MUSIC LIBRARY ASSOCIATION

MLA NEWSLETTER

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MLA in Kansas City: Plenary Session Two
Dance/Music Connection Featured in Kansas City

Kathleen Haefliger,
Harid Conservatory

The second Kansas City plenary session featured the relationship between research and information sources in music and dance. As Moderator Jim Cassaro (Cornell University) explained in his opening remarks, music and dance are intricately linked. Dance has come into its own as a field of research for both musicologists and dance scholars alike. Music librarians need to understand these relationships and have at their command a variety of research tools to assist their patrons seeking information on both dance and its music. This program covered those connections, and also highlighted issues raised by the Dance Librarians Discussion Group (which has quite a few MLA members).

Marlene Wong (Smith College), in “Dancers in the Musician’s World: Integrating Dance into the Music Collection,” offered help to those many librarians who have discovered that they have responsibilities for collecting and offering reference services in dance as an extension of their music librarian responsibilities. She handed out a dance collection guideline list, and gave a brief overview of the development of dance collections—to place them in the context of collection building, setting them along side their more senior music library cousins.

Historically, most dance collections were begun as one aspect of a music collection. In some cases, private collections were given to public institutions or universities, forming the basic dance collections of this country. (The most famous collection is of course the Dance Collection at the New York Public Library.) These collections emphasized all formats, including photography, prints, books and articles, as well as ephemeral materials. A key concept which must be remembered by selectors is that picture books have a great deal of research value for dance and should be avidly collected, unlike the usual standard practice in other disciplines. Most of the formative collections were interdisciplinary in nature, and also collected in the theater area.

The body of dance literature is not large, and Marlene estimated there were not more than half a dozen significant dance publications each year; she emphasized the importance of periodical literature carries in the research scholarship in dance—even more so than in music. Marlene pointed out the need for a Core list in dance, but stated that there has been no accepted Core listing. Even while dance librarians work to develop such a list, several new trends have made a Core list almost a moving target. In particular, multiculturalism is changing the definition of what is central to dance (for example, Romantic ballet competes for attention with Balinese dance). Marlene admitted that she finds she must revise her working dance collection

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Midwest Chapter’s Librarian Exchange Program a Success

Allie Goudy,
Western Illinois University

The idea for some kind of professional development activity for music librarians first arose at the 1992 Midwest Chapter meeting in St. Louis, as members sat around the table at the business luncheon and informally discussed how we could find additional means of sharing professional expertise. Realizing that the productive professional interactions at both chapter and national MLA meetings are limited by time and environment, chapter members felt that it would be valuable to initiate some kind of formal mentoring or continuing education program through which we could learn from colleagues through on-site visits.

Since funding and professional sponsorship would enhance the status of the project, a proposal for money to

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President’s Report

Michael Ochs, MLA President

How the Chicken Singers Got Their Name

Once upon a time in a District called Columbia, two bickering families of pre-Madonna-birds lived in a House on the Hill. The dovish donkeybirds, who inhabited one side of the aisle, and the more hawkish elephantbirds, who occupied the other, often sniped at each other over what was in their respective bills. It came to pass one day that a flock of donkeybirds (or asswings, as the elephantbirds liked to call them) decided to distribute a large amount of taxpayer brand birdseed to nests and aeries throughout the land. But an eagle-eyed elephantbird from the Island of Rhode saw that the bill was loaded with featherbedding and that it would benefit territories populated mainly by other donkeybirds. “I have to watch those thieving magpies like a hawk,” he croaked. “We can’t let those dodos get away with this!”

The elephantbird and his flockmates tried to peck away at the plan and even nibble it to death, but their opponents croaked that they had the votes to make it fly. Never one toduck a cockfight, Rhode Island “Red” (as he was known) hopped over to the Library of Congress Music Division for inspiration. He listened to foreign birdsongs — Stravinsky’s L’oiseau de feu, Respighi’s Gl’ uccelli, and Siegfried Ochs’s variations on ‘kommt ein Vogel geflogen’ — and then steeped himself in recordings by Charlie “Bird” Parker, Charlie Byrd, and the Byrds. Finally he waddled up to the Waynescoted Shirleybird, a wise old owl famous for his knowledge of ranae aës and other esoterica.

“As you know,” Red cackled, “our great island-state is rooster-proud of its heritage and we often support the other side’s efforts at making omelettes even if it means breaking a few eggs. But this bill is a turkey, and I resent those buzzards taking such a cheep shot. Do you know any chicken songs I can warble while I filibuster this fowl bill?”

Now you may think that songs about chickens are as rare as hens’ teeth, but the resourceful Shirleybird uttered hardly a peep and immediately plucked two dozen examples from the pigeonhole where they were kept cooped up. “Here,” he chirped, “this one titled All Birds Look Like Chickens to Me is kind of cuckoo, but C-H-I-C-K-E-N Spells Chicken should spell that bill’s swan song.”

The raven-haired Gillybird, meanwhile, was perched nearby, hatching plans for a chapter meeting of the American Musiccithological Society. “I couldn’t help overhearing,” she cooed to the Shirleybird. “You must come out of your shell and high-tail it over to report on your chicken-song repertoire.”

As news of the Shirleybird’s interest spread, his nest was soon inundated with more than a hundred pieces of chicken-sheet-music. Never one to let an opportunity fly by, the Gillybird picked over the collection, gobbled up the best songs, and pecked out a letter on her typewriter announcing an 8 A.M. early-bird rehearsal of the “All Birds Look Like Chickens to Me Singers” at an impending MLA convention. All that day, the halls were aflutter with anticipation. The evening concert transported the audience on wings of song and met with enthusiastic clucks of approval. The group’s awkward name was soon shortened to Chicken Singers, and as other ensembles formed, they naturally followed suit. And if you migrate south this winter for the MLA annual meeting, who knows—you might hear some Atlanta Quackers performing chicken-scratch music.

