Plenary Session:
The Realities of Music Librarianship Outside North America and Western Europe

John Shepard,
New York Public Library

I t is probably safe to say that all the librarians in MLA have had to limit the goals they set for their collections and services in the face of cuts in funding at school, municipal, state, and federal levels. But the second plenary session at the Atlanta meeting made us all aware that, compared to most libraries in Africa, Asia, Eastern Europe, and Latin and South America, our music libraries are richly endowed. Don Roberts, a past President of MLA, President of the International Association of Music Libraries, Archives and Documentation Centres (IAML), and chair of the Saturday morning session “The Realities of Music Librarianship Outside North America and Western Europe,” reminded us that the rapidly evolving technological environment which supports most of our work—local area networks, the Internet, listserves, World Wide Web—tends to reinforce the “Amero-Eurocentric perspective” of our profession. To introduce the session, Roberts gave examples of conditions in different parts of the world—situations which are equally desperate, but for different reasons.

Many non-Western cultures have preserved and disseminated musical traditions by means of oral transmission. The primary need in music libraries in such cultures is therefore audio-visual equipment, and technicians for recording performances. In Indonesia, for example, such equipment and staff are woefully lacking because of a shortage of local funds, while foreign aid is withheld in response to the current government's human rights violations.

In the Czech Republic, quite different conditions exist. The Czech National Library has priceless music sources and, as a result, Czech music librarians have been major contributors of information to RISM. But, now as capitalism replaces communism, primary sources once confiscated and brought together in a central repository, continued on page nine

Leadership Skills Honed in Atlanta

Timothy Cherubini,
Duke University

L eadership challenges in today’s music libraries, understanding leadership, and coaching for improved performance were just a few of the topics covered in MLA’s Continuing Education Workshop “Leadership Skills in the Music Library,” held on Wednesday, 8 February 1995 in Atlanta. Presenter Maureen Sullivan scored a great success with the forty workshop participants who came from libraries in the academic, public, and conservatory settings, as well as the music business world. Activities focused on cultivating individual skills regardless—but cognizant—of the management structures and styles in the work place. Participants had plenty of opportunity to interact with Sullivan and each other. Discussions and exercises worked toward “personal development plans” for each participant to implement back in their own work place. A registration packet filled with exercises, guide sheets, articles, and a reading list was distributed to serve as a reference and to assist with further study.

Maureen Sullivan is currently under contract as an Organizational Development Consultant to the Association of Research Libraries’ Office of Management Services. She has worked in library personnel administration at the University of Maryland and Yale University. Other institutions recently training with Sullivan include the North Carolina State University, Harvard College, Boston College, the University of Arizona, MIT, the National Library of Australia, and the New York Public Library. The workshop was sponsored by the MLA Education Committee and the Administration Committee’s Personnel Subcommittee.
Thanks and congratulations are also due to the Education Committee, chaired by Roberta Chodacki, for organizing the highly successful Continuing Education Workshop “Leadership Skills in the Music Library” (cosponsored by the Personnel Subcommittee) as well as two thought provoking and informative “Ask MLA” sessions (“Preservation Issues for Music Media Materials” and “New Approaches to Bibliographic Instruction.”)

While on the subject of challenges, both plenary sessions at the Atlanta meeting — “Fair Use, Music, and Technology” and “The Realities of Music Librarianship Outside North America and Western Europe” — served to challenge us in several different arenas. In the case of the “Fair Use” session, we were once again confronted with the ambiguities and restrictions of the existing copyright law and challenged by our speakers (and by members of the audience) to take some initiative for change. I am pleased to report that our Legislation Committee, chaired by Bonna Boettcher, is well poised to respond to this challenge. Committee member Mary Wallace Davidson is representing MLA at the National Information Infrastructure’s Fair Use Conference in Washington, D.C., where discussions of fair use and the new technologies are taking place. The committee will also be working on a fair use position paper for MLA. Bonna Boettcher and I look forward to reporting to you about these important activities as they progress.

The “Realities of Music Librarianship” session, which was cosponsored by IAML and IAML-US, provided us with a clear, albeit sobering, picture of the challenges facing music librarians in other parts of the world. Ruth Henderson ended this enlightening session by presenting information on how we can offer practical assistance to our lesser-advantaged colleagues abroad.

The work of our association was conducted in meeting rooms large continued on the next page
President’s Report

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and small throughout the conference week. The Development Committee, chaired by Linda Solow Blotner, was especially active, overseeing several fund-raising projects during the meeting itself. Among these were MLA’s second “Silent Auction,” which brought in over $1,700 thanks to the ever-energetic Laura Dankner (our self-proclaimed “Auction Lady”) and her band of dedicated volunteers. The Northern and Southern California chapters’ campaign to endow the Kevin Freeman Travel Grant brought in $3,331 at the meeting, bringing the total amount raised to $6,800. MLA is committed to raising an additional $5,000 for the Freeman Fund, in order to provide a full endowment for this important new travel grant program.

