MLA Self-Study Process Progresses Through the Fall

Mary Wallace Davidson,
Eastman School of Music

Last year the Music Library Association began a formal review of its goals and objectives for the first time since the early 1970s. The membership is about to participate in a few activities designed by the Self-Study Steering Committee. About 45% of you, randomly selected, have received a questionnaire from the Committee whose format was designed by staff at the Center for Survey Research at Indiana University, to achieve the most valid and confident results. It is the Steering Committee’s fervent hope that all of you who receive the questionnaire have taken seriously your responsibility to consider these questions, and given us your most thoughtful responses.

During the fall other opportunities for participation are planned. A number of telephone interviews will be conducted in order to obtain more detailed information about members’ thoughts on issues and themes that arise from the survey. A small group of MLA members, selected by the Committee based largely upon the types of institutions and expertise they represent, will gather in the Chicago area in November to consider the findings of this survey, and to develop recommendations under the guidance of consultant George J. Soete.

Mr. Soete was an Associate University Librarian at the University of California at San Diego from 1981 to 1993. To give some idea of the wide variety of his consulting experience, he has provided similar planning guidance for the Art Librarians Society of North America (ARLIS), the La Jolla Civic Orchestra, and SOLINET, as well as developing resource sharing projects for multitype library regions in California, Illinois, and the Boston Library Consortium. Highly recommended to us by ARLIS, he has been working closely with the Steering Committee since April. He has repeatedly emphasized that the most effective results are generally obtained by constant feedback at various stages of planning, with frequent revision based on this advice.

The resulting report from the small group will be distributed by mail to the entire membership before the next annual meeting in February 1996. These recommendations will be discussed at a “town meeting,” again under Soete’s guidance, on Saturday, February 10, and later that day at a special meeting of the Board. We hope you will plan to attend, because every voice matters!

All members of the Steering Committee welcome questions, comments, and discussion at any time during this crucial process. Members are: Mary Wallace Davidson Chairwoman, Jane Gottlieb, Ralph Papakhian, Sherry Vellucci, and Diane Parr Walker. (See the MLA Membership Handbook for current addresses and phone numbers.)

Seattle Workshops Address Physical and Virtual Challenges

Laurie Sampsell,
University of Colorado at Boulder,
for the Education Committee

The MLA Education Committee is pleased to co-sponsor two pre-conference continuing education workshops on 7 February 1996, 9 AM to 5 PM at the Seattle Westin Hotel. The workshops, which are planned to run concurrently, are “Copyright Law and the Music Library in the Age of Technology” co-sponsored by the Legislation Committee, and “Music Conservation Workshop” co-sponsored by the Preservation Committee.

Copyright

The copyright workshop will be conducted by Ken Crews, Professor of Law at Indiana-Purdue University, Indianapolis, Indiana. In addition to his J.D. degree, Crews also holds a Ph.D. in Library Science. He is particularly interested in copyright law as it relates to libraries. The program will include an overview of the current
President's Report

Jane Gottlieb, MLA President

A s you know, MLA is presently engaged in its first self-study in more than 20 years. The process of self-assessment is one that is essential to the continued health, productivity, and effectiveness of an individual, institution, or association. It is also a difficult and stressful process to engage in, as it involves reflection upon one’s basic premises and purposes, the questioning of basic assumptions, and the introduction of new ideas and potentially different ways of doing things. And, a self-assessment process usually takes place concurrently with one’s usual activities: it means looking inward with a reflective stance while moving forward to carry out pre-determined goals and purposes.

The questionnaire that was mailed to a randomly selected (and statistically reliable) sample of approximately 45% of our membership begins by asking respondents to rate how well MLA serves its purposes as stated in the by-laws, and also to assess how important these purposes may be after the year 2000. These purposes are: a) to promote the establishment, growth and use of music libraries; b) to encourage the collection of music and music literature in libraries; c) to further study in music bibliography; d) to increase efficiency in music library service and administration; and, e) to promote the profession of music librarianship.

It is reassuring to review our stated purposes, and to see how MLA endeavors to carry out this mission through the workings of various committees, subcommittees, working groups, representatives to other organizations, and roundtables. While we have this solid foundation on which to work, it has also become increasingly clear that we must look at ways in which we may redirect our structure and programs to help members best respond to the external economic, political, and artistic environments; the ever-changing technological universe; and, changes in curricula, academic priorities, scholarly communication, music publishing, and the profession of librarianship.

The article by Mary Wallace Davidson, Chair of MLA’s Self-Study Steering Committee, on page one of this issue, describes MLA’s self-study process in more detail. Under the expert guidance of consultant George S coc, the Steering Committee has worked to design a process that is as objective, iterative, and inclusive as possible. The survey, telephone interviews, and retreat activities are taking place this fall. All members will receive copies of a report summarizing the results of these activities shortly before the February 1996 annual meeting in Seattle. We have scheduled a “Town Meeting” for full discussion of this report on Saturday, February 10th, which we hope every conference participant will be able to attend.

MLA’s last self-study, which took place in 1975, resulted in the establishment of many aspects of the organizational structure that we use today. [Information on the activities of the 1975 “Committee on Goals and Objectives” is found in Notes 29: 711 (June 1973), 32: 15-30 (September 1975), and 33: 45-50 (September 1976).] This foundation has served us very well for the last 2 decades. While none of us can yet predict what (if any) changes may be recommended by the 1995-96 Self-Study, we can trust that by undertaking this process at this point in time we will move forward to the next century on a carefully considered, philosophically sound, and effective path. I encourage all of you to participate.