Based on a true story. The author thanks LC Music Specialists Wayne Shirley and Gillian Anderson, who unwittingly agreed to the use of their noms de plumage.

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MLA NEWSLETTER
Michael John Ragan, Editor

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Plenary Session: Dance and Music Librarianship

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tion criteria on a daily basis, based on new questions or connections made by students and researchers, and as different perspectives and needs arise.

Laura Stanfield, in "Terpsichore Tamed: Dance Reference Sources in the 1990's," offered an in-depth discussion of bibliographical and reference sources in dance and provided an extensive handout to dance/music librarianship. She reviewed the best sources in each area and commented on the strengths and weaknesses she saw in the field. Since Laura was a member of the Joffrey II dancers for several years before pursuing academic work in music librarianship, she could bring a special practicing dancer's perspective to her reference analysis and criticism.

Our group was privileged to have as a panelist the Head of the New York Public Library's Dance Collection, Madeline Nichols, who spoke on "The Dance Heritage Coalition: Preservation and Access Problems in Dance." She outlined the work of the members of the Dance Heritage Coalition, who came together in order to preserve and document dance in a new systematic way, with the aid of electronic technology. This group has been granted NEH funding to hire various catalogers, dance-video technologists, archivists and preservation work on preserving and documenting the collections resident in various special dance libraries throughout the United States. The broad goals of the Dance Heritage Coalition as funded by the NEH include access, documentation, education, and preservation.

Madeline highlighted some of the technical cataloging problems that dance librarians have faced, and their attempts to find appropriate solutions. Dance description and cataloging access guidelines need a system that works similarly to our music uniform title, so as to bring together the diverse multi-media aspects of a dance performance. RLIN and the Library of Congress forced the issue of consistent description and access points when the New York Public Library's Dance Collection was mapped into the automated database. Commenting further on the access component, Madeline discussed the development of a union catalog of dance providing linked access to the many necessary components of dance, e.g., the music, the costumes, the sets, even the categorization of what kind of dance is being described. This last problem also points to the need for a thorough review of the LC subject headings for dance, as well.

Nena Couch (Ohio State) presented "Dancing in the Archives of Columbus: Dance Materials at the OSU International Theatre Research Institute." As Head Librarian of the ITRI and a member of the Dance Heritage Coalition, Nena described the projects being undertaken at Ohio State which focus primarily on the documentation and preservation goals of the Coalition. In particular, she described the work being done on the personal archives of Twyla Tharp, who is in residence at Ohio State for two years as a part of this project. Nena mentioned that Twyla Tharp initially had an aversion to participating in video-taping and other forms of dance documentation, since she felt it might affect her future creativity and freedom to change or expand on the works being "frozen" by the representations. Twyla strongly feels that dance is anchored in the transition of motion and change, and it was dangerous to be capturing a certain frozen moment or aspect. Yet she recognized that without allowing the works to be documented and archived, they could be lost to posterity, and so she agreed (with some reluctance) to participate fully in the goals of the project; repertory and its preservation is her heritage also.

Many aspects of Twyla’s work are now being recalled or reconstructed. A preservationist is assembling all of the costumes in acid-free boxes, and is dealing with early videotapes (1960s vintage) which have exhibited flaking, stickson, dirt, and adhesion. The original lighting and camera work for these dance performances prove problematic in terms of consistency and quality. The original tapes may not survive, but the newest technology reformatting media should preserve the intellectual and artistic content of the dances.

In a final point, Nena noted that several of the Dance Heritage Coalition projects have created new positions for dance/music librarians and archivists, and thus have provided a boon to librarianship as well.

Atlanta's the Place in 1995!

Anthony Miller,
(Atlanta-Fulton Public Library),
Local Arrangements Committee

The Southeast Chapter cordially invites you to help celebrate the Chapter's 25th anniversary by attending the MLA National Meeting in Atlanta, 8-11 February 1995. Maybe you won't see Scarlett or Tara, but an interesting and informative program will be presented in the setting of what has long been one of the most modern and progressive cities in the South.

Atlanta is sometimes called "The City in a Forest." We'll be meeting at the Holiday Inn Crowne Plaza Ravinia, nestled into a wooded suburban setting north of the city. The hotel’s spectacu-
Roger Olson,
Texas Christian University

MLA-L continues to be a forum for topics large and small, a place where even the most obscure questions find answers, and an invaluable means of networking for all subscribers—active participants and lurkers alike.

When Washington State University mysteriously received two scores from the Smithsonian Institution’s new Jazz Masterworks Series (Take the A Train and Daybreak Express), unasked for and free of charge, Paula Elliot asked if anyone on the list had an explanation. Numerous responses quickly followed from libraries all over the country that had been similarly surprised by the unexpected arrival of the same two titles. They were apparently not depository items, but appeared to be a gift from the Smithsonian, much to everyone’s delight.

On the subject of thematic catalogs, Charlie Hillen (Old Dominion) inquired whether anybody knew of a source more up-to-date than Barry S. Brook’s Thematic Catalogs in Music: An Annotated Bibliography (Pendragon Press, 1972). Jeannette Thompson (Tulane) recommended Lois Kuyper-Rushing’s file of the thematic catalogs used at the Library of Congress Music Section, available from the MLA-L filelist.