All of our fund-raising efforts during the Atlanta meeting were enhanced by President Michael Ochs’s announcement at the opening session of an “anonymous” donor who would match all contributions brought in during the meeting, up to an amount of $5,000. We learned at the end of the Business meeting on Saturday that our benefactor was no other than Dena Epstein, who, with her husband Morton, were adding this amount to an extraordinarily generous donation they had already presented to MLA. The Epstein’s gift will form an endowment for the Dena Epstein Grant for Archival and Library Research in American Music. This gift is especially meaningful for our association, as it comes from one of our Past Presidents who has already given so much to MLA, as well as to the broader field of American music scholarship.

Resounding thanks are extended to Mr. and Mrs. Epstein for honoring us with this gift. An award committee to review applications for the Epstein award will be charged in the near future, and we expect to be able to announce the first award recipient at the 1996 annual meeting.

As usual, the annual meeting brings a number of changes in committee membership. After an enormously successful five-year tenure, Ruth Henderson has stepped down as Chair of the Publications Committee. Suki Sommer, MLA’s Past President, past editor of Notes, and the present editor of Fontes Aris Musicae has generously agreed to take on this position. Linda Barmhart has been appointed Chair of the Authorities Subcommittee of the Bibliographic Control Committee, taking over from Joan Schuitema who stepped down after almost six years of dedicated service. Several more committee appointments will be announced in the near future.

Finally, the Board of Directors changes complexion at each annual meeting. Thanks and fond farewells are warmly extended to our outgoing Members-at-Large Elizabeth Davis, David Hunter, and Paula Matthews. As Fiscal Officer Elizabeth chaired the Finance Committee’s often intense budget meetings with utmost grace and evenness. As Parliamentarian David made sure that the Board’s discussions did not stray too far from the current edition of Robert’s Rules of Order, and, with his sharp editorial pen, left the MLA Handbook in excellent shape. As Reports Gatherer and official liaison with the Program Committee, Paula Matthews insured that we always kept our perspective and, most importantly, our sense of humor. They will all be missed. In the breath following our sad farewells to the 1993-95 Members-at-Large, we are pleased to congratulate and welcome the 1995-97 class: Mark McKnight, who will assume the role of Assistant Fiscal Officer; Steve Fry, who will be Assistant Parliamentarian; and Paula Elliot, who will be the Reports Gatherer. I look forward to working with all of you in the years ahead.

Our utmost thanks are of course due to Michael Ochs, outgoing President. His tenure brought the establishment of MLA’s Self-Study Steering Committee, increasingly successful fund-raising activities, and the encouragement and support of projects large and small. Thank you, Michael, for guiding us through the past two years.

I returned from the Atlanta meeting feeling exhilarated by the energy and initiative I observed in every corner of the meeting.

2nd Annual Silent Auction Successful

Linda Solow Blotner,
Development Committee Chair,
University of Hartford

Special thanks go to “Silent Auction Lady” Laura Dankner for organizing and coordinating our highly successful Silent Auction. With the able assistance of Bonnie Jo Dopp, Laurie Phillips, Sarah Dorsey, Jean Morrow, Robert Curtis, Cheryl Tanranto, Marsha Berman, and Patricia Elliott, this year’s auction raised $1,722.25 for the MLA operating budget.

Among the 126 lots sold were buffet breakfasts, videos, books, scores, CDs, and multimedia sets. In addition to contributing members and conference attendees, we give special thanks to the following exhibitors for their donations: Audio Buff, A-R Editions, College Music Society, Five Points Technology, Foreign Music Distributors, Theodore Front Musical Literature, Otto Harrassowitz Library Book Agents, Legacy Books, Music Library Services Corporation, and Oxford University Press.
A milestone for MLA-L was announced by listowner Ralph Papakhian on November 1st: the number of subscribers had reached 1000! With readership growing and use of the list increasing, it is only natural for philosophical questions about MLA-L itself to surface from time to time. And that is indeed what occurred when subscribers debated the issue of whether or not commercial announcements should be allowed on MLA-L. Opinions were fairly evenly divided between the pro and con points of view. Those in favor of allowing commercial entities to post announcements observed that very few commercial ads actually do appear on the list, and that they are easily deleted. It was also suggested that banning such postings would deprive small publishers—unable to afford other means of advertising—a means of disseminating information of interest to the music library profession. On the other hand, others found it annoying to receive ads in their e-mail and felt there could be a real danger of commercial interests exploiting MLA-L to the point of ruining it for everyone. No one, pro or con, wished to see matters move in that direction. A number of postings proposed that a new newsgroup devoted to commercial-music-related enterprises be established, one that could serve as a “dumping ground” for advertising.