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MLA NEWSLETTER
Michael John Ragan, Editor

The Newsletter is published four times a year: September-October, November-December, March-April, and May-June, by the Music Library Association, P.O. Box 487, Canton, MA 02021, and is issued to its members free.

The purpose of the Newsletter is to keep the membership of the Association abreast of events, ideas, and trends related to music librarianship. All communications and articles are welcome. Address correspondence to:

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The deadline for submitting copy to the editor for issue number 103 (November-December 1995) is 27 October 1995.

Submissions will be accepted via e-mail or in paper copy (double spaced) via USPS. Please include 3.5" disks for text files in any major word processing software.

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Seattle Workshops

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status of U.S. copyright law and its impact on music library services. The presentation will be tailored to deal specifically with music materials. There will also be breakout sessions, providing participants with exercises and a forum for discussion of specific situations and issues. Crews' philosophy is to help library staff develop creative solutions that allow the patrons' needs to be met, such as changing the method of information delivery.

Crews will also address issues of copyright related to the "virtual library." The goal of this workshop is to present an opportunity to become better informed about fair use and copyright as well as prepare the attendees for the issues they face with increasing use of electronic resources in their libraries. The number of participants will be limited to fifty (50), and the registration fee is projected to be $85.

Conservation

The "Music Conservation Workshop" will offer a basic introduction to the preservation of music materials with a focus on printed formats, and will be presented by Ted Honea, Head of the Preservation Program at Sibley Music Library, Eastman School of Music, Rochester, New York. The workshop is intended for librarians with little or no training in conservation, but will also meet the needs of those administering or establishing preservation programs. The program will cover a wide range of topics of importance to music librarians including: the issues and philosophy of preservation, tools of the trade, the structure of books and scores, basic repair and conservation techniques, a look at advanced repair, and the future of artifact conservation.

There will be informal presentations, discussions, demonstrations, and hands-on exercises. Instruction will be supplemented by a printed handbook. In order to effectively accommodate hands-on instruction, the number of registrants will be limited to twenty-five. The registration fee is projected to be $80.

Registration

This year the Education Committee will use a call-in registration procedure for both workshops, due to feedback received from members regarding the mail-in and lottery systems used in the past. Registration will begin on Monday 27 November 1995 at 12 noon, Eastern Standard Time. To register, call Raymond White at the Library of Congress at (202) 707-1842. Registration will continue through Friday 1 December 1995, or until all slots are taken. Ray will take your name and phone number and give you a confirmation number which you will use later when you mail in your registration form and payment. If your first choice is full, Ray will be able to tell you immediately, so then you can choose to be placed on a waiting list for your first choice, or sign up for the other workshop (if space is available). If it becomes necessary to cancel one of the workshops because of insufficient registration, you will be notified by phone between 4-7 December 1995.

To complete the registration process, your final step will be to send in your completed registration form (which will be included in the conference packet) along with your check with your confirmation number on it to:

Ray White
5804 Chestnut Hill Road
College Park, Maryland
20740-3008

The mail-in materials must be postmarked no earlier than 8 December 1995 and no later than 2 January 1996 to guarantee your place in the workshops. Keep an eye out for more information on MLA-L and in your conference packet.

IAML Begins Donation Program

The U.S. national branch of the International Association of Music Libraries, Archives and Documentation Centres [IAML-US] has established a Donated Music Materials Program to facilitate the donation of music, books, journals, and recordings to libraries in East-Central and Southeast Europe, republics of the former Soviet Union, Africa, Asia, Latin America, and Pacific Ocean countries. The program is soliciting lists of available materials in good condition that will be circulated to libraries abroad. Potential recipients will contact donors directly to request specific items on a first come first served basis. Donors must be willing to retain materials for one year to allow for sufficient time to receive requests. Shipping expenses are usually covered by the donating institution.

If you, either individually or on behalf of your library, have materials suitable for donation, please consider participating in this valuable program. Queries, or lists of items (including complete bibliographic information), may be directed to:

Marjorie Hassen
Director, IAML-US Donated Music Materials Program
Otto E. Albrecht Music Library
University of Pennsylvania
Van Pelt-Dietrich Library Center
3420 Walnut Street
Philadelphia, PA 19104-6206
(215) 898-3450
(215) 898-0559 fax
hassen@pobox.upenn.edu
Roger Olson, 
Texas Christian University

MLA-L subscribers continued to come to the aid of their colleagues, generously sharing information and advice. A number of topics were discussed at some length during the past months, among them: the World Wide Web, multimedia workstations, ISMNs, OPAC displays, and why it is we hear *Pomp and Circumstance* at graduation ceremonies.

Each spring, the strains of Elgar’s *Pomp and Circumstance March No. 1* are performed at numerous commencement exercises. How, asked Betty Woerner (Reed College), did this music come to be such an ubiquitous feature at graduations? Susan Joseph (Philadelphia College of Pharmacy & Science) noted that the trio melody of *Pomp and Circumstance* was used in Elgar’s *Coronation Ode* for Edward VII. She postulated that once the music was used as a processional by English royalty, it was bound to be adapted for ceremonial use elsewhere. Peter Carlin (Buffalo and Erie County Public Library) cited Horatio Parker’s playing of *Pomp and Circumstance No. 1* on the organ at Yale’s 1905 commencement. This ceremony—attended by Elgar himself—may well have been the first among the countless times this music has accompanied an American graduation.