Chuck Herrold (Carnegie Library of Pittsburgh) queried fellow catalogers on the correct MARC coding of the 245 field for the sound recording Michael Feinstein Sings the Burton Lane Songbook, Vol. 1. He also wondered about the impact of the revised GMD rule in this instance. The consensus of respondents was that the proper coding would be: $a Michael Feinstein $s sings the Burton Lane songbook. $n Vol. 1 $h [sound recording]. In this case, the placement of the GMD would not be affected by the AACR2 rule revision.

A few weeks later, Chuck initiated a discussion on the proper uniform title for a nonet scored for 3 violins, 3 violas, and three cellos. Although LC has in the past assigned the uniform title “Nonets, violins, violases, violoncellos” to Copland’s Nonet, most of the MLA-L respondants pointed out that the instrumentation is not implicit, and thus, the proper UT should be “Nonets, violins (3), violas (3), violoncellos (3).” Mickey Koth (Yale), however, observed that the instrumentation need only be given for violins and violas, since the number of violoncellos is implicit once the number of violins and violas is known.

Another cataloging question came from Sophia McMillen (University of Hawaii at Manoa) regarding the formulation of a subject heading for a composition for soprano, marimba and piano. Those who replied agreed that, helpful as “Songs (High voice) with piano and marimba” would be, the “correct” choice would have to be “Songs (High voice) with instrumental ensemble.” Many felt it unfortunate that LC subject headings are so inflexible in their treatment of works for solo voice or instrument accompanied by two or more instruments.

In June, Jane Beebe (Amherst) reported on a patron who had been startled to hear the offensive word “darkies” in the singing of Stephen Foster’s My Old Kentucky Home at the Kentucky Derby, and who wished to know if a more politically correct version of the song were available. A lively discussion ensued. Richard Griscom (University of Louisville) noted that Foster’s line “the darkies are gay” is commonly changed to “the people are gay” or “the children” or “the young folk” in modern renditions, prompting Rick Jones (Notre Dame) to wonder about similar objections to the word “gay.” In succeeding messages, the practice of revising offensive lyrics was both defended and condemned, with several contributors willing to entertain both points of view. Lorna Young (University of Tennessee, Knoxville) and Lew Bowling (University of Kentucky) both expressed the view that a song’s lyrics must be preserved as written, since tampering with them in the name of political correctness destroys the integrity of a historical document, making it difficult for later generations to understand what conditions existed at the time the song was written. Each went on to say, however, that an exception could be made for public performances of My Old Kentucky Home which, as the state song of Kentucky, is sung daily at schools, civic events, etc. In this case it would be appropriate to establish a performing version sensitive to all participants. A valuable contribution to the debate was made by Deane Root, Curator of the Stephen Foster Memorial at the University of Pittsburgh, who provided a historical context for the song in question. Deane offered evidence suggesting that the term “darkies” was not a negative epithet during the 1850s, becoming one subsequent to the song’s composition.

The collective wisdom of MLA-L was sought to answer numerous reference questions. Was Colonel Bogey, as in Colonel Bogey March, a real person? According to the Encyclopedia Britannica, cited by Russell Hodges (Ouachita Baptist University), Bogey was strictly a mythical figure. Hootchy Kootchy Dance was the answer to Charles Coldwell’s name-that-tune question regarding the familiar melody frequently heard accompanying snake charmers or belly dancers in cartoons (and which many of us, as children, sang with various off-color lyrics). The tune can be found in Fulda’s Book of World-Famous Music which lists several alternate titles, including: Kutchy Kutchy, Hoolah! Hoolah!, Dance of the Midway, Coochi-Coochi Polka, Danse du Ventre, and Streets of Cairo. A few continued on the next page
continued from the previous page
weeks later, Hootchy Kootchy Dance was back in the spotlight. MLA-L readers suggested the tune to Susan Hitchens (University of Kansas) who was searching for music that had accompanied the belly dancers at the 1893 World’s Columbian Exposition in Chicago. According to Fuld, Congressman Sol Bloom of New York claimed to have composed the piece, on the spot, at a press showing for one of the Chicago Exposition’s Midway dancers.

Familiar as we are with Suppe’s Light Cavalry Overture, what do we know about the plot of the operetta itself? That was Marty Jenkins’ (Wright State) challenge to MLA-L, in response to a colleague who insisted it was about the Charge of the Light Brigade. John Wagstaff (Oxford) found the plot described in the recently-published Encyclopedia of the Musical Theatre by Kurt Gänzl (Schirmer Books, 1994). And no, it has nothing to do with the Light Brigade. Follow-up responses gave high praise to Gänzl’s book.

Several questions involved movie music. Paula Elliot identified the tango heard in the motion picture True Lies as Por una Cabeza by Carlos Gardel. Charles Goldwell did the same for the appearance in Schindler’s List of Edward Elgar’s La Capricieuse: Opus 17. Charles went on to recommend Sight and Sound magazine as a good resource for determining motion picture music credits. And Jerry McBride’s query as to the availability of a score and recording of Franz Waxman’s soundtrack for Sunset Boulevard was responded to by Margaret Collins, who just happened to be working as a summer intern at LC with the composer’s grandson, Joshua Waxman. Margaret was able to put Jerry in touch with the Waxman family.

In those rare circumstances when Eric Satie’s iconoclastic Vexations is programmed, the occasion tends to become an “event.” Joan Falconer’s announcement of a July performance of the work at her school (University of Iowa) prompted other MLA-L subscribers to reminisce about performances they had witnessed. Following the Iowa concert, Joan reported back to the list that the performance—with 24 pianists participating—had been a success, finishing in an elapsed time of 22 hours, 51 minutes.