Chuck Herrold (Carnegie Library of Pittsburgh) asked whether the uniform title for Donal Martino’s Piano fantasy should be “Fantasy, piano” or “Fantasies, piano,” since the composer has also written a work with the uniform title “Fantasies and Impromptus, piano.” In response to this seemingly innocuous query, discussion focused on the nature and function of uniform titles for musical compositions. A number of postings were critical of the practice of pluralizing generic titles (e.g., “Symphonies, no. 2”). Stephen Wright (Northern Illinois University) and David Lasocki (Indiana University) complained about the problems pluralized titles cause for their patrons and about the need to explain this cataloging arcana in BI situations. Neil Hughes (University of Georgia) proposed that the plural be used in all cases (even when a composer has written only one work in a given genre) in order to provide “alternative, topical access.” Ralph Papakhian (Indiana University) countered that the sole purpose of uniform titles is to order files, and not to provide subject access or anything else. However, it was pointed out that uniform titles can be and are used for other purposes. Ian Fairclough (Louisiana State in Shreveport) advised that uniform titles should be scanned only after first doing an author search. He further cautioned that using uniform titles for other purposes may mislead the user. In the course of the lengthy discussion on this topic, no one provided a convincing answer as to why the decision was made to pluralize generic uniform titles in the first place.

Questions about the pronunciations of several composers’ names elicited many comments and recommendations, while along the way, a number of reference sources giving name pronunciations were mentioned, including: The New College Encyclopedia of Music, by Westrup and Harrison; The International Cyclopedia of Music and Musicians, ed. by Oscar Thompson; Composers since 1900, by David Ewen; Music Lovers’ Cyclopedia, by Rupert Hughes (editions from the 50s and earlier); Biographical Cyclopedia of Composers, by David Mason Greene; Oxford Companion to Music ("older" editions); Sohms Musiklexikon; and Pronouncing Dictionary of Proper Names, ed. by John K. Bollard.

Margaret Ericson (Tufts) asked fellow MLA-L readers at academic libraries whether their policies included purchasing multiple (4 or more) identical copies of scores of standard works to meet classroom teaching needs. Responses were all to the negative, with budgetary and space limitations cited as a major factor. Several writers felt that music students should acquire their own libraries of basic music editions, concurring with the opinion of Ned Quist (Peabody) that “a musician should not need to go to the library to borrow the basic tools of his trade, whether that be strings, reeds, chin- rests, or a score to the Beethoven string quartets.”

Susan Hitchens (University of Kansas), noting the low usage MGGS receives in her library, questioned the wisdom of purchasing the new edition, in view of its substantial cost. Most respondents advised purchasing the new set, calling attention to the importance of MGGS as a reference tool, the vast amount of bibliographic information it provides whether one reads German or not, and the need for a music scholar to be able to draw upon non-English sources.

Scores published with comb and spiral bindings have proliferated during recent years. While these bindings are cheap and effective for most uses where durability is not an overriding concern, processing them for library use is a headache. Christine Clark (Theodore Front) asked libraries how they deal with scores of this type. Most libraries prefer to avoid them altogether, although it was pointed out by Karl Kroeger (University of Colorado) that rejecting such bindings out of hand would cause libraries to miss some significant scores. Short of convincing publishers to improve their binding methods (Charles Slater of European American Retail Music related an instance of this actually happening),
MLA Announces New Directors-at-Large

Rick Jones, University of Notre Dame

During the Annual Business Meeting at the 1995 Annual Meeting of the Music Library Association, the election of three new Directors-at-Large was announced. The new Directors are Paula Elliot (University of Washington), Stephen Fry (University of California at Los Angeles), and Mark McKnight (University of North Texas).

Paula Elliot

Paula Elliot is the Reference Librarian in Music and Theatre for the Washington State University Libraries and also serves as an Adjunct Faculty member of the WSU School of Music and Theatre Arts. She has also worked at the University of Idaho and at Kansas State University. Elliot holds a BA from Bard College, the MLS from Syracuse University, a MA in Theatre from Kansas State University, and a MA in Music from the University of Idaho. Already widely published, Elliot’s forthcoming book, An Analytic Index to the Contents of Pro Musica Quarterly, an annotated index and introduction to the 1923-29 journal, will be published by MLA. Elliot is a member of MLA, the American Musicological Society, Early Music America, the National Association for Humanities Education, and the Association for Integrative Studies. She has served MLA as a member of the Education Committee, Development Committee, Reference and Public Services Committee, Online Reference Services Subcommittee, and Bibliographic Instruction Committee. She was Secretary-Treasurer and is Vice-President/President-Elect of the Pacific Northwest Chapter of MLA.

E-Mail Digest

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Libraries are coping with spiral/comibound scores in several ways. Some remove the spiral and rebind by sewing the sheets, although narrow margins are often a problem. In such cases, a suggestion was made to use a double-fan adhesive binding, keeping the leaves intact (holes and all). For thicker scores, one solution involves leaving the spiral/comb as is, attaching a cloth spine to the front and back covers, and applying a laminate. Thinner scores are often put in folders with pockets. Another option is to photocopy the scores, staple the copies in pamphlet binders, and discard the troublesome originals altogether. As an alternative to rebinding, at least one library shelves spiral/comb-bound scores apart from the regular collection and circulates them upon request only.

