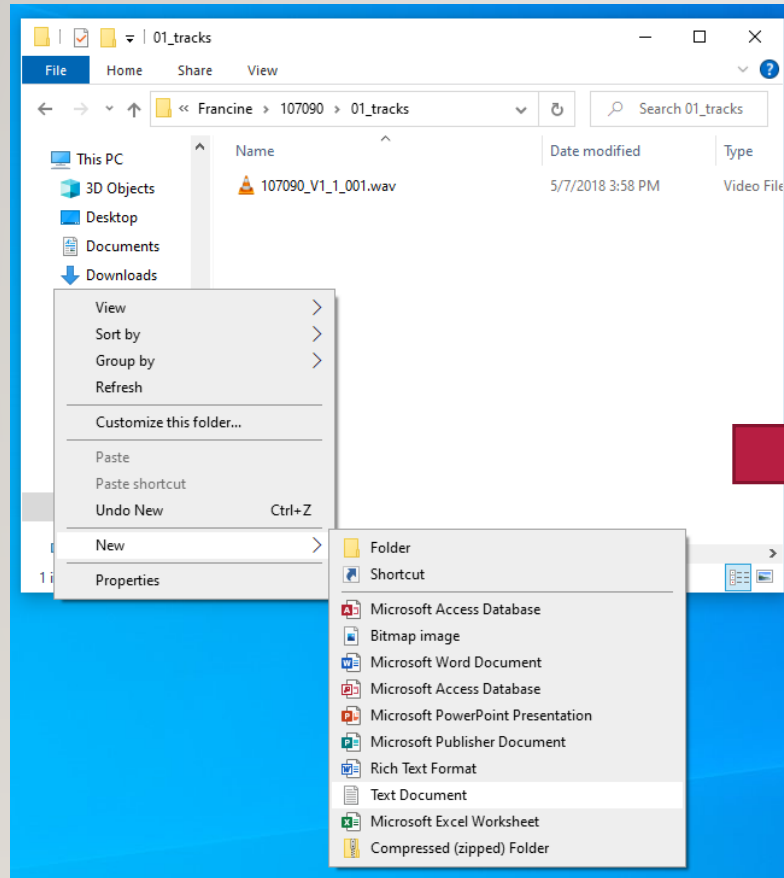
Rename the file, making sure that it matches the audio file exactly, then add ".annotation" to the end of the file name. I find it easier sometimes to rename the file first to match the audio file, check that it matches (see left), and then add the annotation portion afterwards (as seen on the right).
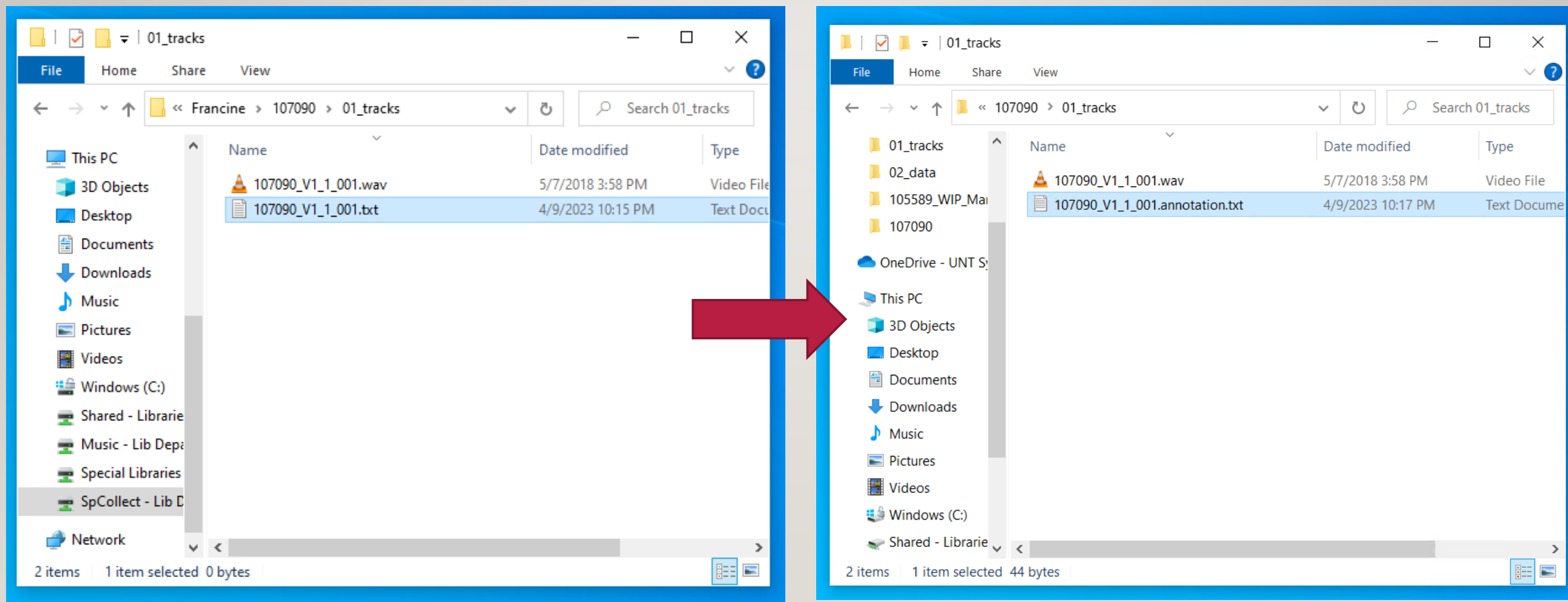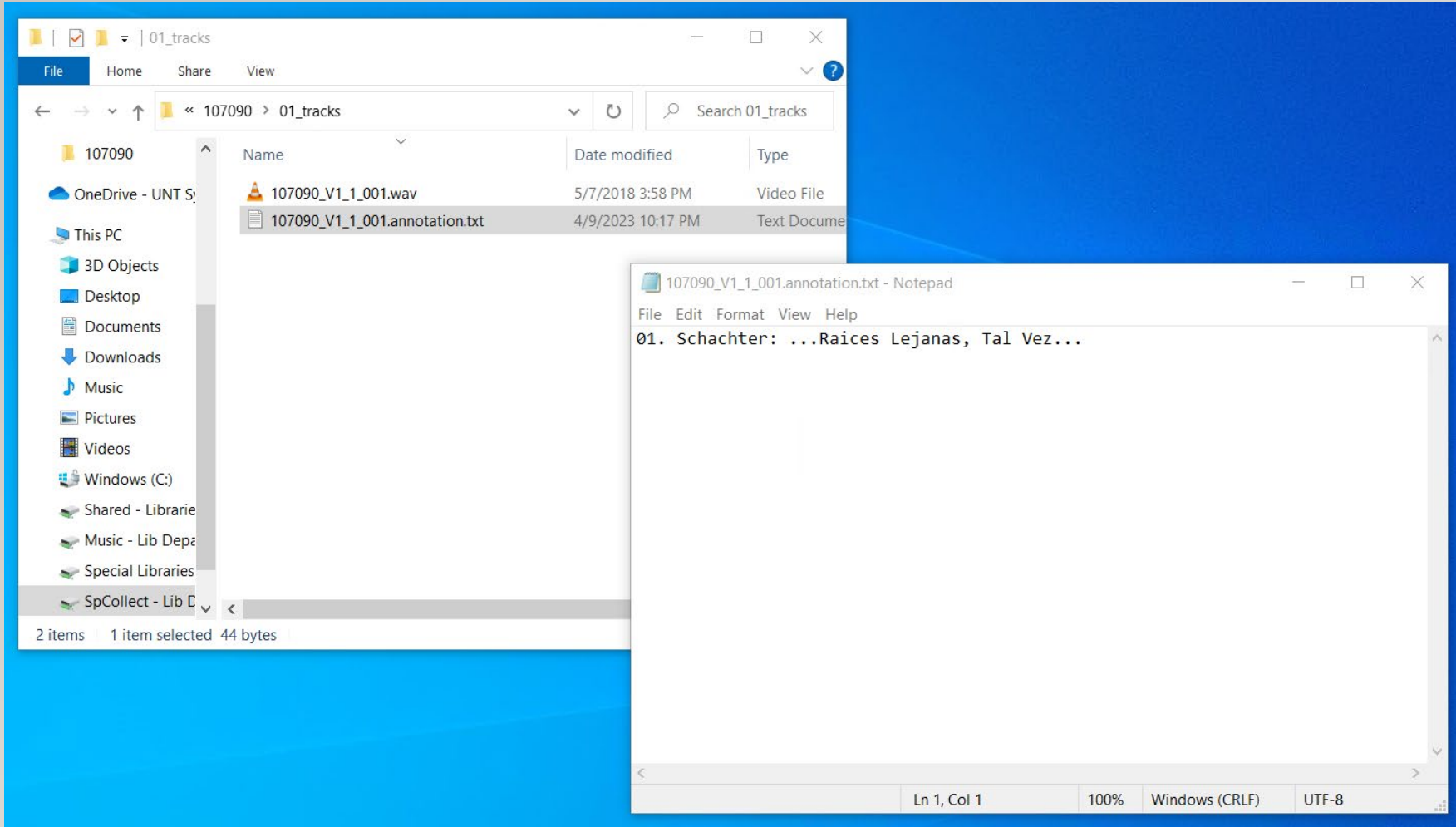
Include in the annotation file the following information:

"0x." = track number
(here this is "01.")

"[Composer last name]:"
(here this is "Schachter")

"[Composition title]"
(here this is "…Raices Lejanas, Tal Vez…")

Next, I usually tackle the **Description** section of NRC, which includes a **Content Description** and a **Physical Description**.

It is most efficient to start with the **Physical Description** entry, as this information is objective and provided by the tools used.

Content Description, on the other hand, not only draws from written documentation in prose and poetic form (often translated from French to English), but is more subjective, with value judgments, writing styles, and other biases possible in its entry.

The **Physical Description** section is addressed by finding the "01_tracks" folder, right-clicking on the audio file in question, selecting "Properties," tabbing to the "Details" header, and then finding the value of the "Length" field.

Using this method provides a uniform and reliable method of measuring the actual length of a recording, while the *identifiant* and other documents have been noted to include errors on this occasionally (often, a recording is listed as a few seconds shorter in the *identifiant* or descriptive accompanying files than it actually plays out to be).

Once the "Length" information has been acquired, enter it into the **Physical Description** portion of **NRC** using the format "x min., y sec." as seen here.

TACKLING THE CONTENT DESCRIPTION

File Explorer: 107090

Name	Date modified	Type
01_tracks	4/9/2023 9:16 PM	File folder
02_data	4/9/2023 9:16 PM	File folder

2 items   1 item selected

File Explorer: 02_data

Name	Date modified	Type
Schachter_Daniel_jpg	5/7/2018 3:58 PM	File folder
00_identifiant.xls	4/9/2023 9:17 PM	Microsoft
107090_e.txt	5/7/2018 3:58 PM	Text Document
Schach...		
Schach...		

5 items   1 item selected   1.56 KB
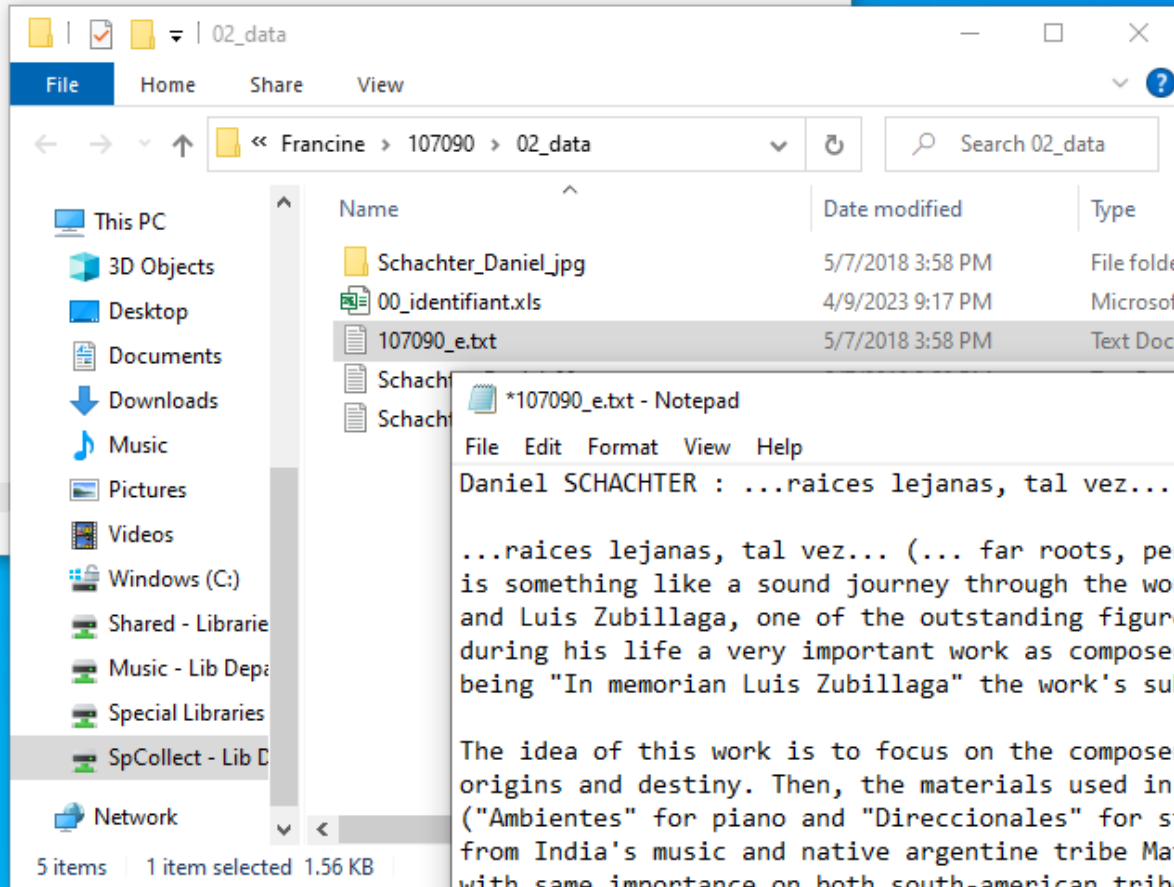
*107090_e.txt - Notepad

Daniel SCHACHTER : ...raices lejanas, tal vez... (1997)

...raices lejanas, tal vez... (... far roots, perhaps...in English; ...racines ŽloignŽes, peut-tre... in French) is something like a sound journey through the world of memory, inspired on the friendship between the composer and Luis Zubillaga, one of the outstanding figures of the music avant-garde in South America, who developed during his life a very important work as composer and researcher. He died in 1995 and this the composer's tribute, being "In memorian Luis Zubillaga" the work's subtitle.

The idea of this work is to focus on the composer and research looking for his own thoughts, asking for his origins and destiny. Then, the materials used in this work's composition, belong to two works by Zubillaga ("Ambientes" for piano and "Direccionales" for string quartet) with the addition of different ethnic sounds from India's music and native argentine tribe Matacos. The fact that Zubillaga's interest as researcher focused with same importance on both south-american tribes and the music from India, together with the use of extracts of some of his works, give to the whole composition it's evocative character.

For the composition of this work, all the elements were widely transformed with the aid of computer processing, allowing the appearance of new completely different sound objects, leaving very little evidence of the ethnic piano and string quartet samples.

(UNT Music Library Misame Collection, 2023-b)

(UNT Music Library Misame Collection, 2023-b)

Typically a folder will include a file entitled "#######_e.txt" or "#######_f.txt" (the example here being "107090_e.txt"). The "e" in this example identifies the file as being in English. An "f" would represent that the file is in French.

These .txt files are where the information related to the composition (*specifically* the composition, not the composer) is presented. As such, they are the gold mine for information that will become the **Content Description**. Here, it is copied directly into the **Content Description** field in **NRC**.