* * *

Your music building, including an ensemble library, is scheduled for renovation. You have an opportunity to influence the outcome. How can you increase the odds that the architects will do the job right? Faced with such a situation, Sara Dorsey (State University of New York at Fredonia) sought advice from MLA-L. Helen Faulkner, whose experience includes overseeing a number of orchestral libraries at the BBC, provided a list of specific recommendations pertaining to storage space, working surfaces, lighting, security, and equipment. Other writers stressed the need to be informed, vocal, and ever vigilant when dealing with architects. Also mentioned were relevant publications by NASM, as well as Space Utilization in Music Libraries compiled by James Cassaro (MLA Technical Report No. 20, 1991).


The topic of contracting out music cataloging to vendors continues to be controversial. Catalogers and reference librarians alike expressed concern that increased “outsourcing” could negatively impact their own libraries and the future of shared, cooperative cataloging as a whole. This skepticism was not unanimous, however. Marty Jenkins wrote at length about the situation at Wright State, where cataloging is contracted out to OCLC. He reported that the arrangement is working, and that the music library is better off as a result. Marty views outsourcing as an option available for improving services, one that merits consideration for some libraries, but which may be inappropriate for others.

More information on the topic of outsourcing will soon be available. Suzanne Risley (Trinity College) has consolidated the results of her outsourcing survey (reported in the previous E-mail Digest) and is in the process of setting up a document retrievable from the MLA-L filerlist.

Transitions

Ken Crilly, Music Librarian, Yale University.
Brian Doherty, Music Librarian and Assistant Professor, Stetson University.
Margaret Ericson, Music Librarian, Tufts University.
Bettie Jean Harden, Music Catalog Librarian, University of North Texas.
Kathleen Haefliger, Harid Conservatory.
Hans Lennberg, Music Librarian, Retired, University of Chicago, died 7 September 1994, after a long illness.
Renee LaPerriere, Reference Librarian/ Music Coordinator, Sam Houston University.
Stephen Mantz, Music Librarian, Davidson College.
Steven J. Miller, Cataloger (Music Emphasis), University of Wisconsin, Milwaukee.
Deborah Sherman, Assistant Librarian/ Cataloger, Manhattan School of Music.
Sherry L. Vellucci, Editor, MLA Technical Reports series.
Stephen Willis, Head of Archival Collections, Music Division, National Library of Canada, died 11 September 1994, of cancer, 47 years old.
Chapter Reports

Pacific Northwest

Anna Seaberg, Chair,
King County Library System

The Pacific Northwest Chapter held its annual meeting 6-7 May 1994 at the University of Oregon's recently remodeled Knight Library, as guests of Leslie Bennett and Christine Grandy. The first session, “Music Copyright,” was given by head law librarian Dennis Hyatt, himself a musician. He traced to tenth-century Ireland the genesis of the concept that the person who creates the work owns the work; he showed the distinction between plagiarism and infringement, and reviewed some recent cases, including the Fantasy Records suit against John Fogerty for sounding too much like himself.

We then heard from Marian Smith (University of Oregon, School of Music), whose current research topic, dance at the Paris Opera, tends to be slightly treated, considering how large a role it played. Drawing simultaneously on scholarly threads from musicology, gender relationships, dance history, and theater history, Smith showed how dance at the Opera historically has been regarded as a marginal activity. She made a persuasive case that such a view is due for re-examination and change.

Housekeeping matters occupied the afternoon: a review of the first draft of a procedures handbook for chapter officers; reports on the Kansas City meeting, with the plenary session on Kansas City music singled out for particular praise; and a preliminary planning discussion with regard to local arrangements for the 1996 national meeting in Seattle.

Our traditional chapter dinner, held at a private home near the campus, was graced with entertainment by the membership. Bob Richart (WLN) led a bassoon trio and quartet, and Charles Caldwell (Seattle Public Library) demonstrated early eighteenth-century English recorder melodies suitable for teaching to pet birds.

The agenda of Saturday's business meeting included a progress report on the chapter’s directory of music collections in the Pacific Northwest, a review of the dues structure, the decision to hold the 1995 chapter meeting in Seattle, and the announcement of Paula Elliot's election as Vice-chair/Chair-elect. Upcoming projects include: building a larger membership base for 1996, drawing upon awareness of local colleagues and our directory of Pacific Northwest music collections; and documenting chapter history. The group also expressed a desire to see more visibility at the national level for our small but active membership.

The final session, by Barbara Baird (University of Oregon, School of Music), covered the use of humor in music written or performed by women. Taped examples drew from the work of blues singer Ida Cox, contemporary singer Christine Lavin, and composers Ruth Crawford Seeger, Vivian Fine, and Emma Lou Diemer.

Successful Librarian Exchange

continued from page one
cover travel and related expenses was submitted to the MLA Board of Directors at their June 1993 meeting. It outlined the types of activities for which applicants might request funding. These included developing a new expertise, providing continuing education for those in mid-career, or offering a basic and practical knowledge for music librarians at the beginning of their careers. The Board generously funded the proposal and an announcement was made in the Fall 1993 Midwest Note-book.

A committee consisting of Allie Goudy (Western Illinois University), Rick Jones (University of Notre Dame), and Lynn Gullickson (University of Wisconsin, Madison) was appointed. The committee developed guidelines for application, which were distributed at the chapter meeting in October 1993, and reviewed applications as they were received. Those awarded grants were Holly Borne (Butler University), Laura Gayle Green (University of Missouri, Kansas City), and Lew Bowling (University of Kentucky). The committee was pleased by the creative ways in which these three people had individualized the project's aims to meet their professional needs.