The number of music-related World Wide Web sites is increasing at a remarkable pace. How to keep tabs on this proliferation of Web pages was the subject of extensive discussion. Brian Cockburn observed that, in creating Web pages, a number of people are duplicating each other’s work. He proposed dividing responsibilities for individual topic areas among different institutions. That way, one could point to a single location for a particular topic and feel assured it would be up to date and as complete as possible. Others felt this was a good idea and suggested that the MLA track WWW sites in some official capacity and perhaps create and maintain a list of Web sites or a “superpage” of its own.

Leslie Troutman worried that, in establishing its own hierarchy of Web sites, MLA might be reinventing Yahoo’s wheel. The Yahoo site (http://www.yahoo.com) presently maintains well over 4,000 music links. Several writers replied that having 4000+ hits was a problem. Michael Colby (UC Davis) attested to having followed Yahoo links to sites of little merit. An MLA-sponsored list, he felt, would have the advantage of having been evaluated for usefulness and quality. Matanya Opheec (Editions Orphe) countered that usefulness is a matter of judgement, and it is impossible to predict or imagine the potential value of a particular information source. Listing only the sites having MLA’s seal of approval would consequently limit the individual user’s ability to obtain the most from the Web. On the other hand, wrote Dick Griscom (University of Louisville), one of the responsibilities of our profession is sorting out the good information from the bad and getting it out there to the people. He drew an analogy between the proposed MLA-sponsored list of Web sites and a Basic Music Library. In response to the call for MLA’s involvement in monitoring the Web, MLA President Jane Gottlieb asked the Online Reference Services Subcommittee and the Reference and Public Services Committee to look into the matter.

How are libraries allocating their computer hardware to run the growing number of interactive multimedia titles available, such as those produced by Voyager and Microsoft? Leslie Troutman (University of Illinois) wondered whether it would be better to add individual CD-ROM drives to each workstation in her music library, or to set aside a single workstation for the exclusive purpose of running these products. Most of the responding libraries had one or two workstations dedicated to multimedia applications. The Voyager products (which run on Macintosh computers) were mentioned most frequently. Consequently, most of the computer workstations were Macintosh. A number of libraries with Macs are using a security software program called “At Ease” to prevent users from altering the multimedia software. Virtually all responses spoke to the large amount of hard drive memory required by multimedia programs. To cope with this, Brian Cockburn (James Madison University) suggested adding an external floptical disc drive to each computer. A floptical disc can hold as much as 20 megabytes of data, enough to run almost any of the currently available multimedia titles.

Danette Cook Adamson (Cal. Poly Pomona) questioned the propriety of accepting for her library donated CDs stamped “For promotional use only” (or words to that effect). Most respondents had no qualms about adding “promotional” copies to their collections, since the donors do not profit financially in the process. Several writers observed that there are a huge number of these promotional CDs at large. Many can be found in libraries, and one often sees them for sale in record shops.

The newly developed International Standard Music Number (ISMN) has begun to appear on some recently published scores, occasioning a round of MLA-L discussion. The question of where to enter an ISMN in the MARC record was answered by several readers: field 024 with a first indicator value of 2. Anders Lnn (Musikaliska Akademiens Bibliotek, Stockholm) explained how the placement of the hyphen is determined. It follows the publisher identifier portion of the number, which varies according to the

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size of the publisher’s catalog. Larger publishers are given identifier numbers comprised of fewer digits than those assigned to smaller publishing houses. Lenore Coral (Cornell), author of the ISMN, provided an authoritative overview of the similarities and differences between ISMNs and ISBNs. She also explained how “modulus 10” is applied to an ISMN to calculate its check digit.

Paul C. Gahn (Wichita State) sought clarification from fellow catalogers in dealing with the authors of texts set to music. Specifically, he wondered if there is a rule of thumb for deciding whether the author of the text should be entered as a subject (600) or as an added entry (700). The consensus of replies favored entering the name as a subject, with the subheading “Musical settings,” when the musical work is a setting of a pre-existing text. Most art songs tend to fall into this category. In cases where the text had been written expressly for the musical composition at hand, the author of the text would be tagged as an added entry. Most operas tend to fall into this second category. Several writers pointed out that when the name is entered as a subject, it should also be entered as a 700 added entry.

Another cataloging question was answered with less unanimity. Giles Martin (University of Newcastle) asked how to count the number of parts for the physical description (300) field when cataloging scores with accompanying parts. Should you give the total number of parts or just the number of different parts? In other words, would 5 identical violin 1 parts count as 1 or 5 out of the tally? Replies were fairly evenly divided between the two options, with slightly more than half in favor of indicating only the number of unique parts. This method would allow more libraries to share a common bibliographic record. As Joe Boonin (New York Public Library) pointed out, most orchestral music is published with a single copy of each part, and it is up to the buyer to order as many duplicate parts as needed. As a result, the number of parts comprising a “set” can vary widely from one library to the next. Several people said they would indicate the total number of parts in a local note or holdings record. The argument in favor of putting this information into the master bibliographic record noted that an ILL borrower needs to know whether an available set of parts includes enough copies for his or her ensemble. Phil DeSellem (Library of Congress) explained that LC catalogers count the total number of parts issued, without recording how many of that total are duplicates. Anders Linn wrote that, in Sweden, the solution for most orchestral music is to omit the number of parts from the physical description field entirely, thus: “1 score + parts.” Ian Fairclough (LSU in Shreveport) proposed “1 score + 1 set of parts.” Both Anders and Ian advocated putting the specific number in a local note or holdings record.

Jane P. Ambrose, Music Department Chair at the University of Vermont, Burlington, addressed the issue from a performing musician’s perspective. She beseeched catalogers to arrive at a user-friendly solution. One should be able to determine from the catalog what a library has, without having to go there and physically count parts.