Other topics generating considerable e-mail activity included: motion pictures depicting music teachers (The 5000 Fingers of Dr. T is considered a must-see by many), music about cars (it turns out that more than just a few MLA-L subscribers are avid fans of Car Talk on National Public Radio), deaf composers (a list is contained in Music Facts & Feats: A Guinness Superlatives Book, by Robert and Celia Dearing), and physicians in opera (two books were recommended for this and similar questions: The Book of Classical Musical Lists, by Herbert Kupferberg and Index to Characters in the Performing Arts, Part II: Operas and Musical Productions, compiled by Harold S. Sharp and Marjorie Z. Sharp).

David Lasocki (Indiana University) questioned the origins of the Toccata in F attributed to Frescobaldi and arranged for band by Earl Slocum. Many MLA-L readers recalled this piece from their high school band days or had heard it as an orchestral arrangement. John Core (West Virginia University) located sources indicating that the original piece (for violincello and piano) was actually composed by Gaspar Cassado.

Should opera singers perform Broadway tunes and popular songs? Morgan Williams (Santech Corporation) expressed the opinion that the operatic voice is unacceptable for this repertoire and ruins the music. Mary Du Mont (Kent State), while agreeing that certain classically-trained singers don’t fare very well in a pop vein, felt that equally unsatisfactory results are achieved when Broadway performers who are primarily actors/actresses, rather than well-trained singers, attempt material beyond their vocal capabilities. Several writers, including Mark Tolleson (NYPL for the Performing Arts) and Randy Miller (GPS Library), gave examples of classically-trained musicians—singers and instrumentalists alike—who are able to adapt successfully to popular styles and perform the music convincingly. Samuel Ramey and Andre Previn were mentioned. Rick Jones (Notre Dame) offered as further examples of “crossover” success the recent popular recordings by Sylvia McNair, Thomas Hampson, and Dawn Upshaw.

Stephen M. Fry

Stephen M. Fry is Music Librarian for Reference Services and Collection Development at the University of California at Los Angeles. Among other awards and honors, Fry has received the Association for Women in Computing Service Award, the California Federation of Music Clubs Award of Appreciation, the International Congress on Women in Music Certificate of Honor. He is a music editor for American National Biography, has been the review editor of “New Reference Books” and “New Music Periodicals” sections of Notes, and the bibliographic editor of U.S. publications for Popular Music: A Yearbook. He compiled the “Reference Books,” Biographies,” and “Periodicals and Yearbooks” sections of the 1983 edition of A Basic Music Library. Fry’s most recent publications include A Guide to Musical Program Notes and Analyses (1994), “The Motion Picture Music of John Williams,” “The Music for The Pink Panther,” “The Film and Television Music of Henry Mancini” (1991-92). Fry is a member of the MLA, the Society for the Preservation of the continued on the next page
Bibliography Roundtable

Calvin Elliker, Coordinator, University of Michigan

Forty people attended the Bibliography Round Table on Thursday 9 February 1995. Due to a late cancellation by one of the scheduled speakers, the program was reduced to two papers.

Patricia Elliott (Curator of the Ira F. Brilliant Center for Beethoven Research, San Jose State University) presented a paper that examined the issue of text transmission as it affects the piano sonatas in Beethoven’s op. 2. Elliott’s presentation included excerpts from the error-plagued first edition published by Artaria, Beethoven’s manuscript corrections to the proofs, and issues affecting subsequent editions of this work.

Philip Vandermeer (Head of Reference and Circulation, University of Maryland) presented a paper that studied the varied and frequently overlooked attempts to document ethnomusicological literature in this century. Among the concerns Vandermeer addressed were issues of bibliographical control, current awareness, and the varying schools of ethnographical and ethnomusicological thought that have developed in this discipline.

The Bibliography Roundtable is open to all interested parties. Members with projects or studies to report in the areas of enumerative, analytical, historical, or descriptive bibliography are encouraged to contact the coordinator at celliker@umich.edu for possible presentation at future meetings.

New Directors-at-Large

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Musical Heritage of Southern California, the Society for the Preservation of Film Music, and the League of Women Composers. He served MLA as chair of the Program Committee for the Annual Meeting (Kansas City, 1994, and Santa Barbara, 1977) and of the Local Arrangements Committee (Los Angeles, 1982), as Director-at-Large (1979-81), and on the NOTES editorial staff (1975-78 and 1982-89). For the Southern California Chapter he has served as chair (1984-85), chair of the Program Committee (1984-86 and 1990-91), Nominating Committee (1982-84), Constitution Revision Committee (1988), Membership Committee (1983-85), and 50th Anniversary Celebration Committee (1989-91).