(UNT Digital Libraries, n.d.)

Fact-checking, proofreading, rewriting and reformatting of the **Content Description** come next.

Description

Select a qualifier for this description

Content Description

Enter a value for this description

...raices lejanas, tal vez... (... far roots, perhaps... in English) is described as something like a sound journey through the world of memory, inspired by the friendship between the composer and Luis Zubillaga - one of the outstanding figures of the music avant-garde in South America, who developed during his life a very important work as composer and researcher. Zubillaga died in 1995 and this composition is the composer's tribute, as being "In memorian Luis Zubillaga" serves as the work's subtitle. The idea of this work is to focus on the composer and research looking for his own thoughts, asking for his origins and destiny. Then, the materials used in this work's composition belonging to two works by Zubillaga ("Ambientes" for piano and "Direccionales" for string quartet) have added to them a selection of different ethnic sounds from India's music as well as the native Argentine tribe Matacos. The fact that Zubillaga's interest as

Description

Help

Select a qualifier for this description

Content Description

Enter a value for this description

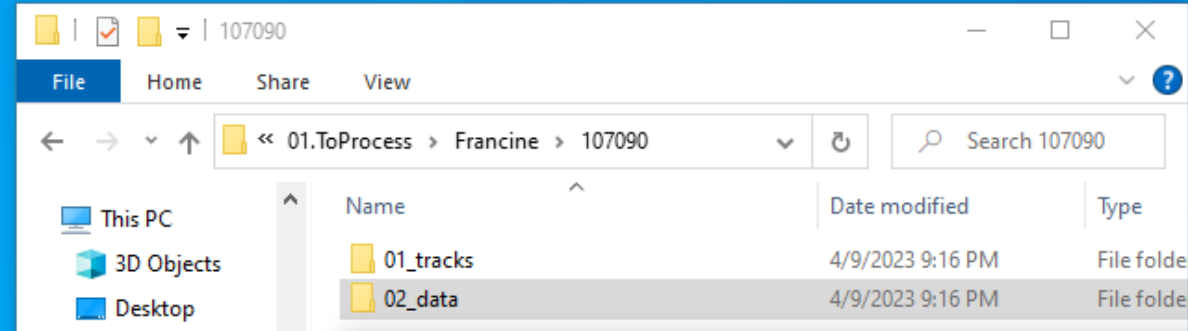...raices lejanas, tal vez... (... far roots, perhaps... in English) is described as something like a sound journey through the world of memory, inspired by the friendship between the composer and Luis Zubillaga - one of the outstanding figures of the music avant-garde in South America, who developed during his life a very important work as composer and researcher. Zubillaga died in 1995 and this composition is the composer's tribute, as being "In memorian Luis Zubillaga" serves as the work's subtitle. The idea of this work is to focus on the composer and research looking for his own thoughts, asking for his origins and destiny. Then, the materials used in this work's composition belonging to two works by Zubillaga ("Ambientes" for piano and "Direccionales" for string quartet) have added to them a selection of different ethnic sounds from India's music as well as from the Matico, native to Argentina. The fact that Zubillaga's interest as

(UNT Digital Libraries, n.d.)

After fact-checking, editing, and generally proofreading the **Content Description**, it is time to add the standardized portion of the **Content Description**, found at the beginning of every **misame Content Description**. This portion is always formatted as "*Recording of [composer first name] [composer last name]'s [composition title].*" (complete with period after the composition title, even in the case of punctuation at the end of the composition title, as seen here).

The next step I try to tackle is related to Language.
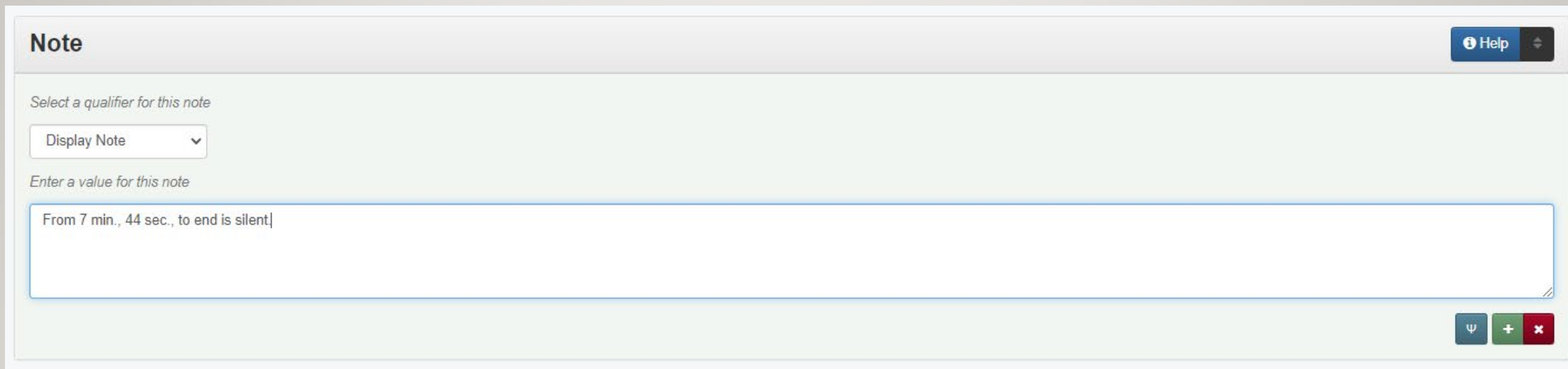
I find language to be a good thing to keep an ear out for on my first listen through a composition, as:
1. If a composition has no voice elements, it will be listed as "No Language";
2. If I can clearly identify all languages in the composition, I will immediately list them in the order I hear them;
3. If I am unsure about languages spoken, I can identify in my own notes what I think the possibilities are, and dive back into the accompanying texts, as well as composer biographical resources, before researching via other routes;
4. Language is limited by a dropdown list in NRC, so either the language is listed, or it is "Other" with additional information presented in the Notes section;
5. Language is far simpler to tackle and identify on a first listen than Subjects (tackled after Language).

(UNT Digital Libraries, n.d.)
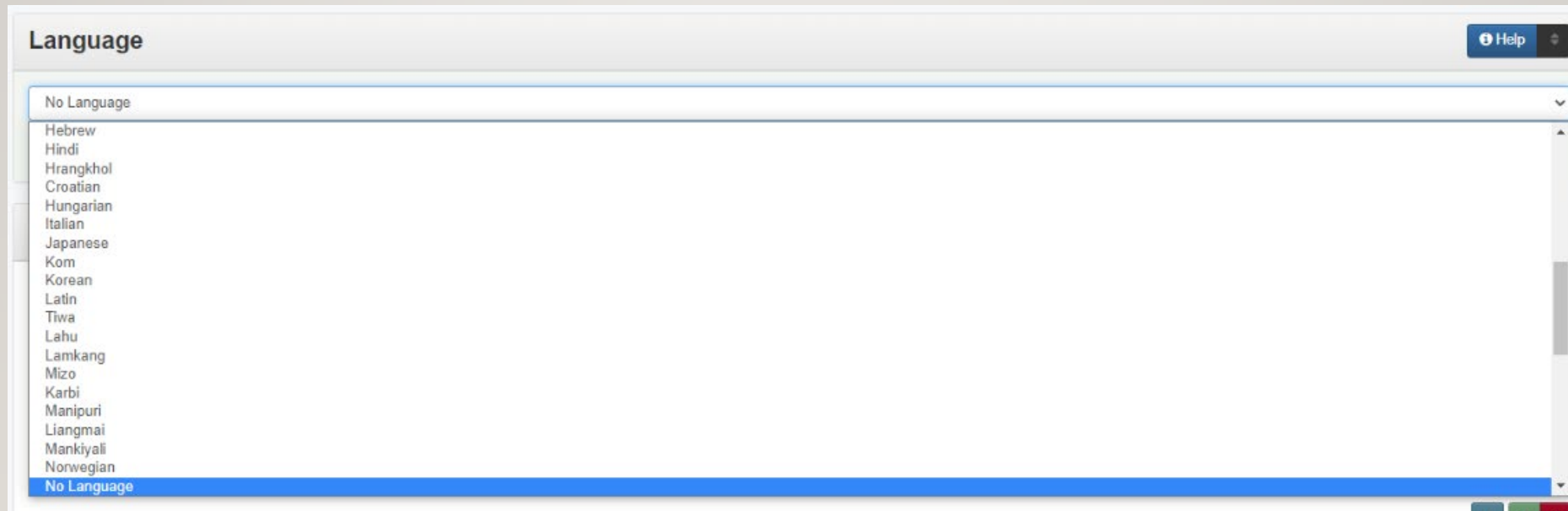
The Notes portion is for additional information that might not fit anywhere else in the record.
Here, it identifies an aspect of the recording that helps the listener understand the recording more fully; that is, a listener is informed that a portion of the recording is indeed completely silent, and they are not left frustratedly checking their own equipment to determine if their headset might be broken.