Among the standard search options listed on most OPACs (subject, author, title, etc.), the term “author” is especially problematic for music libraries. Typically, an “author” search retrieves the names of editors, arrangers, performers, conductors, orchestras, and others not usually considered “authors” in the conventional sense. Antoinette Powell (Carnegie Mellon University) wondered if anyone had devised a better term. The only viable alternative to come forward was “name.” There were reservations expressed that library patrons might do a “name” search expecting to retrieve names used as subject headings. Jean McCarron reported that North Vancouver District Library made the switch from “author” to “name” on their OPAC displays several years ago and encountered no trouble training their users to accept it.

The MLA is seeking candidates for the position of Executive Secretary

The MLA Executive Secretary, under the direction of the President, is the officer chiefly responsible for assisting the Association in administering its services. A wide range of duties and responsibilities are expected of the position including, but not limited to, communicating the Association’s goals and policies, both in print and electronic form, to the membership and the larger library community; monitoring the activities of Academic Services in the areas of membership mailings, order fulfillment and membership services; supervising production of promotional brochures, the Membership Handbook and the Directory of Library School Offerings, and maintaining and distributing official documents to the Board and other members within MLA’s administrative structure.

The Executive Secretary is a non-voting member of the Board of Directors and an ex officio voting member of the Development, Finance and Publications Committees.

The position requires a dynamic well-organized individual with at least five years’ experience as a music librarian; administrative experience and knowledge of management principles; experience in editing or production of publications; access to and experience with PCs and electronic mail; and familiarity with professional organizations. Membership in MLA is required.

The Executive Secretary receives an honorarium (currently $4,850) and support for expenses necessary to carry out the responsibilities of the position (travel, telephone, postage, supplies, etc.).

The duration of appointment is one year, with reappointment possible to a total of four years. The Board reviews the performance of the Executive Secretary annually. The President reappoints upon successful review and the desire of the incumbent to continue. This appointment will commence at the end of the 1996 annual meeting in Seattle.

Application deadline is 5 January 1996. Interviews will be held at the MLA/Seattle meeting by the search committee (Daniel Zager, chair; Linda Solow Blotner, James P. Cassaro). Please send letter of application and resume with a list of three professional references in hard copy (NOT via email and NOT via FAX) to:

Daniel Zager
Conservatory of Music Library
Oberlin College
Oberlin, Ohio 44074

Requests for additional information or nominations may be sent to the chair via e-mail: pzager@ovaxa.cc.oberlin.edu.
**Mountain-Plains**

*Irene Halliday,
Brigham Young University*

Surrounded by the hustle and excitement of Wichita’s award-winning River Festival, Mountain-Plains Chapter members gathered in the Ramada at Broadview on the banks of the Arkansas River from 19-20 May for their 1995 annual meeting. The traditional Thursday pre-meeting dinner was followed by an old-fashioned Musicale at the home of Carol Neighbor, where chapter members enjoyed performing informal vocal and instrumental selections for each other.

Following registration and a tasty continental breakfast, Chapter members were welcomed by none other than Admiral Windwagon Smith of the Wichita River Festival, officially attired in handsome uniform! The first paper of the morning by Gary Mayhood (New Mexico State University) highlighted “The Piano Music of Louis Moreau Gottschalk,” in particular, *Bamboula, La Gallina, Pasquinade, The Dying Poet and The Banjo*.

The second presentation, “Grand Opera in Cache Valley, Utah: Fantastic!” was by Jean Jensen (Utah State University). She reviewed the history of opera and theater in the valley, emphasizing the recent renovation and reopening of the Ellen Nichols Theater and the founding of the Utah Festival Opera. Both projects were largely due to the efforts of USU music faculty member Michael Ballam.

Following a short break, Shelly Wolff (Wichita State University) and Carolyn Dow (Lincoln City Library) collaborated on a presentation, “Thurlow Lieurance: Mountain Plains Composer.” Drawing on archival collections at both institutions, the two discussed the life and works of this Kansas/Nebraska composer, who was active on the Chautauqua circuit and later taught at Wichita State University.

The final paper of the morning, “The Native American Flute, a Popular Relic,” by Vincel Jenkins (Northern Arizona University), explored the reasons driving the current interest in the Native American flute which have moved it into the realm of popular culture. Recorded examples traced the evolution of the flute from a strictly ethnic instrument to a pop icon.

After a generous lunch break, members returned for the afternoon papers, which once again reflected the diverse interests of Mountain-Plains music librarians. Suzanne Moutron-Gertig (University of Denver) discussed “The Incidence of Women Writers on Music in Selected Music Periodical Literature, 1948-1968.” Examining five scholarly music journals (*JAMS, Musica Disciplina, Musical Quarterly, Music & Letters, and Journal of Music Theory*), Suzanne found the percentage of articles by women ranged from 5% to 10%—a dearth of women contributors compared to the number of female subscribers/members.

Marie Kroeger (University of Denver) explored a unique and possibly underused source for music research in her paper, “Poole’s Index as a Source for Music Articles in 19th-Century General Periodicals.” Poole’s is a valuable resource because it covers nearly the entire 19th century, indexing widely-found popular journals of the time. Its drawbacks include a shortage of cross-references, which necessitates searching under broad topics and subheadings, and citations that lack complete title and year-of-publication information. Marie mentioned published supplemental works which can be used with Poole’s to supply this information for interlibrary loan purposes.