Mark McKnight

Mark McKnight is Assistant Music Librarian at the University of North Texas. He has a Ph.D. in music history from Louisiana State University, a MLSIS from the University of Illinois, and a BA degree in piano performance from the University of Central Arkansas. McKnight’s publications include “Morceaux de Salon, Elegant Polkas, and Grandes Variations Brillantes: Instrumental Forms in Nineteenth-Century American Sheet Music,” “Music Libraries and Electronic Mail,” “CLSL and Music,” “Improving Access to Music,” “Cataloging Local, Popular Sound Recordings,” “A Boston Yankee in King Gustav’s Court: How Un ballo in maschera Came to Be,” and “Wagner and the New York Press.” He has served in an editorial capacity for The Sonneck Society Newsletter, Brave Notes, for the “E-Mail Digest” in the MLA Newsletter, and for “Music Collections in Louisiana Libraries” (a special issue of the Louisiana Library Association Bulletin). McKnight is a member of MLA, the American Musicological Society, the Sonneck Society, the International Association of Music Libraries, the American Library Association, and the American Guild of Organists. Among his contributions to MLA are his service as a member of the Ad Hoc Advisory Group on the Art & Architecture Thesaurus of Musical Instruments Hierarchy (1991), Information Sharing Subcommittee (1988-91), Reference and Public Service Committee (1990), and chair of the Music Thesaurus Project Working Group (1985-88).

During the Annual Meeting, the new Directors met with the Board in orientation sessions. Elliot was appointed as Assistant Reports Gatherer, Fry as Assistant Parliamentarian, and McKnight as Assistant Fiscal Officer. Their two-year terms as Directors began at the end of the 1995 Annual Meeting and will expire at the end of the 1997 Annual Meeting. Retiring Directors include Elizabeth Davis (Columbia University), David Hunter (University of Texas), and Paula Matthews (Bates College).

Conservatory Libraries Roundtable

Pamela Bristoh, Coordinator, Manhattan School of Music

The 1995 meeting of the Conservatories Libraries Roundtable had no set program or agenda, featuring instead a wide-ranging discussion of conservatory library policies, practices, and services. The meeting began with distribution of the CLRT’s annual, informal survey of conservatory libraries which compares collection size, student population, acquisitions and binding budget figures, staffing levels, and facilities.

The roundtable had agreed at the end of its 1994 meeting to discuss and compare listening equipment this year. In preparation, conservatory librarians completed a questionnaire on the makes, models, costs, and types of equipment in their listening rooms, together with their repair record, ease of use, and overall sound quality. The results of this survey were distributed at the meeting. It revealed several trends: among video monitors and continued on the next page
Roundtable Reports

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VCRs, Panasonic predominates; Technics is the brand of choice for CD players and turntables at many schools; Koss and Sony split the headphone market at American conservatories.

The survey and discussion of listening equipment also prompted individual recommendations for Foster headphones, Realistic amplifiers, Denon turntables, and using the Orion Blue Book of Audio Equipment as a purchasing guide. If you would like a copy of the survey results, contact the coordinator, below.

Discussion moved to interlibrary loan policies, circulation of orchestra, band, and other ensemble parts, the politics of the library in a school of performance, use of CD ROM reference products in conservatory libraries, and other topics. The roundtable's term expires in 1996; all attendees supported renewal of the roundtable for another four years.

Suggestions of topics and presentations for the next year's meeting are always welcome; please contact the coordinator at:

Manhattan School of Music
120 Claremont Avenue
New York, NY 10027
(212) 749-2802 x507
FAX (212) 749-5471
msmlib@transit.nyscr.net

Contemporary Music Roundtable

Ralph Hartsock, Coordinator,
University of North Texas

The Contemporary Music Roundtable met Saturday 11 February 1995, for the first time under its new name and charge: to provide exposure to contemporary music and composers; to identify library resources that focus on contemporary music; and to provide a forum for discussion of continuing problems relevant to accessing contemporary music. Over 40 people attended the session. Ralph Hartsock (University of North Texas) presented "Contemporary Music: Bibliographic Resources." Dan Cherubin (New York Public Library) presented "Contemporary Music: Personnel Resources." Following were lively discussions, which ranged from the performance of contemporary music in libraries, to the composers' perspectives. Plans for the 1996 meeting in Seattle include at least one composer of that region speaking to the roundtable.

Jazz & Popular Music Roundtable

Monica J. Burdex,
Outgoing Coordinator

The following were some of the events/news/happenings at our meeting on Saturday 10 February:

Norbert Carnovale, Series Adviser for a new series from Greenwood Press, Jazz Companions (7 volumes) is looking for authors/editors for the volumes. If interested, please contact Norbert at:

Univ. of Southern Mississippi
102 Brentwood Place
Off Berkshire
Hattiesburg, MS 39402
(601) 264-5452
carnova@whale.st.usm.edu.

From William E. Anderson: A Basic Music Library (rev. ed.) final draft is nearing completion. (Bill is working on popular music). Anyone interested in corresponding with him, particularly in the genres of folk/blues/rock may contact him at:

Columbus Metropolitan Library
Columbus, OH 43215
(614) 645-2790
wanderson@freenet.columbus.oh.us.

E-mail message from Holland: Johan Stapel (Leiden, The Netherlands) is interested in (1) basic repertoire discography on Rock Music, and (2) correspondence with "... colleagues who are also interested in the collection development of pop/rock music in libraries." He can be reached at:

K.J. de Breukstraat 12
2021 HC Haarlem
The Netherlands
johan.stapel@pica.nl.