Other information that might be included in the **Notes** portion includes identification of unknown or undefined factors or aspects of the recording, as in cases where there may be some question about specific languages used. This also extends to languages that can be fully identified, but which may not be available on the dropdown list provided; the dropdown item selected would be "Other" in that case, and the **Notes** section is where information on the specific language would be provided.

(UNT Digital Libraries, n.d.)

Next is the Subject section.

This is where relevant elements, aspects, genres, etc. of the composition are listed; this section includes several **controlled vocabularies** in order to facilitate better end user experiences.

Library of Congress Genre/Form Terms

Type to search for LCGFT terms.

Begin typing a word or phrase and the system will attempt to match your search with Library of Congress Genre/Form Terms .

The Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT) is a thesaurus that describes what a work is versus what it is about.

Library of Congress Medium of Performance Thesaurus for Music

Type to search for LCMPT terms.

Begin typing a word or phrase and the system will attempt to match your search with Library of Congress Medium of Performance Thesaurus for Music .

The Library of Congress Medium of Performance Thesaurus (LCMPT) is a stand-alone vocabulary that provides terminology to describe the instruments, voices, etc., used in the performance of musical works.

Select a qualifier for this subject

Keyword

Enter a value for this subject

If we had no entry within controlled vocabularies, but wanted to enter relevant information about an aspect of the piece, we would write it here as a Keyword! Examples could include "bird sounds" or "chainsaw"

(UNT Digital Libraries, n.d.)

Library of Congress Genre/Form Terms

You must choose a term from a controlled list.

ce|

Celtic music
Celestial charts
Celestial globes
Cell phone novels

describes what a work

Library of Congress Genre/Form Terms

You must choose a term from a controlled list.

machin|

Machine plays
Machinima films
Machinery sounds
Machinima television programs

describes what a work is vers

Library of Congress Genre/Form Terms

You must choose a term from a controlled list.

foot|

Stock **foot**age
Football films
Unedited **foot**age
Filmed **foot**ball games
Televised **foot**ball games

(UNT Digital Libraries, n.d.)

✔ Insert Selected Value   ↺ Clear Selected Value   ✖ Cancel

Library of Congress Medium of Performance Thesaurus for Music

You must choose a term from a controlled list.

ce

- **cello**
- **cen**da
- **ce**lesta
- **ce**llone
- **ce**lebrant
- **cell** phone
- **cello** ensemble
- **ce**mbal d'amour
- electric **cello**
- new **ce**ntury harp

Library of Congress Medium of Performance Thesaurus for Music

You must choose a term from a controlled list.

machi

- drum **machine**
- wind **machine**

Medium of Performance Thesaurus for Music:

The Library of Congress Medi
provides terminology to descri

Library of Congress Medium of Performance Thesaurus for Music

You must choose a term from a controlled list.

foot

- **foot** tapping

Begin typing a word or phrase and the system will attempt to match your search with Library of Congress Medium of Performance Thesaurus for Music .

The Library of Congress Medium of Performance Thesaurus (LCMPT) is a stand-alone vocabulary that provides terminology to describe the instruments, voices, etc., used in the performance of musical works.

(UNT Digital Libraries, n.d.)

✔ Insert Selected Value   ↺ Clear Selected Value   ✕ Cancel

ClassWeb serves as an invaluable resource when clarifying or looking up controlled vocabulary material.

(Library of Congress, n.d.)

After giving everything in **NRC** a look to make sure nothing was forgotten, it's time to **export**!
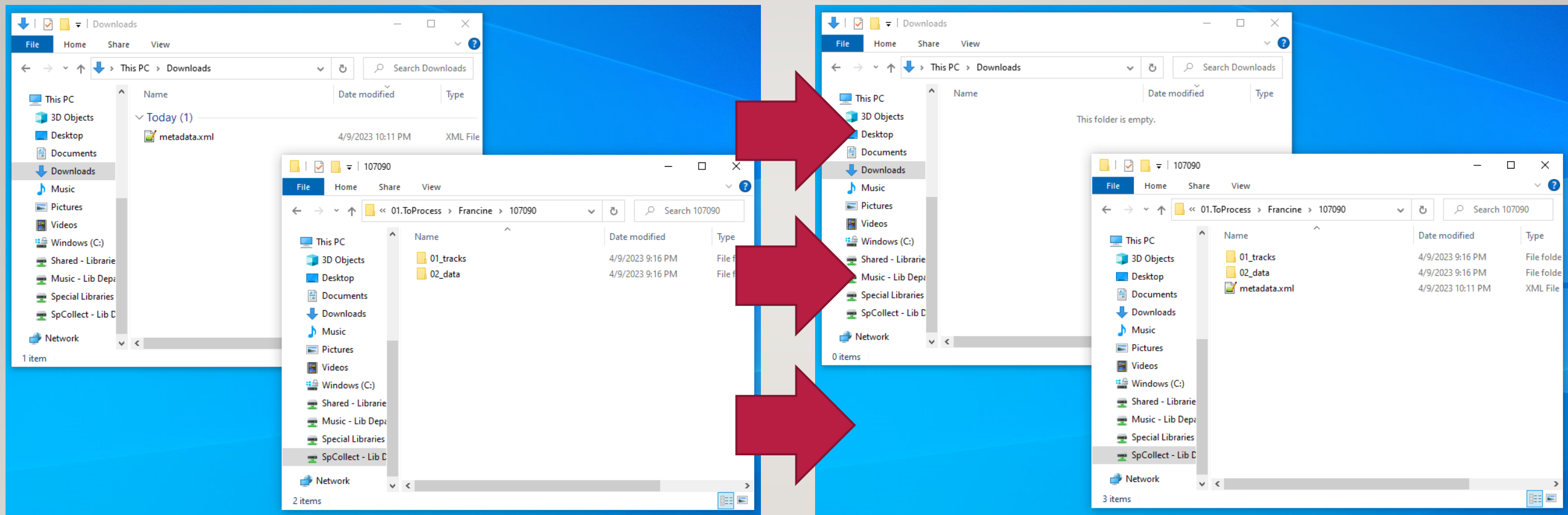
Move the newly created "metadata.xml" file from the Downloads folder to the composition's folder.
The "metadata.xml" file should be placed at the same level as the "01_tracks" and "02_data" subfolders.

```xml
<?xml version="1.0" encoding="UTF-8"?>
<metadata>
    <title qualifier="officialtitle">...Raices Lejanas, Tal Vez...</title>
    <title qualifier="seriestitle">MISAME</title>
    <creator qualifier="cmp">
        <name>Schachter, Daniel, 1953-</name>
        <type>per</type>
    </creator>
    <contributor>
        <info></info>
        <type></type>
        <name></name>
    </contributor>
    <publisher>
        <name>Mnémothèque Internationale des Sciences et Arts en Musique Électroacoustique</name>
        <location>Bourges, France</location>
    </publisher>
    <date qualifier="creation">1998</date>
    <language>nol</language>
    <description qualifier="content">Recording of Daniel Schachter's ...raices lejanas, tal vez.... This composition is described as something like a sound journey through the world of memory, ins
    <description qualifier="physical">1 sound recording (7 min., 52 sec.)</description>
    <subject qualifier="LCSH">Electronic music</subject>
    <subject qualifier="KWD">Electroacoustic music</subject>
    <subject qualifier="LCMPT">electronics</subject>
    <primarySource></primarySource>
    <coverage qualifier=""></coverage>
    <source qualifier=""></source>
    <citation qualifier=""></citation>
    <relation qualifier=""></relation>
    <collection>MISAME</collection>
    <institution>UNTML</institution>
    <rights qualifier="access">unt</rights>
    <resourceType>sound</resourceType>
    <format>audio</format>
    <identifier qualifier="LOCAL-CONT-NO">107090</identifier>
    <degree qualifier=""></degree>
    <note qualifier="display">From 7 min., 44 sec., to end is silent.</note>
    <meta qualifier="hidden">False</meta>
    <meta qualifier="metadataCreator">fgrattan</meta>
</metadata>
```

Here's what the "metadata.xml" file should roughly look like.