Bob Follett’s (University of Arizona) paper was entitled “The National Flute Association at the University of Arizona—Past, Present and Future.” The NFA Collection, housed at the University of Arizona since 1973, presently contains ca. 13,000 pieces. A staff employee, paid by the NFA, administers the collection, handling the ca. 3,000 loans per year. The most recent edition of the collection’s catalog was published in 1992; more recent acquisitions are announced in *Flutist Quarterly*. Potential users can access the collection by phone or through Sabio, the university’s online catalog, via the internet. Future plans include receiving requests by e-mail or fax. Follett noted that the presence of the NFA collection has been a plus for the library, enhancing the visibility of the university among flutists and attracting a large amount of additional flute music to the library’s collection.

Charles King (University of Arizona) read the final paper of the day, “The Music of Leo Sowerby—A Centennial Celebration,” a tribute to this Pulitzer Prize winning American composer who wrote over 550 works, including 80 for organ.

Friday evening was packed full of local color, culminating in an old-fashioned melodrama, “The Tale of the Lonely Ranger.” Chapter members booed the villain and cheered the hero with gusto!

The final three papers of the conference were held Saturday morning. Shelley McGehee (Arizona State University) discussed “Women and the Harpsichord Revival,” beginning with Wanda Landowska, and moving on to other women who are leaders in the American harpsichord revival. Various historic recordings illustrated Shelley’s discussion of the different performers’ instrument choices.

Ken Furuta (Arizona State University) gave members “A Little ‘Net Music,” or music resources available on the World Wide Web. The paper included basics in hypertext markup language, the construction of uniform

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The American Library Association’s 1995 annual meeting was held in Chicago, from 23-30 June. Attendance increased dramatically compared to last summer (13,064 paid registrants this year in comparison to 8,025 at the 1994 Miami meeting) and the theme of Libraries: An American Value was celebrated by U. S. Poet-Laureate Rita Dove, PBS commentator Charlayne Hunter-Gault, and in over 2,000 different programs, meetings, discussion groups, and roundtables. A new ALA Code of Ethics was approved—the culmination of four years of preparatory work—and the Council, Executive Board and general Membership devoted considerable time to debating the wisdom of a massive restructuring for the Association proposed by the Organizational Self-Study Committee. Dozens of programs focused on the Internet and other technology topics, as well as federal support and funding for libraries. The increased dues passed on the spring ballot, which the Executive Director, Elizabeth Martinez believed to be a direct response to ALA Goal 2000. More controversial were the topics of corporate sponsorship for the Annual Conference (Ameritech sponsored the opening general session with a six-figure donation) and change of location for the 1996 meeting, moved from the original site of Orlando to New York. Local color included a “Special Evening of Shopping” at Marshall Fields, and various receptions and parties at Chicago landmark libraries, museums (“Africa at the Field Museum” a favorite) and the renovated Navy Pier, with beautiful views of the Chicago waterfront.

The Placement Center reported 472 positions advertised, with 1,105 job seekers registered. The comparisons to previous years are extremely interesting:

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<th>year</th>
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<td>1994 (Miami)</td>
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<td>1991 (Atlanta)</td>
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<td>1990 (Chicago)</td>
<td>917 / 991</td>
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<td>1989 (Dallas)</td>
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Only fourteen (14) of these positions were in the category of Special Materials, which includes Audio-Visual, Rare Books and Archives, etc., and all of those directly related to music could already have been found in MLA’s Placement Service Job List.

The Dance Librarians held their first “official” program as a newly formed Committee of ACRL at the Newberry Library. Entitled “Diverse Images of Chicago Dance: From Traditional Formats to the Cutting Edge,” the presentation featured a panel of representatives from various institutions in the Chicago area who are working to document dance. There was also a tour of the Newberry Library’s holdings of dance materials. This group continues to work on a wide variety of projects, including the publishing of a Dance Core Collection, Collection Development guidelines, work in cooperation with ALA’s Video Roundtable on guidelines for the interlibrary loan of video materials, and cataloging standards.

The Arts and Technology Committee of ACRL sponsored an excellent presentation on “Art Information Update: Imaging and Standard Issues for Encoding,” describing current projects using SGML, ITML and imaging technologies to provide access to art objects and information at the University of California at Berkeley, The Getty Art History Information Project, and the Art Institute of Chicago.

There were a variety of presentations on intellectual property including one entitled “Copyright Tracking of Electronic Full Text,” featuring a talk by Laura Gasway from the Law School at University of North Carolina at Chapel Hill, a speaker known for her pre-conference work within MLA.

Popular Culture and Libraries Discussion Group has established a listserv, POPCULIB, at listserv@kentvm.kent.edu. This group is a lively one, and popular music figures as a topic of great interest to its members. There was a wonderful presentation given by Nina Davis-Millis (former Music Librarian) and Tom Owens, both of MIT, called “Confronting the Other: Communication between Librarians and ‘Techies’” that should be required of all librarians working in academic environments.

And, finally, ALA’s Black Caucus held its 25th anniversary celebration in the Harold Washington Public Library Winter Garden, featuring a performance by Rams Lewis and other Chicago-based jazz players.

Exhibits were more bustling than usual (24,541 in attendance, with 5,856 exhibitors), the MLA table was better situated and the materials sent by Leslie Bennett arrived in beautiful shape! Bob Ackee and Suzanne continued on page eight

Chapter Reports

continued from the previous page resource locators, and the basic construction of a home page. An overview of various types of music sites, plus the issues of timeliness and maintenance of Internet resources, concluded Ken’s presentation.