Holly Borne, recently appointed to her position at Butler University, made weekly visits to Indiana University where Michael Fling mentored her in the area of collection development. To increase her knowledge of Internet resources, Laura Gayle Green visited Leslie Troutman at the University of Illinois, Urbana-Champaign for several days of in-depth instruction. The Wisconsin Music Archives at the University of Wisconsin, Madison, coordinated by Steve Sundell, offered a model of a processed sheet music collection to Lew Bowling who is interested in organizing his library's collection in a similar way. Holly, Laura Gayle and Lew were required to submit reports of their experiences as part of the project, and were unanimously enthusiastic the impact of these visits on their professional lives.

Since the music librarian exchange program was such an unqualified success, a second proposal was submitted to the MLA Board of Directors for consideration at their June 1994 meeting and funding was granted for another year. It is exciting to have the opportunity to offer this program to Midwest Chapter members again, and plans are underway to identify the means to offer this program on an annual basis.
The American Library Association met in Miami Beach 23-30 June 1994. There was some controversy among the members over the choice of the site; consequently, attendance was relatively low. Humidity and temperatures, however, were high. The hot topic was the Internet, although ironically, the “Internet Room” was down for most of the conference.

The ALA Affiliates Meeting, chaired by President Hardy Franklin (whose presidential theme is “Customer Service”) and attended by representatives from the various organizations officially associated with ALA, featured a discussion of new ALA guidelines for the accreditation of graduate library schools. Herman Tooten (Chair of the Committee on Accreditation) and Prudence Dalrymple (ALA’s Accreditation Officer) had joined the group to describe the new policies and procedures. They have requested a list of sanctioned names from affiliate organizations so as to provide membership for their accreditation teams—individual membership in ALA is no longer a criterion for inclusion on external review committees. ALA plans to have an appropriate representative from each Affiliate on a team when corresponding courses are taught at the Library School under evaluation. I distributed copies of MLA’s Directory of Library School Offerings in Music Librarianship, produced by our Education Committee and now in its 5th edition to this group.

ALA will sponsor a teleconference on Accreditation on September 8th, to explain new policies and procedures to the membership.

**Forging New Communities:**
**MLA, TLA and the Dance Committee of ACRL ARTS**

The theme of this program, jointly sponsored by MLA and the Dance Librarians Committee of ACRL-ARTS section, was that emerging technologies, shifting economic conditions and changing communities are effecting the representation of the arts in our society. The participants were asked to address how their constituencies and organizations are evolving in reaction to these trends, and to explore new directions for cooperation.

The excellent panel presentation featured MLA’s Jim Cassaro, who gave an overview of MLA’s historical commitment to forming and strengthening communities of the arts, and cited many of our publications which might prove useful to other performing arts or generalist librarians who might also deal with music materials. Dr. Henry Director of Libraries at Vassar College and co-director of the National Initiative for Humanities and Arts on the Information Highway, gave a timely speech on this important and vital project. The sponsors of the National Initiative are the Coalition for Networked Information, the American Council of Learned Societies, and the Getty Art History Information Program. For further information on the Initiative, contact Dr. Henry at ch@henry@vassar.edu.

Other panel speakers included Nena Couch from the Theatre Library Association, and Catherine Johnson, Coordinator of the Dance Heritage Coalition. Hugh Murphy, a playwright and theatrical director and Director of the Children’s Museum in Boca Raton, gave a humorous response to the panelists’ salient points. The moderator was Madeleine Nichols, Curator of the Dance Collection at NYPL and Chair of the ACRL/Arts Section. This program was a model of successful collaboration amongst arts organizations, as well as a reflection of the need for further work in this area.

The well-attended meeting of the Public Library Association Audiovisual Discussion Group provoked lively discussion concerning video borrowing restrictions for children; whether public libraries should continue buying both CDs and audio cassettes; and the current status of “Audio-books” in the marketplace. Many members of this group had attended last summer’s presentation by the Public Library Committee of MLA called “Taking the Mystery out of Music Reference.” They remarked that much of what they learned there proved to be valuable in their work during the past year.

The topic of the ACRL ARTS and Technology program was the applications of digital and supercomputing technology in the arts and literature. The speakers included Samantha Hastings from the State Library of Florida, who demonstrated the databases which worked with the digital images of her Caribbean art; and Dr. Edmund Skellings, Director of the Florida Center for Electronic Communication and Poet Laureate of Florida, who presented his work with computer-generated “Super-poems” and discussed future applications involving supercomputing and literature.

**Dance Librarians’ Discussion Group**

The plans for the ACRL’s President’s Program for ALA Chicago (summer of 1995) were presented; dance collections and companies of the area will be highlighted. We also received a list entitled “World Dance Videos”, a work in progress, which resembles MLA’s own Opera Performances in Video Format (C. Croissant, Index Series # 26). It was begun by Sylvia Curtis of the University of California, Santa Barbara (for further information, please contact her at curtis@library.ucsb.edu). Another discussed work-in-progress was the Dance Database Project’s Dance Abstracts and Indexes: 1990, which will cover 1,486 titles in English-language publications in the U.S. and Canada. For order information, write to:

Dance Database Project
Department of Dance
University of California
Los Angeles, CA 90024-1608

There was a continuation of the discussion which involved inter-library loans of video materials which are continued on page nine.
Lasting Concerns

compiled by the Preservation Committee

The following discussion on digital audio tape was posted on the CONSISTDLIST on May 22, 1994 by Gilles St-Laurent, Music Division, National Library of Canada, in response to the following question:

Aside from the general problems of magnetic media, is anyone aware of particular problems or benefits of digital audio over analog audio for tape recordings?