CHECKING WORK & CATCHING ERRORS

CHECKING WORK & CATCHING ERRORS
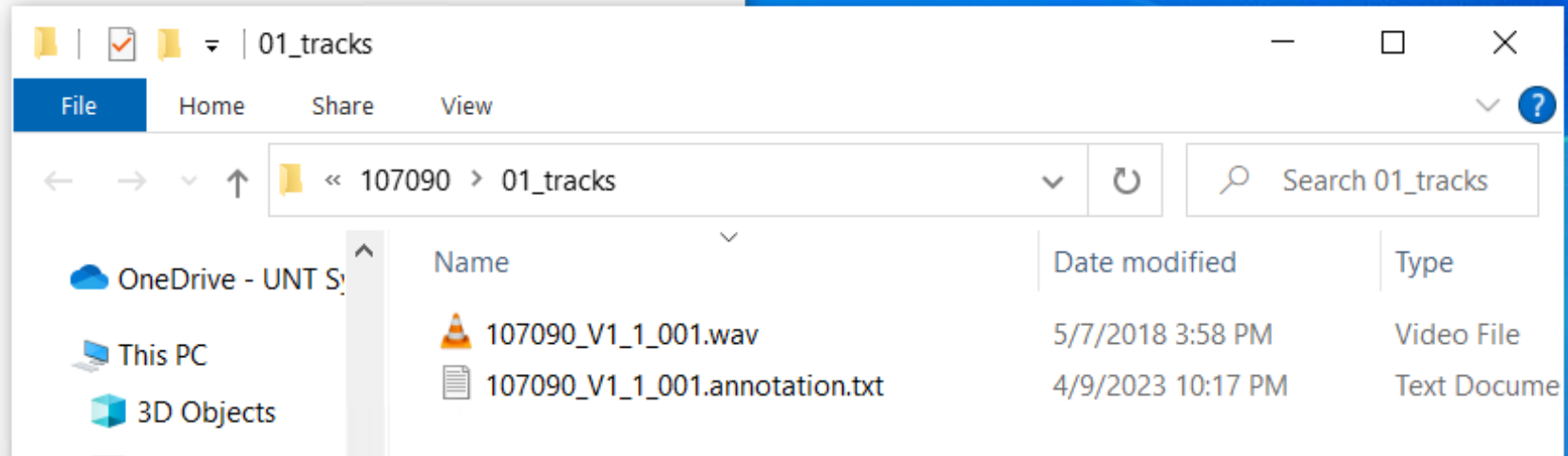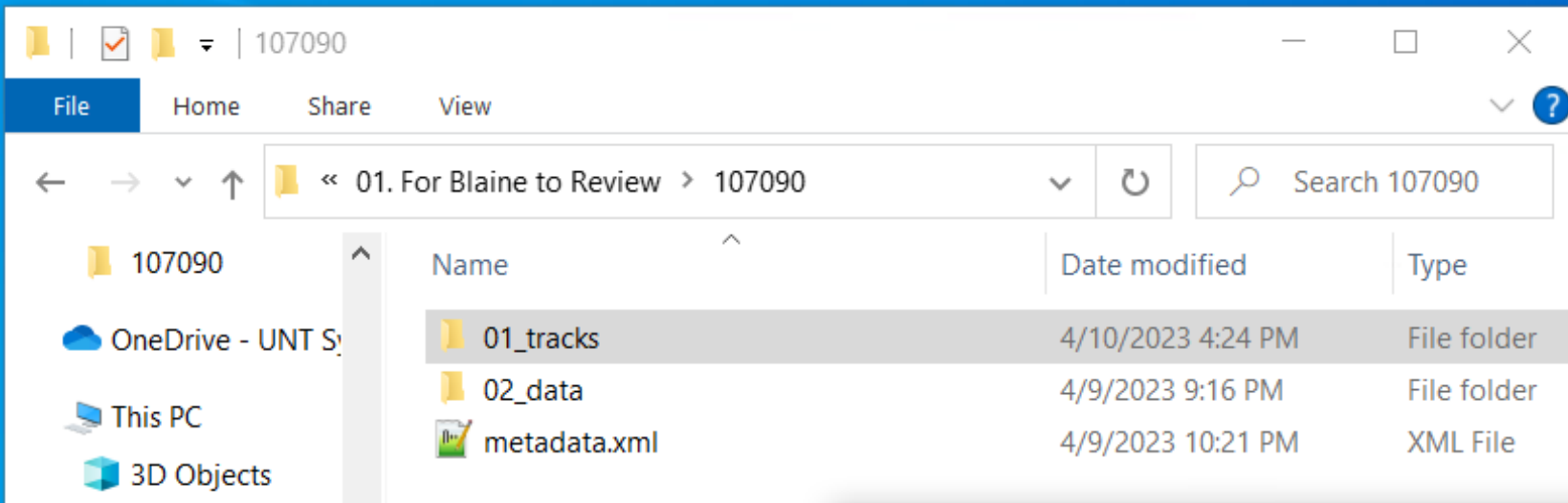
The final check to ensure that everything is where it should be; "metadata.xml" is placed along the "01_tracks" and "02_data" subfolders, and the annotation file is placed alongside the audio in "01_tracks" subfolder.
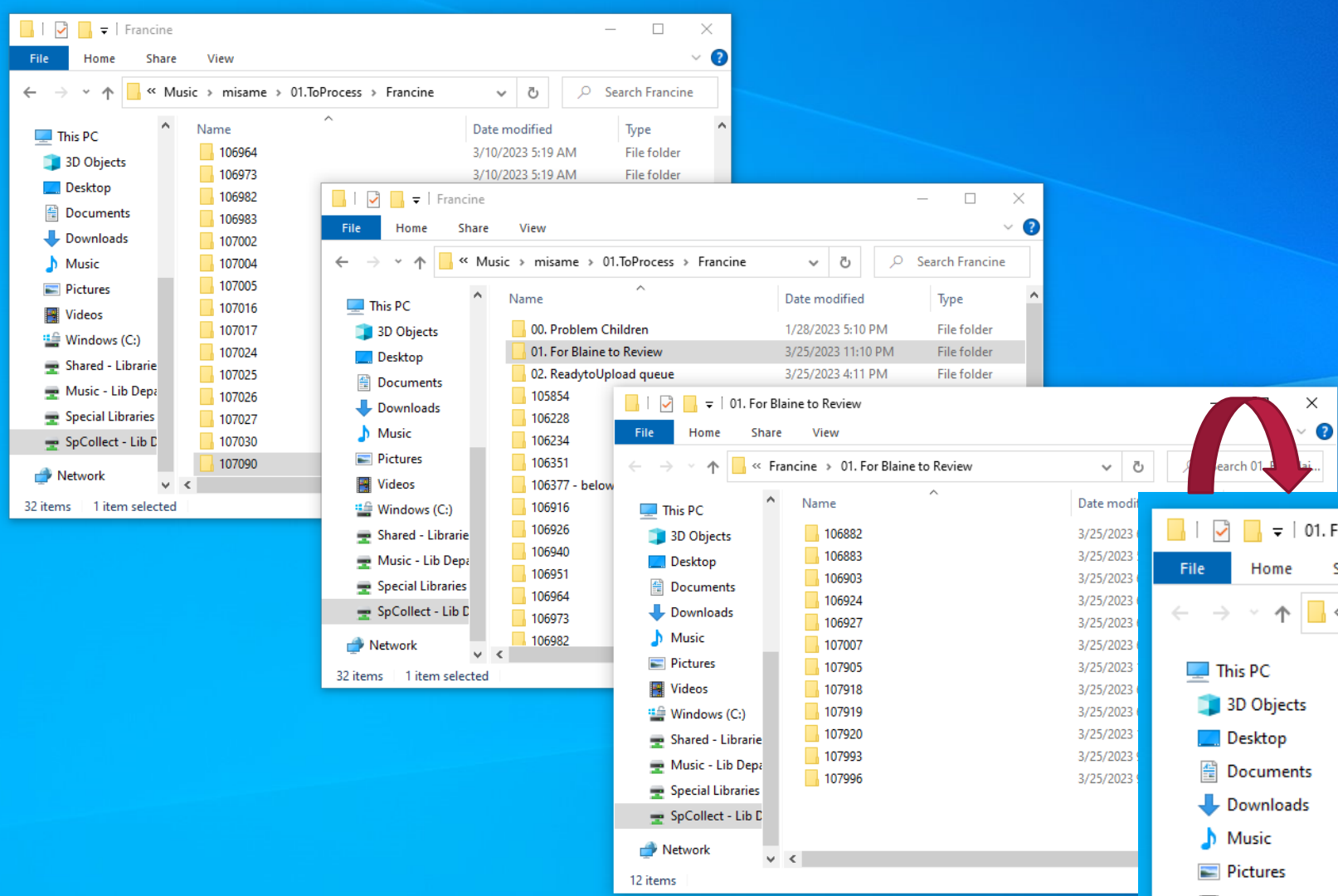
Lastly, it's time to move the entire folder ("107090") to its new location, where it will be reviewed. Once in the review folder, the **misame** supervisor reviews the record, files, and folder, then suggests edits – or confirms that a record looks good – providing feedback in the form of additional .txt (Notepad) files.
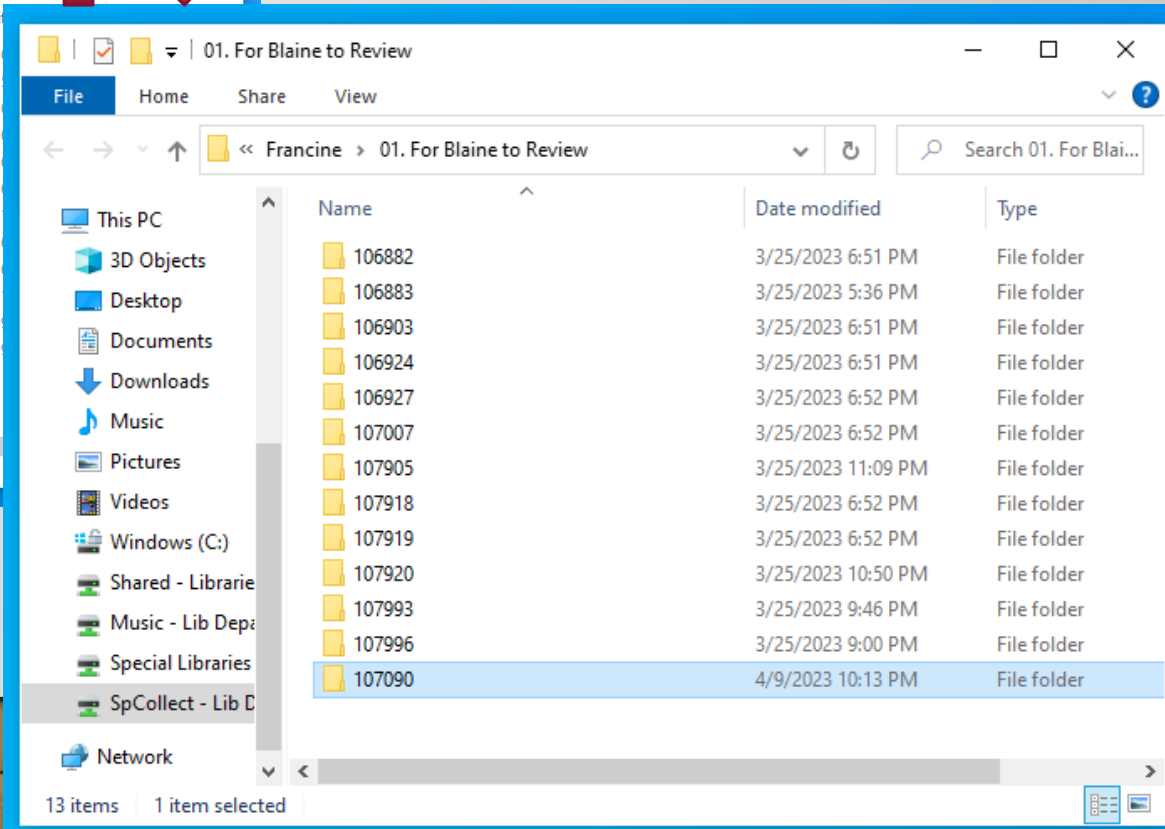
REFLECTIONS ON MY TIME WITH **MISAME**