Marc Faw (University of Oklahoma, Emeritus) continued his legendary series on cartoons and classical music with “Warner Brothers Goes to the Concert Hall.” In addition to commentary on various Warner Bros. and MGM cartoons from the 1940s and ’50s which portray the performance of classical music, Faw provided a direct comparison of two animated versions of Liszt’s 2nd Hungarian Rhapsody. What fun!

Mountain-Plainer’s combined food and drink with the annual business meeting in a private banquet room in the River City Brewery—who could ask for a more fitting close to an exciting conference!

MFA Newsletter • No. 102
Q: The Spring Lasting Concerns column stated, without exception, the panelists at the Atlanta Ask MLA session Preservation Issues for Music Media Materials recommended that all [audio] preservation copies be made on analog open reel magnetic tape and not on one of the currently available digital formats. Yet the very same column cited an article [Sigcat Discourse Jan./Feb. 1995] that estimated the data life of the Kodak Writable CD media at 217 years. So, why shouldn’t I utilize the new CD-R technology?

A: The CD-R format is heavily utilized in the recording industry for mastering, the compilation of material for broadcast, reference copies, and other short-term uses. Some libraries and sound archives are also beginning to use the format for similar ends. There are several immediate advantages to using CD-R instead of analog formats or other digital media for these purposes: each selection may be indexed for easier access; sound quality is superior and there is no loss in audio quality when making subsequent copies; they can be played back on readily available consumer equipment; the error rate can be much lower on CD-Rs than on tape-based digital media; and the discs are now relatively inexpensive.

Before spending a large chunk of your budget on a CD-R system, you may wish to read a series of articles written by Stephen St. Croix recently published in MIX magazine (see the Fast Lane column, Oct. and Nov. 1994, Feb., Mar., and July 1995). The following is a summary of information contained in the series:

1. Setting up a reliable system (Oct.-Nov. 1994). Pro systems are generally very reliable when operated by engineers experienced with the media and the cost has recently dropped to about 12K. The latest versions of semi-pro systems are relatively inexpensive but vary widely in quality and performance. For about 7K you can put together a reasonably reliable system (e.g., a Mac, hard drive, software, and CD-R machine) that will still allow you to edit, assemble, and index material on the hard drive before writing to disc—a great advantage. [Not reviewed are the new personal stand alone CD-R recorders selling for about 4K that lack the above features].

2. The quality of your equipment vs. the quality of your discs (Feb.-Mar. 1995). The quality of a recorded disc can be described by two parameters: BLER rate (number of errors per second, both correctable and uncorrectable) and E32 count (uncorrectable errors, i.e., mutes, usually caused by dust, defects, or high BLER rate). If you want a disc that sounds like the original material, plays back similarly on different machines, and can be used for mastering, it should have a very low BLER rate and no E32 errors. The following factors determine the quality of a written disc: the CD recorder, the brand of write-once media, and the speed at which the media is written. For best results, use a CD recorder that will write the disc in single session mode, use only the media which is recommended by the CD-recorder manufacturer, and use the smallest capacity media that will hold your material (higher capacity discs often have higher error rates). [St. Croix also recommends writing discs at 2x real-time or faster, but this is widely disputed].

3. The composition and data life of discs (July 1995). Commercial CDs and CD-Rs are constructed in a similar manner. The bottom of the discs (the side read by the laser) is made from high-quality polycarbonate resin thick enough to shield internal data from scratches or imperfections on the surface. On commercial CDs the back (internal) side of this resin is stamped with the data track, then covered with a very thin layer of aluminum which is coated with lacquer to protect against oxidation and scratches. On CD-Rs a carrier groove is stamped onto the resin substrate followed by reactive dye compounds, a thin layer of gold, and a final lacquer coat. At least two companies add a resin topcoat since the lacquer is easily damaged by markers, ball-point pens, labels, and scratches. The standard that defines how write-once media is made and used is still evolving and manufacturers of CD-Rs are constantly experimenting with new dye formulas. At present there are two basic dye compounds in use: cyanine (green), used by the majority of manufacturers, and phthalocyanine (yellow-green), used by only a few (Kodak, Mitsui/MTC). The former may have a data-life of only five years under optimal conditions and may fail immediately if exposed to high temperatures (e.g., left in a sunny window). The phthalocyanine compound is said to have exceeded a

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ALA Report

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Flandreau were extremely helpful with the setting up and dismantling, and many MLAers and friends managed to stop by. We were near the continuous poetry reading sponsored by Poets House publishing and could enjoy the sounds of the local Chicago writers who came by to read.

The Internet Room was well managed, lines short, nothing crashed (at least while I was there) and most eyeball addicts were able to obtain their cyberfix in relative comfort. ✸
Lasting Concerns

continued from the previous page
data-integrity life of 100 years in accelerated aging tests. [According to TDK, St. Croix's findings may be based on the performance of raw cyanine dye. The metal-stabilized cyanine currently used by the company demonstrates such a big improvement in light resistivity that a 70-year lifespan is predicted. TDK also maintains that cyanine is more compatible with current CD recorders and maintains its low BLER over a broader range of laser power than phthalocyanine media. These findings will be fully outlined in a two-page rebuttal to be published in the October issue of Mix.]

The author concludes the series by stating, Alas, as I sold my soul to get this data, I am bound not to publish the actual results [of the tests gathered during visits to various manufacturers] at this time. So what do you do? If you wish to make reference copies on CD-Rs buy the best equipment you can afford, hire a competent engineer, investigate the issues, order test results from the manufacturers, and proceed accordingly. Now, you ask, why can’t I buy a machine compatible with the gold discs and make preservation copies with the reasonable expectation that they will last at least as long as magnetic tape—say, 25-30 years? The short answer is, maybe you can, and a recent survey conducted by the Library of Congress found that as many as 37% of sound archives are transferring some analog holdings to digital. But the current lack of standards combined with constantly evolving hardware and dye formulas prevent most of us from using CD-R media for preservation copies at this time.