(Virginia) June Gifford, In Memoriam. Victor Cardell put into words our deeply felt gratitude and sense of loss for one of the earliest, most diligent and effective participants of MLA's Jazz & Popular Music Roundtable.

Modulating from one J&PMRT coordinator, me—Monica Burdex—to another, Vincent Pelote, the J&PMRT coordinator, 1995-1999: Keep it swingin' & rockin' Vinny; I'll be here on the sidelines.

Technical Services Roundtable

Michael O'Brien,
New York Public Library

Is it viable to use outside vendors to obtain and catalog music materials? It was clear from the lively discussion and pointed questions, which focused mainly on music cataloging, that outsourcing vendors need to continue developing in the music area before many libraries will consider this option.

Though not an acceptable solution for many institutions under any circumstances, outsourcing may well be the only feasible way to eliminate backlogs, efficiently turn around acquisitions, process large gift collections that would otherwise have to be sold, or acquire items that would not normally be purchased due to complications, such as language.

Testimony from a few attendees found outsourcing to be cost effective, especially when libraries lack both cataloging staff and time. This has continued on page fourteen.
During the Atlanta meeting’s Ask MLA session “Preservation Issues for Music Media Materials,” jointly sponsored by the Education and Preservation Committees, one of the key issues discussed was the proper format to use for archiving audio materials. Without exception, the panelists recommended that all preservation copies be made on analog open reel magnetic tape and not on one of the currently available digital formats (R-DAT, CD-R, etc.). Most audio preservation transfers in sound archives are made on 1/4 inch tape of a proprietary brand, 1.5 mil in thickness, wound onto 10.5 inch metal precision reels. When asked what brands were considered best, several respondents suggested 3M “900” series tapes as meeting all preservation requirements. A recent call to Del Eiler, the 3-M Company’s resident magnetic tape expert, yielded the following update:

- 996 remains 3M’s highest quality music mastering tape and is used by a number of sound archives and studios for archiving purposes. The tape is available in a variety of lengths and widths including the standard 1/4 inch 2500 foot reels. All 996 tapes are sold on six screw metal precision reels encased in 3-M’s archival quality polyethylene Tape Care Library Box.
- 966 will be replaced by 986 by the summer of 1995. 3M describes the new 986 line as “having the best signal-to-print ratio of any high output, low noise mastering tape which establishes a new level of low print performance.” There will be an approximate 3dB difference in dynamic range between 996 and 986, but since 986 is less prone to print-through and will be priced slightly less than 996 it may be preferred by many sound archives. All 986 tapes will be available on either the 10.5 inch six screw precision reels (preferred) or the three screw metal flange NAB reels; both come in Tape Care Library Boxes.
- 908 replaced 808 last year (all 800 and 200 series tapes have been discontinued) and is described by 3M as “the best Nagra tape ever manufactured, establishing a new standard for the field recording professional ... with 4dB less print through than 808.” 908 is designed specifically for spoken word and other recordings of a lower dynamic range. All reels are available on three screw metal flange NAB reels; the Tape Care Library Boxes may also be available as an option.

Although the Preservation Committee does not endorse one brand of tape over another, we note that 3M has consistently produced very high quality tapes suitable for preservation projects and is the only company currently marketing 1/4 inch tapes with the combination of six screw precision reels and archival quality polyethylene boxes.

The November 1994 issue of the International Association of Sound Archives’ IASA Journal includes a number of articles related to audio and video preservation that are of interest to music librarians. On the subject of disaster planning, a paper presented by Gerald D. Gibson (Library of Congress) in the Technical Committee Session during the 1994 IASA/FIAT conference in Bogensee on “Emergency Preparedness and Disaster Recovery in Audiovisual Collections” has been published on pages 13-18. Gibson outlines steps all sound archives should take to prepare for emergency situations. Another article, “Strategies for the Safeguarding of Audio and Video Materials in the Long Term” by Dietrich Scholler (Österreichische Phonogrammarchiv der Akademie der Wissenschaften, Vienna) pp. 58-65, contains valuable information on measures all librarians and archivists can take to prolong the life of audio and video collections.

Everyone with an interest in the longevity of digital records (tapes, compact discs, etc.) should read “Ensuring the Longevity of Digital Documents,” by Jeff Rothenberg in the January 1995 issue (Volume 272, no. 1, pp. 42-47) of Scientific American. Rothenberg outlines the primary problem associated with digital preservation as the instability of a rapidly developing technology in the absence of standards, though the durability of the physical medium is also questioned by many. A related article is “Lifetime of Kodak Writable CD and Photo CD Media” in Sigcat Discourse, Vol. 9, Issue 1 (Jan/Feb 1995) by Douglas Stinson, Fred Amell, and Nick Zaino (Digital & Applied Imaging, Eastman Kodak). According to Kodak’s own accelerated aging tests, the data life of KodakWritable CD and Photo CD media is estimated at 217 years under “reasonable storage conditions,” provided Kodak equipment is used exclusively.