(Grattan, 2023-a)

REFLECTIONS ON MY TIME WITH **MISAME**

- **CHALLENGES OF WORKING WITH MISAME**
  - A discussion of personal, logistical, and case-by-case/specific challenges and issues
- **IDENTIFYING USEFUL SKILLS FOR MISAME**
  - A look at what skills were applicable – both expected and unexpected

CHALLENGES OF WORKING WITH
MISAME

CHALLENGES OF WORKING WITH **MISAME**

I would like to be very forward with the fact that I did not understand electroacoustic composition before starting work with **misame**; after about eight (8) months of working with this collection in a metadata position, I still cannot say that I truly understand the nature – or even draw – of electroacoustic composition. It is crucial, I think, that I acknowledge that my biggest struggle has been listening to these compositions; I find them hard to dive into, with only a rare instance of a recording I might truly enjoy listening to. Those recordings are typically more tonal material, and fairly based in Western classical music theory at some level.

That said, I would also like to present some specific challenges and issues which I have run across while working with the **misame** collection that have nothing to do with my personal preference or struggle to understand the appeal of the genre. Included alongside the presentation of the issues are attempts (occasionally, successful ones, even!) to find solutions and/or appropriate compromises.

THE LOGISTICAL SIDE

As many **misame** recordings include extremely soft, low-volume material, I find it best to be able to listen in an isolated environment; this has led me to work on **misame** mostly at night and/or on the weekends, when there are few patrons or coworkers in the library/room 425. This need is accentuated when I have trouble understanding what is going on in a composition, which can be the case for me when listening to many **misame** compositions.