A joint report from the Commission on Preservation and Access and the National Media Laboratory on Magnetic Tape Storage and Handling — A Guide for Libraries and Archives was issued in June. Authored by John van Bogart, Principal Investigator for Media Stability at NML, the 34-page report helps clarify long-term storage requirements for magnetic media and provides guidance on how to care for these media to maximize their life expectancies. Copies of the report are available for $10.00 from:

Commission on Preservation
and Access
1400 16th Street NW, Suite 740
Washington, DC 20036-2217

The Pittsburgh Regional Library Center, The University of Pittsburgh School of Library and Information Science, and Robert Morris College are hosting a teleconference on mass deacidification scheduled for 26 October 1995. The conference, funded in part by the NEH, will focus on the status of mass deacidification research and the role of mass deacidification in addressing the preservation needs of libraries and archives whose paper-based holdings are threatened by acidity. For further information call or e-mail Susan Melnick: (412) 825-0600; smm@plc.org.

The fifth annual conference of the Association for Moving Image Archivists will be held in Toronto, from 10-14 October 1995. Preservation-related sessions include the following: the national preservation initiative in the U.S and Canada, the preservation of U.S. newsreels, film cleaning equipment and agents, the preservation of U.S. and Canadian documentaries, moving image archival training, acid detection strips, and the current status of digital formats. Other highlights include a one day basic training workshop on standard archival practices and policies for collection maintenance and handling, preservation and cataloging; and a half-day symposium on advanced techniques in film restoration. For further information contact:

Association of Moving Image Archivists
C/o National Center for Film and Video Preservation
at the American Film Institute
P.O. Box 27999, 2021 N. Western Ave.
Los Angeles, CA 90027
(213) 856-7637
(213) 467-4578 fax

Transitions

Wendy Abrahamson, Fine Arts Reference
Liaison Librarian, George Mason
University

Elaine Bradshaw, Cataloger
(Monographs), University of Oklahoma

David A. Eckert, Music Librarian, Samford
University

Robert Follet, Head, Music Library,
Arizona State University

Susan Hitchens, Assistant Convention
Manager, MLA

Sion T. (Ted) Honca, Special Collections
Librarian and Archivist, Eastman School of
Music

Byron C. Mayes, Technical Services
Librarian, The Juilliard School

Maurine McCourty, Music Cataloger,
Oberlin Conservatory of Music

Melva Peterson, retired in June after 39
years as Music Librarian, City College,
CUNY

Lisa Philpott, Music Reference Librarian,
University of Western Ontario

Suzanne Rice, Music Reference Librarian,
Ball State University

Tracey Rudnick, Music Librarian,
Southwest Texas State University

Martin Silver, Convention Manager, MLA

Band Music Roundtable Seeks
Speakers

The Band Music Roundtable is an open forum for the sharing of information and ideas about the history and bibliographic control of band music in its many forms; and as such, its membership always welcomes new speakers who are willing to share their experiences and/or research in this area. If you would be interested in making a presentation to the roundtable at the 1996 MLA Annual Meeting in Seattle, please contact:

Matthew Wise
Music Cataloger
New York University
(212) 998-2485
wise@elmer1.bobst.nyu.edu

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Members' Publications

Please send citations for items published in the past calendar year to the column editor, Alan Green, via e-mail or postal mail at the address below. The deadline for submissions for issue 103 is 27 October 1995; those received after that date will be considered for issue 104. 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

BOOK

Mark Palkovic (University of Cincinnati).

ARTICLES AND BOOK CHAPTERS

Pauline S. Bayne (University of Tennessee, Knoxville).

Beth Christensen (St. Olaf College).

Stephen M. Fry (University of California, Los Angeles).

Kathleen Haefliger (The Hartt Conservatory) and L. Suzanne Kellerman (Pennsylvania State University).

Ruth A. Inman (University of Illinois at Chicago).

Richard McRae (State University of New York at Buffalo).

Spiro J. Schetuni (Ohio State University, Kent State University).

In the Pipeline:

Research in Music Librarianship

The purpose of this column is to provide a vehicle for announcing research in progress in the field of music librarianship and bibliography. Submissions should begin with the name, institution, telephone, fax, and/or e-mail address of the researcher, followed by a summary of the project in the range of 25-100 words. The deadline for submissions for issue 103 is 27 October 1995; those received after that date will be considered for issue 104. Send submissions to Alan Green at the following address:

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

Ralph Hartsuch (rhartsuch@library.unt.edu), University of North Texas; Carl Rahkonen (rahkonen@grove.iup.edu), Indiana University of Pennsylvania.

Placement Service News

Elisabeth Rebman,
Placement Officer

Beginning with the July 1995 issue, the MLA Placement Service Job List has been available on the MLA Clearinghouse as well as through subscription to the print publication. Issued monthly, the Job List is mailed to subscribers around the first of each month. The MLA Clearinghouse version is posted about the same time as subscribers receive their copies in the mail.

To join the Placement Service and subscribe to the monthly Job List, send a check for $15.00 (individual) or $20.00 (institutional and outside US) payable to the Music Library Association to the MLA Business Office, which handles all remittances, correspondence about subscriptions to the Job List, and changes of address requests.