DAT was originally designed for the consumer market and for various reasons made its way into professional use. There are several advantages to DAT technology:

- It is a standardized digital medium.
- Any place on the tape can be numbered for quick reference (the code is imbedded on the tape).
- Some players have a shuttle wheel to allow playback at various speeds (forwards and backwards) while maintaining proper pitch; in other words one can play a tape at half-speed while maintaining the original recorded pitch. This can be very useful for the comprehension of difficult to understand material.
- The DATs can hold up to two hours of material in a small cassette (including case, roughly 3 1/8” by 2 1/4” by 5/8”).
- Time base errors (tape not running at steady speed) can be corrected by buffering (information loaded into memory chips and played-back at a regular rate).
- DATs can be copied in the digital domain, bypassing the digital to analog and analog to digital converters for better quality copies.
- There are powerful error correction circuits built into the playback to compensate for random error due to dirty heads, tape dropouts, etc.
- Because information is recorded with some redundancy, certain errors can be corrected fully. The DAT player can rebuild the information.

Unfortunately for long term storage purposes, I believe that these advantages are outweighed by the following disadvantages:

- Because the information is recorded so densely, a small imperfection on the tape due to dust, physical damage or aging, can affect a large portion of the recorded material.
- If an error is sufficiently large that the information cannot be rebuilt, the player will interpolate (“guess”) what the information should be. If the error burst is too large, then the signal is muted until the machine can find usable information.
- Because DAT uses a rotary head to record and playback (like a VHS recorder) the tape is subjected to greater stress and wear than stationary head media (reel to reel tape, cassette, etc.).
- With any machine readable technology, one is at the mercy of the manufacturer for any repair to the equipment. Will the manufacturer still have parts in a few years or decades when, invariably, the technology becomes obsolete? Can the technology be rebuilt easily?
- Because DAT cassettes are so small, security becomes a significant issue.
- Though DAT is standardized, not all DAT players are created equal. For instance, there is a TV broadcast standard, yet there is considerable difference in picture quality between different television models.

The periodical Studio Sound and Broadcast Engineering undertook a series of accelerated aging tests on various brands of DAT tapes [Studio Sound, May 1993]. The results are fascinating. That article and other articles relating to DAT technology were republished by HHB (not surprisingly the manufacturer of the first-placed tape) in a single 18 page pamphlet. If you are considering DAT technology, it would be wise to read it. The pamphlet is available from:

HHB Communications Ltd.
73-75 Scrubs Lane

London NW10 6QU
United Kingdom
081-960-2144
FAX 081-960-1160

Studer Revox
1947 Leslie
Toronto, Ontario
Canada M3B 2M3
(416) 510-1347
FAX (416) 510-1294

Independent Audio
295 Forest Avenue, Suite 121
Portland, Maine 04101-2000
(207) 773-2424
FAX (207) 773-2422

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Primarily in response to the Studio Sound research, the Ampex corporation has issued a three page performance review of its 467 R-DAT digital audio tape written by Audio Products Manager John Ostertag. The following excerpts are from the section “Archiving to R-DAT”:

Ampex’s position about archiving valuable source programming to R-DAT is simple. We do not encourage it. The use of R-DAT as an archival format for audio programs is not encouraged for several reasons. First, as a digital format, signal losses are critical. Unlike analog where level decreases can sometimes be recovered through amplification, EQ and other signal processing, a digital loss of signal means no data, a total mute. Second, R-DAT is still a relatively new format with less than ten years of use. Not enough is yet known about the longevity of the recorders and the media that make up the format. ...Third, since R-DAT was developed as a consumer format, the interchangeability of tapes to players varies more than one would expect from a “professional” format, even with the newer professional R-DAT recorders. Ampex is aware of occasions where brand X tape works well on brand Y machine, but not brand Z machine. ...Ampex recommends archiving to multiple formats continue on the next page
Lasting Concerns

continued from the previous page

for best results. ... If multiple formats are used, R-DAT may be a good
space saving choice for a second or safety copy.

If well-meaning audio technicians or others at your institutions are trying
to persuade you to use DAT for long-
term preservation, you may wish to show them a copy of this review,
which may be ordered directly from:

Ampex Recording Media Corp.
401 Broadway, M.S. 22-02A1
Redwood City, CA 94063
(415) 367-3809

The following publications may be
of interest to librarians concerned with
preservation issues:

A new Microfilming Manual has
just been published by RLG and repres-
ts the culmination of years of work
by the participants in the Archives
Preservation Microfilming Project. The
manual should be a useful resource for
librarians responsible for filming
archival materials and manuscripts. The
price for the manual is $45.00, but a
special offer allows you to purchase
both the manual and the 1992 Preser-
vation Microfilming Handbook for a
combined total of $75.00. For addition-
al information contact the Distribution
Services Center via fax: 415-964-0943 or
e-mail: bl.dsc@rlg.stanford.edu.

An illustrated manual, First Steps
for Handling & Drying Water-
Damaged Materials, by Miriam Kahn
(Ohio: MBK Consulting, 1994) is
designed for use during disaster recov-ey by both trained and untrained per-
sonnel. The publication, in looseleaf,
card stock format with tab dividers, is available for $35.00 (plus $5.00 ship-
ing) from:

MBK Consulting
2600 N. 4th Street
Columbus, Ohio 43202-2402
(614) 447-8032

Managing a Mold Invasion:
Guidelines for Disaster Response, by
Lois Olcott Price (Philadelphia Con-
servation Center for Art and Historic
Artifacts, 1994) is a new technical bul-
letin covering cleaning procedures as
well as preventative measures. Copies are
available for $3.50 (including postage) from:

CCAHA
264 S. 23rd Street
Philadelphia, PA 19103
(215) 545-0613

The concept of “whole discipline
preservation” has been receiving much
publicity in the preservation field
recently. Defined as a cooperative
approach to preservation organized by
discipline rather than by collection or
format, the concept has been studied
recently by the Council of the
Research Libraries Group, the National
Institute for Conservation and the U.S.
Agricultural Information Network
among others. Their research was
summarized in: “The Idea of Whole-
Discipline Preservation in Libraries,
Archives & Museums” [Abbey News-
letter (April 1994) 18/1]. Any librarian
grappling with preservation-related
issues including cooperative preser-
vation opportunities and fund-raising
should find the article to be of interest.