Additionally, sometimes background research can feel like it gets out of hand, and while answers are being found, sometimes this means that one recording might take 7 minutes to create a record for, while another might take me hours, days, or longer.
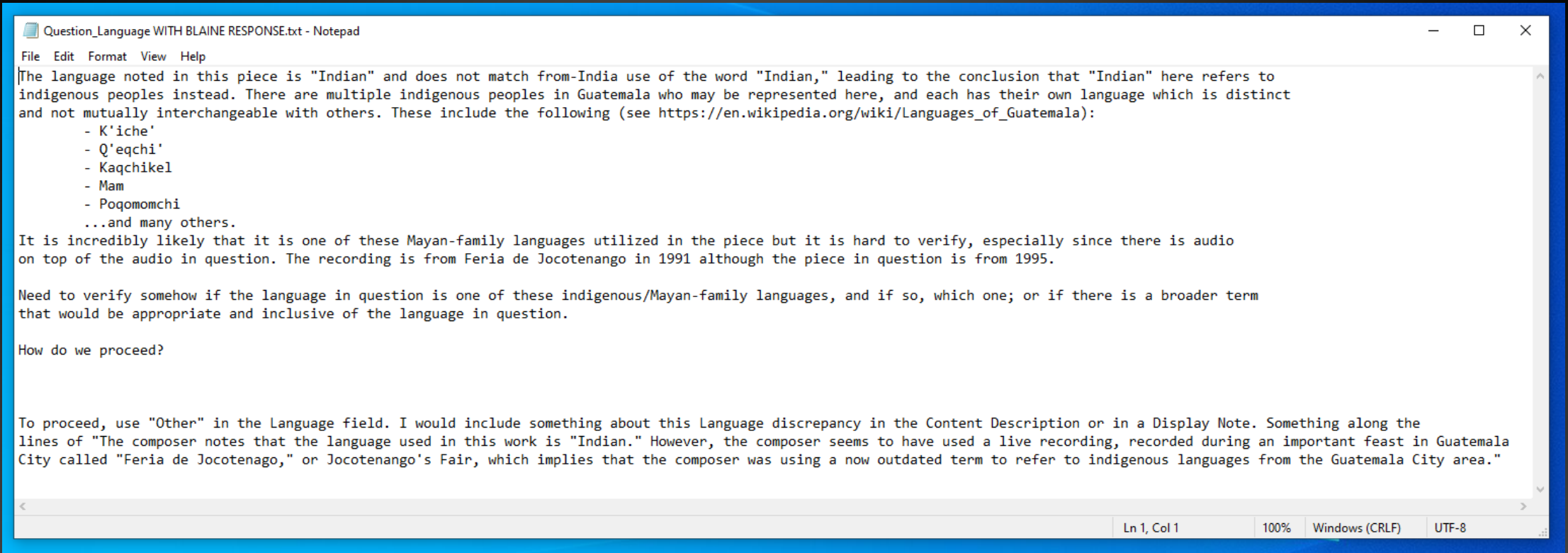
CHALLENGES & ISSUES:
LANGUAGE IDENTIFICATION
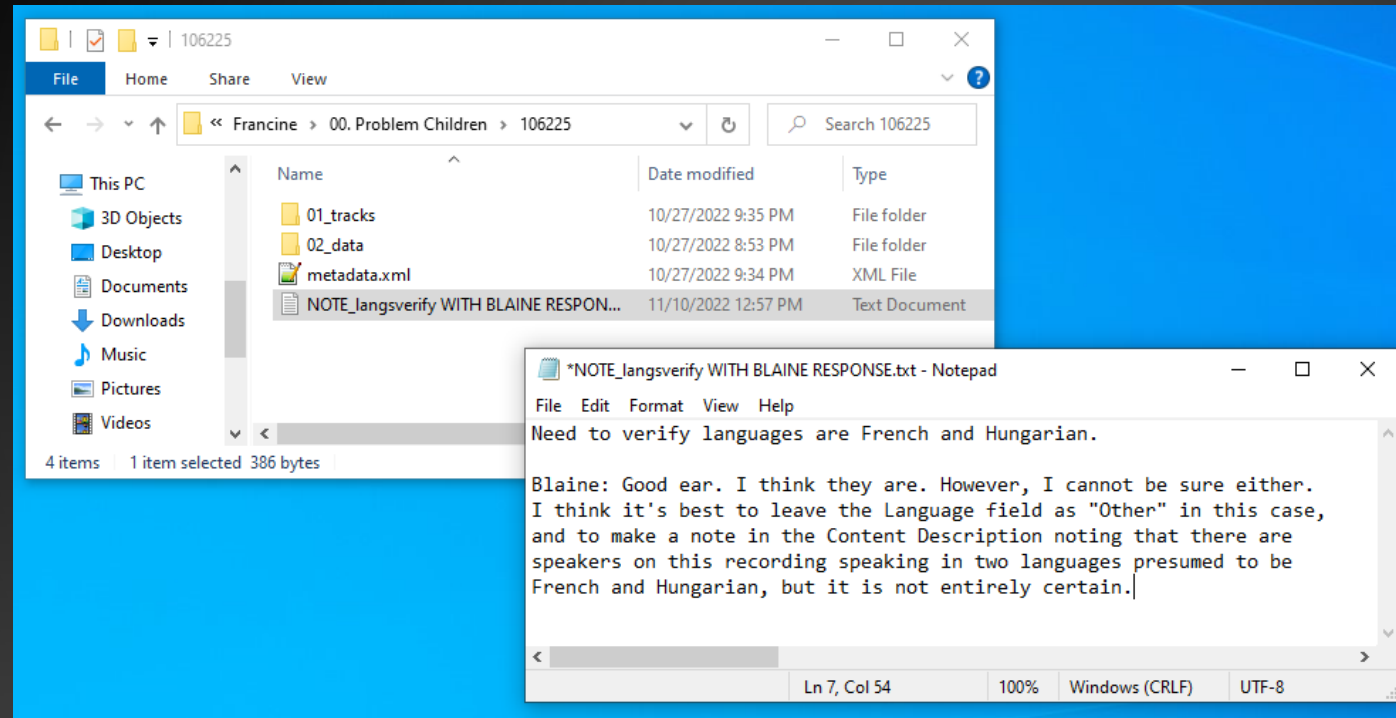
Often, I find myself running into situations where my familiarity with the languages used in a composition may be less than ideal/not at a fully working (or secure recognition) level. I am grateful to be able to address this in communication to my supervisor, and receive feedback regarding how to proceed when unsure.

(UNT Music Library Misame Collection, 2023-d)

CHALLENGES & ISSUES:
LANGUAGES, LOCATION, & OUTDATED TERMS

Question_Language WITH BLAINE RESPONSE.txt - Notepad

File   Edit   Format   View   Help

The language noted in this piece is "Indian" and does not match from-India use of the word "Indian," leading to the conclusion that "Indian" here refers to indigenous peoples instead. There are multiple indigenous peoples in Guatemala who may be represented here, and each has their own language which is distinct and not mutually interchangeable with others. These include the following (see https://en.wikipedia.org/wiki/Languages_of_Guatemala):
        - K'iche'
        - Q'eqchi'
        - Kaqchikel
        - Mam
        - Poqomomchi
        ...and many others.
It is incredibly likely that it is one of these Mayan-family languages utilized in the piece but it is hard to verify, especially since there is audio on top of the audio in question. The recording is from Feria de Jocotenango in 1991 although the piece in question is from 1995.

Need to verify somehow if the language in question is one of these indigenous/Mayan-family languages, and if so, which one; or if there is a broader term that would be appropriate and inclusive of the language in question.

How do we proceed?

To proceed, use "Other" in the Language field. I would include something about this Language discrepancy in the Content Description or in a Display Note. Something along the lines of "The composer notes that the language used in this work is "Indian." However, the composer seems to have used a live recording, recorded during an important feast in Guatemala City called "Feria de Jocotenago," or Jocotenango's Fair, which implies that the composer was using a now outdated term to refer to indigenous languages from the Guatemala City area."

Ln 1, Col 1   100%   Windows (CRLF)   UTF-8

CHALLENGES & ISSUES: EXTREME LENGTH

Some compositions feature an extended length (multiple hours of audio) which can require extensive notes be taken while working on the metadata for a piece; this is particularly related to the Subjects portion of NRC. Compositions can also include extended accompanying text resources, which by themselves can necessitate large times of reading (and translation) in order to determine if information should be included in the Content Description. This example is an instance of both.