The Northeast Document Conservation Center is sponsoring two Preservation Microfilming Workshops this spring. The first will be held 24-26 April 1995 at the Luther Seminary Library in St. Paul, Minnesota; the second will be held 15-17 May 1995 at the Cleveland Public Library in Cleveland, Ohio. The program is designed to train project administrators in libraries, archives, and other research institutions to plan, implement, and manage microfilming projects. It will also present information on digital technologies and their role in hybrid systems. Participants will learn skills for planning.
Music Librarianship in the Developing World

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ey are being returned to original owners or their heirs. Because of the former official disapproval of Western and capitalist culture, there is no music printed in non-Soviet Bloc countries between 1950 and 1990 to be found in Czech libraries. There is also a lack of reference tools and journals from these countries for the same period. Again, because of the dire straits of the economy of this emerging democracy, there is little money with which to begin filling these lacunae in library collections.

Aurika Gerigelezu, founding member and currently Secretary of the Estonian Branch of IAML, spoke next from her experience as a professional working in the National Library of Estonia and as a correspondent and visitor with librarians in the other Baltic states, Latvia and Lithuania. She suggested that the situations in all of the countries of the former Soviet Bloc are similar to that of the Czech Republic. In all three Baltic countries, the music department of the national library is the largest music library. Estonia has some advantages over the other two countries because its National Library receives funding directly from the state budget, rather than having it dispensed by the Ministry of Culture. Also, Estonia has several music stores which feature foreign publications. (In Latvia, for example, there are almost no music shops). Yet, Estonian libraries still have difficulties obtaining scores of works by Estonian composers published abroad. CDs by Estonian performers can also be difficult to acquire; the Estonian National Library would not have all 100 CDs recorded for Chandos by Neeme Järvi had not that illustrious native son donated them himself. And budget limitations mean that the National Library cannot purchase any monumental editions or composers' complete works editions.

Music librarianship has only recently been recognized as a profession in Estonia, but there is a growing interest in music librarian education and professional development.

Currently, public librarians have a library education with some musical knowledge; librarians in music schools have primarily musical training with some knowledge of library standards and practices. While there is no university degree program for music librarianship, plans are being laid for the first such program, and there is a new Center for Improving Qualifications of Cultural Workers. In 1994, the Estonian Branch of IAML was established. There has been a growing number of IAML members in the Baltic states and the 1993 IAML Congress in Helsinki was attended by 7 Estonian, 3 Latvian, and 2 Lithuanian librarians.

What are the crying needs of Baltic music libraries? Printed editions of early and contemporary music; monumental editions and gesamtausgaben; compact disc recordings of sacred music and recent western music of all kinds; books about contemporary composers, philosophy and aesthetics, music bibliography, music printing and publishing. In the area of professional assistance, the Baltic states need foreign consultants in

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RSACD Attracts Overflow Crowd

Brad Short, Chair, Washington University

The Resource Sharing and Collection Development Committee met Thursday morning in Atlanta amid a packed house of observers estimated at more than 70 folks. Many were eager to hear about the progress of the Basic Music Library. Jane Gottlieb (Juilliard School of Music) and Kent Underwood (New York University) announced that copy for the next edition will be given to ALA later this spring with hopes for a Spring '96 publication date. Also, Pam Bristol (Manhattan School of Music) has just taken over job of scores section editor. As new MLA President, Jane did not believe she could give sufficient time to that responsibility.

Next, Amanda Maple (Pennsylvania State University) presented a draft document for a Music Collection Development Checklist. The subcommittee working on this project has proposed a two part final document modelled on the ARL Spec Kit "Reference Collection Development: A Manual." The first part of the document will include extensive guidelines for writing a collection development policy for various types of music collections; the second part will include examples of actual policies written for different types of libraries. The subcommittee intends to send out another draft to the RSACD Committee early in the summer. It hopes to incorporate all suggestions from the Committee by fall and submit the final document to the MLA Publications Committee for consideration as part of the MLA Technical Reports series.

It was reported by David Day (Brigham Young University) that little work was accomplished with the 20th Century Composers' database during the previous year. A subcommittee will submit a proposal to the RSACD Committee in regard to the future of the database—how it could be used, how frequently to revise the list, and how it might be disseminated.

John Druesedow (Duke University) gave a brief description of the relationship of the music libraries in the Triangle Research Libraries Project in North Carolina. Access to a shared database facilitates development of joint collection development projects. Janet Wizzenburger (Cleveland Institute of Music) described the OhioLink libraries. Resource sharing is a reality with user-initiated borrowing from OPACs at the current 27 participating libraries, and the potential for coordinated collection development projects is being discussed among the Ohio Music Librarians. Two of their music libraries currently have in place an informal agreement to split collection development responsibilities.
for the donation of obsolete computer equipment; and contacting the International Music Council for help in finding libraries in need. The IAML Board appointed Hugh Cobbe as its official outreach officer, who's progress report on outreach will be published in a forthcoming issue of *Fontes*.