To view the August Job List on the MLA Clearinghouse, send this message to listserv@iuvm.ucsc.indiana.edu:
GET 9508 JOBLIST F=MAIL

The main purpose of the Placement Service is to assist music librarians who seek initial or new employment in positions which require expertise in both librarianship and music. The Placement Officer seeks to identify and list all such positions in the Job List. Job listings are derived from ads in various publications and on the Internet, directly from institutions postings jobs, and from MLA members themselves who know of jobs that might be of interest to music librarians. To insure including all positions currently available, anyone who has heard about a possible job opening in music librarianship, whether through reading a local newspaper, through one’s own institution, or through a friend or colleague, is encouraged to contact:

Elisabeth H. Rebman,
MLA Placement Officer
Music Library, 240 Morrison Hall
University of California, Berkeley
Berkeley, CA 94820-6000
(510) 643-5198
(510) 642-8237 fax
erebman@library.berkeley.edu

New Members

The Music Library Association welcomes the following new members:

Janice Baker, Alexandria, VA
Jeanne Beck, Melrose, MA
Matthew W. Buft, San Francisco, CA
Campus Internaz Di Musica, Ist. Di Studi Musicali, Latina, Italy
Alice Carli, Rochester, NY
Janice Conner, Des Moines, IA
Robert C. Delvin, Bloomington, IN
Diane M. Ennenbach, Crawfordsville, IN
Judith M. Frangos, Delmar, NY
Deborah L. Gibasie, Chicago, IL
Ray Heigemeir, Austin, TX
Amy Graham, Cutlowhee, NC
Michele Leonard, Thiensville, WI
Stephen Luttmann, Bloomington, IN
George Perle, New York, NY
Malinda Schantz, Windham, NH
Ted Sheldon, Shawnee, KS
Jeffrey S. Sposato, Watertown, MA
Toccoa Falls College, Toccoa Falls, GA
Brien Weiner, Valley Stream, NY
Koichi Yukinaga, Kobe, Japan

Dena Epstein Award

Jean Geil, University of Illinois

Applications are now being accepted for the Dena Epstein Award for Archival and Library Research in American Music, announced in the May-June issue of this Newsletter. The decision of the Dena Epstein Award Committee and MLA Board of Directors will be announced at the MLA annual meeting in Seattle, 7-10 February 1996.

A grant may be awarded of up to $1,000 to an individual to support research in libraries or archives, within the United States or abroad, on any aspect of American music. There are no restrictions as to an applicant’s age, nationality, profession, or institutional affiliation; there are no geographic restrictions set as to where research may be carried out. All proposals will be judged solely on the basis of merit. The term “American Music” has not been defined here in order to encourage the broadest range of applicants.

Applicants must submit four (4) copies of the following items:

• A brief research proposal (under 10 pages). The proposal should demonstrate how the applicant’s research will contribute to the study and understanding of American music. It should include a description of the project, budget, justification for the funds requested.
• A curriculum vita of the applicant.
• Three letters of support from librarians and/or music scholars knowledgeable about American music.

Mail these materials to the chair of the Dena Epstein Award Committee at the address indicated below. Please note that award funds may be issued to a single individual or divided among multiple applicants during 1996. The committee may also exercise an option of not awarding a grant during any particular year.

Committee members include Victor Cardell, Deane Root, Jean Geil (chair), and Dena Epstein (honorary member). For additional information, contact:

Jean Geil, Chair,
Dena Epstein Award Committee
Music Library, University of Illinois
at Urbana-Champaign
2136 Music Building
1114 W. Nevada
Urbana, IL 61801
(217) 244-4070
w-geil@uiuc.edu

The deadline for applications is 15 November 1995. Applications received after that date will be considered for funding in 1997.
Calendar

19-20 October 1995
Texas Chapter, MLA, Annual Fall Meeting,
San Antonio Public Library

19-22 October 1995
Society for Ethnomusicology, 40th Annual Meeting,
Biltmore Hotel, Los Angeles, CA
Preconference symposia on “Bartok Reconsidered”
(17-18 October)
and “Music and Technology”
(18 October)

20-21 October 1995
Northern California Chapter, Southern California Chapter, MLA,
Joint Meeting, Los Angeles, CA

20-21 October 1995
New England Chapter, MLA, Fall Meeting,
Middlebury College, Middlebury, VT

27 October 1995
Copy due for issue No. 103 to MLA Newsletter Editor

2-5 November 1995
American Musicological Society, Society for Music Theory,
Center for Black Music Research,
Joint Meeting, New York City

15-19 November 1995
“Here Comes Everybody: The Music, Poetry, and Art
of John Cage,” Mills College, Oakland, CA

Pepper Music Network on the World Wide Web

Charles Slater, on behalf of J.W. Pepper and European American Retail Music, announces the opening of the Pepper Music Network on the World Wide Web. The Pepper Music Network features online versions of the Pepper and European American catalogs, including, in many cases, viewable score excerpts and playable sound clips. There are special features for music libraries, including a complete catalogue of Broadway show vocal scores and selections, and the full texts of the European American New Issue Order Cards going back as far as January 1995. All listings are fully annotated.

The Pepper Music Network is located at:
http://www.jwpepper.com

The listings may be browsed by anyone with a World Wide Web browser. (Online ordering is available with a User ID.)

The Pepper Music Network also offers a link to the home page of the Music Publishers Association, which features the new 1995 edition of the Music Publishers Sales Agency List, which at this time is available only in this online form. MPA will offer links to publishers’ e-mail addresses and URLs, as they become available.

The Pepper and MPA home pages offer numerous other services designed to be of interest to musicians, music educators, and music librarians.