(UNT Music Library Misame Collection, 2023-c)

NOTES_105589_AandB_asof092722.txt - Notepad
File Edit Format View Help

- 26:14 low voice narration again, seems French (under one-tone dinging of the maybe-windchime)
- !!!! 26:58 !!!! big change into something that seems/feels like tonal music
    - train/subway station noises, maybe that tonal thing was just a jingle

---

NOTES_105589_AandB_asof092722.txt - Notepad
File Edit Format View Help

- 52:29 return to narration low french voice again
- 53:02 faint sirens (3rd interval) heard in distance behind birdsong, ambient noise; doppler effect applies for pitch shift
- 53:34 narration low french voice again (NO CHIME THO)

NOTES_105589_AandB_asof092722.txt - Notepad
File Edit Format View Help

- 06:18 small train horn sound
- 06:42/44 car door sound open/shut
- 06:41 tire screech of a car, presumably avoiding something or peeling out

---

NOTES_105589_AandB_asof092722.txt - Notepad
File Edit Format View Help

    - need check - probably Japanese? worth checking the lang of the choir material too however
- 21:22 male French narrator over speech in bg and crickets
- 21:26 winds (trumpet, flute) paired with strings lightly in background of narrator as he continues in [French]
- [crickets continue behind narrator]
- 23:08 soft, far-off road sounds add in background briefly
- 23:43 narrator
- 23:46 a differe
- 24:02 narrator
- 25:05 narrator
- 25:25 hint of m
- 25:29 male voic
- 25:45 backgroun
- 26:11 singing v
- ~26:30 singing-
- [crickets cont]
- 26:50 low male
- 28:23 narration
    !!!!!!!
- 28:34 LOW NARRA
    !!!!!!!
- 28:41 Resumes n
- [crickets conti]
- 29:43 silence
- 29:48 NEW low v
    - what la
- 29:52 multiple
    - pitches
    - very st
    - is this
>>?>> - is this
    ~36:14
    - 37:17 b
    ~38:40
    - at this
    - 41:20 t
    ~43:55
    ~51:05
    ~52:45
    - runs fo
- 52:57 wind/pipe
    - unison
    - sustain
- 53:09 flutterin
- 53:10 female (h
- 53:24 fast-pace
- narration seems
- 54:26 drastic p
- 54:42 end of fe
- 54:48 to end (5

NOTES_105589_AandB_asof092722.txt - Notepad
File Edit Format View Help

EXTENDED INFORMATION AVAILABLE IN 105589_09_f.txt in the 02_data folder!!!
Including...

[translated from Fr]

"It could be the st
met by chance durin
"It could be..."
But do you know for

The sounds captured

The "reality show"
with the noises cap
is to be interprete
want to be, as on t
the acoustic image
formal configuratio

[Introduction to A

2'38"
"Chez RYO" prepared
recorded sounds: ex

4'53"
PRINTS

NARITA

In the arrival hall
He is asked to play

TOKYO

NOTES_105589_AandB_asof092722.txt - Notepad
File Edit Format View Help

TOKYO

1.
The room is full of a silent, attentive audience.
His eyes fix the speaker and give the impression of expectation, external to the subject being presented. She stands motionless.
Outside, the shrill cry of the cicadas continues uninterrupted.
The linking of the documents given to hear is facilitated.

2.
She walks towards the place of the ceremony with very small movements, magnified by the traditional dress of the marriage.
The sound of guests' footsteps multiplies on the wooden walkway. Beyond the measured voice of the celebrant, the piercing sound of the mouth organ and the regular or accelerated punctuation of the drums, the noise of the city encircles the place of its modernity.

AWAJI

1.
In his head scrolls the immense journey that they complete here in Sumoto. She leaves him laughing.
He is alone on the beach crouching between the water and the pines. The sand he has collected flows almost silently between his fingers, a dying wood fire sizzles a few steps away, the forceless waves just let themselves be heard and the west wind rustles in the ear.
In the night he sees again the small temple in which he meditated in the morning in Akasaka. Tokyo is far away.

2.
From the whole island, one would say, rises a diffuse noise.
Here, at the top, it is calm, lacerated by the strange croaking of crows resting on the branches or flying from one tree to another.
She shakes the bell in front of each temple, chasing away the evil spirits, then leaning her head slightly forward, joining her hands, she prays for a moment.

ASTUMOTO (in the mountains around)

She is sitting in the dry grass, in the mountains.
At the extreme limit of the visible, imposing silence, the perfect cone of Fuji San emerges.
(in parentheses and in parallel)
Mont Blanc, from Tournus in Burgundy, appears noiselessly in the light of the setting sun.
At this altitude the autumn is more advanced; the foliage, a light brown background and sometimes still a little green, is dotted with brightly colored dots.
She smiled with pleasure, to be in the brisk air, far from Tokyo, walking on the path bordering the road.
She wears two pigtails hanging down her cheeks.
On the way back, she worries, fearing to be lost.
It is the noise of the torrent, weak at first, then more and more present as she approaches it, which reassures her.
She does not refuse his hand in hers all the way down to the plain.
A few words are exchanged over the revving sound of the taxi engine at each of the countless bends in the road.

KOYA-SAN

CHALLENGES & ISSUES:
SEARCHABILITY AND SYMBOLS

University Libraries / UNT Digital Library / **Results** / This Audio Recording

○✕△□

🔗 One of **97** recordings in the series: **misame** available on this site.

🎧 Listen Online

Use of this recording is restricted to the UNT Community. Off-campus users must log in to listen.

Jump to Track:
1. Shimazu: ○✕△□   0:13:30

Description

Recording of Takehito Shimazu's ○✕△□. For this composition, the composer produced a special computer program written in C and Assembler computer languages. The purpose of this program was to create sequential data as a means of reflecting, defining, and executing the form of the piece. The composer chose to include a randomizing element in this program in order to more closely simulate human performance of the material performed by the computer element. In terms of form, this piece consists of 5 parts, but these parts are intended to be less than distinct in their separation from each other. The 5 ... continued below

Sometimes the use of symbols, especially in the title of a piece, necessitates the provision of an Alternate Title for searchability purposes.

In this case, it was also necessary to research and find the correct alt codes for the symbols in question, as the data in the *identifiant* did not want to populate correctly in NRC.

Titles
- **Main Title:** ○✕△□
- **Alternate Title:** Circle x triangle square
- **Series Title:** misame

(University of North Texas University Libraries, 2023-d)

IDENTIFYING USEFUL SKILLS FOR
MISAME

EXPECTED USEFUL SKILLS

My background includes over 20 years of musicianship, including music education from elementary school through a Bachelor of Arts in Music (significant coursework in Music Education degree plan; experience in Radio, TV & Film program/KNTU FM 88.1 radio station during this time) from UNT in 2016, and my current pursuit of MS-LS in Music Librarianship at UNT (graduating May 2023).

Skills I expected to be helpful – which were! – include:

- Ear training to **identify different instruments**

- Listening skills and familiarity with **classical and jazz repertoire**, as well as **popular music**

- **Familiarity with different languages** primarily as a listener; some languages studied to speak, read; working knowledge of French, Italian, and German per classical music standards

- **Metadata skills** learned in INFO 5223 (Metadata and Networked Information Organization & Retrieval I) at UNT

UNEXPECTED USEFUL SKILLS

- Having traveled to very specific locations (Guatemala in particular) and being able to determine languages used based on my own personal geographical familiarity (in a particular case, that a language used in a specific area of Guatemala, during a specific time, was a Mayan-family language and not a form of Spanish)

- Pattern recognition in terms of being able to identify when a text document in French has replaced diacritics or specific letters with incorrect characters (the most common being "Ž" replacing the intended "é" within accompanying documentation which is presented in French)

UNEXPECTED USEFUL SKILLS

- My own personal background, even pre-music experience, has lent itself to critical listening and identification of elements in ways that my formal music education has not; this is most true when identifying elements of "noise" within compositions
  - Growing up on a farm allowed me to learn and become comfortable with sounds of nature, machinery, textures, and motion; this has been useful in differentiating sounds from each other in cases like
    - The sound of people walking on gravel vs. walking on dirt or concrete
    - Being able to differentiate between specific animal sounds and calls, even if audio is modified
    - The ability to identify the noises of specific types of machinery (lawnmower vs. weedeater, etc.)
    - Isolating and identifying different textures like glass, wood, stone, metal
  - Personal fascination with film sound effects and Foley definitely feeds into this as well

QUESTIONS & COMMENTS WELCOME!

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