If you have announcements or
reports about preservation projects at
your library, or questions for the MLA
Preservation Committee which you
would like to see addressed in this col-
umn, please send them to:

Brenda Nelson-Strauss, Chair
MLA Preservation Committee
Chicago Symphony Archives
220 South Michigan Avenue
Chicago, IL 60604
5921977@mciemail.com
(312) 435-8129

ALa Report

continued from page seven
considered to be the primary represen-
tation format for most dance presenta-
tions); work on this issue is currently
underway between other ALA groups.
The newly-elected Chair of the Dance
Committee is Beth Rehm from
Berkeley, MLA’s own Placement
Officer and resident dancer.

Laura Gasaway, who presented
the excellent preconference for MLA in
Kansas City, spoke at an AASL Copy-
right issues and the Law
program entitled, “Did You Break the Law
Today? Copyright Issues and Newer
Technology.” The two-hour session
focused on how copyright laws apply to
library use of audio-visual materials,
computer software, and databases.

The AICTS AV Committee spon-
sored a session which provided an
overview of moving image (film and
video) archives, addressing a wide
range of issues which included preser-
vation and technical concerns, acqui-
sitions of collections, public access and
utilization, and cataloging issues. The
program also included screening of
recently preserved moving image
materials and film productions which
have incorporated archival footage.
The session was held in the Louis
Wolfson II Media History Center, and
ended with a tour of the Center, which
possesses extensive documentary
materials (over 10 million feet of film
and thousands of hours of videotape).

At the Popular Culture and
Libraries program, Leslie Haas (Kent
State University) gave a presentation
on electronic resources for popular
culture; the group present discussed
the possibility of establishing an
Internet discussion list (based on the
model of our own MLA-L) which
would be at the University of Houston.

The Exhibits area was a lively
place, with a Latin music theme. Book
vendors concentrating in Spanish and
Caribbean publishing was unusually
heavy. MLA’s table featured a new
copy of Technical Reports #22 Collec-
tion Assessment in Music Libraries by
Jane Gottlieb, hand-delivered by series
editor Richard Smiraglia.

Upcoming meetings for 1995 will
be held in Philadelphia, 3-9 February
and Chicago, 22-29 June.
Please send citations for items published in the past calendar year or announcements of research in progress in the field of music librarianship and bibliography to the column editor, Alan Green, at the address below. The deadline for submissions for issue 99 is 28 October 1994; those received after that date will be considered for issue 100. Please follow the citation style employed below.

Alan Green
Music & Dance Library
Ohio State University
Sullivant Hall
1813 N. High St.
Columbus, OH 43210
green.200@osu.edu

BOOKS

Irene Heskes (Forest Hills, NY).

Doug Hinman (Brown University).

David Hunter (University of Texas at Austin), editor.
Music Publishing & Collecting: Essays in Honor of Donald W. Krummel. Champaign, IL: Graduate School of Library & Information Science, University of Illinois at Urbana-Champaign, 1994. [276 p. ISBN 0-87845-095-5. $45.00 + $3.00 shipping and handling ($1.00 for each additional copy.)] (Contains articles by Nicholas Temperley, James B. Coover, William Lichtenwanger, Mark McKnight, Peggy Daub, Richard Macnutt, Calvin Elliker, Oliver Neighbour, James J. Fuld, and David Hunter. Bibliography of Donald W. Krummel by Jana Bradley and Christine Buetow.)

June C. Ottenberg (Temple University).

Deane L. Root (Foster Hall Collection, University of Pittsburgh), series editor.

ARTICLES

David Hamilton (New York, NY).

Sion M. Honca (Sibley Music Library, Eastman School of Music).
“Stone Age Survivals in the Myth of the Calydonian Boar.”


Deane L. Root (Foster Hall Collection, University of Pittsburgh).


James B. Coover (State University of New York at Buffalo).
“William Rees, Booksellers/Publishers, 1825.”

Peggy Daub (University of Michigan).
“Queen Caroline of England’s Music Library.”

Calvin Elliker (University of Michigan).
“The Collector and Reception History: The Case of Josiah Kirby Lilly.”

David Hunter (University of Texas at Austin).
“Collectors and Music Bibliography: A Preliminary Survey.” (With James J. Fuld.)

William Lichtenwanger (Berkeley Springs, WV).
“Music and Copyright Law in the United States.”

Mark McKnight (University of North Texas).

Nicholas Temperley (University of Illinois at Urbana-Champaign).
“The Hymn Books of the Foundling and Magdalen Hospital Chapels.”

IN THE PIPELINE:

Elizabeth Davis (Columbia University): davisc@columbia.edu

Sean Ferguson (Ohio State University): 614-292-2319; Fax 614-292-7899.
A survey of entries for the guitar found in general and music dictionaries and encyclopedias from the seventeenth through nineteenth centuries. These sources provide a nearly continuous record of the technical, physical, and social aspects of the guitar’s form and function over a span of three hundred years, from the five-course baroque instrument to the modern six-string classical guitar.

Sion M. Honca (Sibley Music Library, Eastman School of Music): 716-274-1375; Fax 716-274-1380
Index of nineteenth-century American Masonic songbooks, including indexes of first line, tune, title, composer/arranger, and author, with cross references of tune and first line. Intended to facilitate the study of fraternal vocal music in the context of popular singing societies, particularly the sources and development of the repertoire in the nineteenth century.
“Leadership Skills” Workshop Scheduled for Atlanta

Robert Chodacki, 
East Carolina University, Chair, 
Education Committee

The MLA Education Committee and Personnel Subcommittee are pleased to sponsor a pre-conference continuing education workshop, “Leadership Skills in the Music Library,” on 8 February 1994, 9 AM-4:30 PM at the Holiday Inn Crowne Plaza Ravinia in Atlanta. Maureen Sullivan, an Organizational Development Consultant to the Association of Research Libraries’ Office of Management Services, will conduct the session. She is a frequent speaker and has conducted a number of workshops and training programs on such topics as managing organizational change, performance planning, implementing Total Quality Management, team building, work and organization design, and improving work relationships.

The program will focus on meeting the leadership challenges in today’s music libraries, developing a more effective work style, motivating and empowering staff, and coaching for improved performance. The workshop is designed for leaders at all levels within the organization, from the first-time supervisor to the seasoned manager. Specific topics to be discussed include: managing in a changing environment, staff expectations, managing conflicting role expectations, skills and abilities for effective leadership, awareness of leadership behavior, guidelines for personal development, the manager as developer model, understanding development needs of staff, strategies for empowering staff and achieving high performance, encouraging self-responsibility, and mentoring and coaching others. The maximum number of participants is limited to forty and the registration fee will be $80.

In order to provide members equal opportunity to register, a lottery will be held. Registration forms, detailing the lottery procedures, will be distributed with the MLA’s conference registration packet in November. The deadline to return the workshop registration forms will be early enough to allow time for the drawing and the follow-up notifications. All workshop registration forms must be received by 9 December 1994, to insure lottery participation. It is hoped that this will be the first of a series of CE management-related workshops to be offered at the annual meetings.

Call for Applications:
NACO Music Project

Michelle Koth, Yale University

The NACO Music Project is calling for applications from music catalogers interested in participating in the project. NMP, under the auspices of the Music OCLC Users Group (MOUG), creates and contributes name and name/uniform title authority records to the Library of Congress Name Authority File as part of the national NACO project. NMP is administered through a funnel configuration. The NMP coordinator reviews the headings of participants until they become independent. Those independent participants then review new participants’ headings until they too become independent. Independent status is defined as having the authority to contribute name and/or name/uniform title authority records without review. A participant can become independent in stages, with names first, then name/uniform titles, or both at once.

The NMP Advisory Committee has established an application process to help in the selection of qualified participants. The process consists of requesting the application questionnaire, completing the questionnaire, and conducting a simple, month-long study. The study is to help determine the number of name and name/uniform title authority records that you might be able to contribute on a monthly basis. While it is recognized that NMP participants may not be able to contribute all of the headings they might typically encounter in one month, the figure will give us some idea of the potential of each participant. We also recognize that the potential of each participant will vary. There is no monthly or annual minimum number of records required.

Participation in NMP is granted to both an individual and the institution. Accordingly, the questions on the application relate to both the individual and the institution. The deadline to submit completed applications is 1 January 1995.

To request an application, contact:
Michelle Koth, Chair
NACO Music Project
Advisory Committee
Yale University Music Library
PO BOX 208320
New Haven, CT 06520-8320
(203) 432-0494
FAX (203) 432-7339
bm.ymz@rlg.stanford.edu
BM.YMZ@RLG.BITNET
Calendar

13-14 October 1994
Texas Chapter, MLA, 20th Anniversary Meeting, Southern Methodist University, Dallas, TX

13-15 October 1994
Southeast Chapter, MLA, Annual Meeting, Holiday Inn Crowne Plaza Ravinia, Atlanta, GA

15-16 October 1994
New York/Ontario Chapter, MLA/American Musicological Society Joint Meeting, SUNY Fredonia, Fredonia, NY

20-23 October 1994
College Music Society/Association for Music Technology Annual Meeting, Savannah, GA

21 October 1994
New England Chapter, MLA, Fall Meeting, Williamstown, MA

22 October 1994
Northern California Chapter, MLA, Fall Meeting, Stanford University, Palo Alto, CA

26-30 October 1994
American Musicological Society Annual Meeting, Minneapolis, MN

27-29 October 1994
Midwest Chapter, MLA, Annual Meeting, Bloomington, IL

28 October 1994
Copy due for issue No. 99 to MLA Newsletter Editor

8-11 February 1995
MLA Annual Meeting, Holiday Inn Crowne Plaza Ravinia, Atlanta, GA

New Members

The Music Library Association welcomes the following new members:

Anna Adelman, Portland, OR
Frances K. Arndt, Scottsdale, AZ
Elizabeth S. Dain, Chapel Hill, NC
Susan A. Koutsy, Alexandria, VA
Daniel P. Larson, Kansas City, MO
Albert Neal, Jr., New Brunswick, NJ
NWSA Music Library, Miami, FL
Lisa Pik, Tuscaloosa, AL
Polish Music Reference Center, Studio City, CA
Lucy A. Powell, Murfreesboro, TN
Julia Sanders, Austin, TX
Blase S. Scarnati, Flagstaff, AZ
Joseph Spencer, Berkeley, CA
Carlene Stober, Jersey City, NJ
Di Su, Albany, NY
Don Widmer, Champaign, IL

The MLA Treasurer’s office transition from Diane Parr Walker to Jim Cassaro will take place during the Board of Directors meeting in Ithaca on Sunday, 25 September 1994. After that date, Jim Cassaro will be the new MLA Treasurer. All contact information for Jim in the current MLA Handbook is incorrect. Please send payment and reimbursement requests to:

Jim Cassaro
550 Warren Road
Ithaca, NY 14850-1853

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