In 1993-1994, it became clear that the national branches will be the key players in the outreach program (the US, however, does not fit into this scenario, because MLA, not the IAML-US Branch, is the largest and oldest national professional association for music librarians). But outreach has been uneven among national affiliates. Internationally, the IAML Board has made decisions to help support national efforts and to facilitate communication on the issue of outreach: one of the four IAML Vice Presidents will be the Board's outreach officer, communicating with the branches, and each national branch is encouraged to have a contact person for outreach efforts; an outreach fund has been created, principally to support mailing and shipping costs for materials donated to libraries; and a line in the IAML budget has been created for outreach.

The next speaker, Ruth Henderson, President of IAML-US Branch, addressed the question “What can the US do to help?” She first admitted that outreach efforts can be frustrating. Henderson said that IAML-US cannot represent the interests of MLA at an international level, and that MLA itself must get involved in international cooperative efforts. Such cooperation can yield benefits for American music libraries, such as improved access to resources and information (in both directions), cooperation in the development of international standards, solutions to common problems, and the exchange and training of library personnel. In suggesting ways American music librarians can help, she said she was aware of the restrictions on all of our budgets. However, there are already in place many assistance programs which need only to have their potential developed in the area of music. She went on to outline four overall areas of assistance in which we can participate.

1) We can each help librarians in developing countries by participation in electronic seminars. The International Research and Exchanges Board (IRED) has provided support to extend European computer networks to the Baltic states and the former Soviet republics; a pilot project is providing e-mail connections to twelve major libraries in St. Petersburg and Moscow. Many members of MLA have answered inquiries from these cities over MLA-L. Henderson suggested that by subscribing to IAML-L, ALAWORLD, and IFLA-L (the list of the International Federation of Library Associations), American music librarians could participate more broadly in the provision of needed assistance.
Plenary Session:
Fair Use, Music, and Technology

Michael Rogan, Newsletter Editor

The first Plenary Session at Atlanta's annual meeting drew a standing room only crowd in the largest available meeting space at the lovely Holiday Inn Crowne Plaza Ravinia hotel. The topic of copyright in our increasingly digitized and networked environments is a concern we all share (if not a cause of anxiety attacks and recurring nightmares). The Legislation Committee deserves our gratitude for sponsoring this session and trying to tackle the tangled mysteries of Fair Use head on. The Chair of the Legislation Committee, Bonna Boettcher (Bowling Green State University) introduced three panelists.

David Fenske (Indiana University) described his institution's direct involvement with interpreting the perceived "gray area" of copyright during the development of the Variations Project, the technological features of the design for the new music library at Indiana. There is a balance necessary between a university's need for access to information and a copyright holder's need for revenue, yet academic institutions must operate in situations where there are few right or wrong answers. Fenske discouraged us from inventing new rules for digital data that are more stringent than we currently apply in our libraries. We should push copyright interpretations in the interest of access.

The Variations Project will preserve through digitization and deliver electronically library materials from many formats and provide for their use under various circumstances. The intent is to exercise Fair Use to the fullest extent, to agree to licensing arrangements only where certain that they are actually necessary, and to make end users bear their fair share for responsible use. Fenske reminded us that the primary objective of copyright is not to reward the labor of authors, but "[t]o promote the Progress of Science and useful Arts." To this end, copyright assures authors the right to their original expression, but encourages others to build freely upon ideas and information conveyed by a work ... This result is neither unfair nor unfortunate. It is the means by which copyright advances the progress of science and art. — Justice Sandra Day O'Connor in Feist Publications, Inc. v. Rural Telephone Service Co., 499 U.S. 340, 349 (1991), and reprinted in Fair Use in the Electronic Age: Serving the Public Interest, (ALA Working Document, 1/18/95)

Anthony Askew (Senior Partner, Jones & Askew) participated in the

Developing World

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information.

2) Music librarians can participate in exchange programs with libraries in developing countries. Exchanges can be arranged individually, or through existing programs. Ruth Henderson described in detail five existing programs run by IREX, the Soros Foundation, the Mortenson Center at the University of Illinois at Urbana-Champaign, the Library Fellows Program of ALA, and the Fulbright Scholar Program. She provided a handout which listed complete information on how to contact these programs. In addition, the IFLA Journal carries a listing of exchanges which may be arranged by individuals.


4) We can participate in international book, music, and journal donation programs. Production of books and other publications in developing countries falls far short of demand. Conversely, in 1992, 40 million new books were destroyed in the US, largely due to publishers' overstocks. While indiscriminate "dumping" of such materials can do more harm than good, programs exist to coordinate supplies with demands in developing countries. Henderson described a number of these programs, and cited literature which lists donation programs in her handout. IAML-US has set up a clearinghouse for supplying books, scores, and recordings to needy libraries which will circulate lists of available duplicate materials, with donors' addresses, so that libraries can select the materials they most need; Marjorie Hassen has been appointed the director of the IAML-US clearinghouse. The Bridge to Asia Foundation places ads in the newsletters of US learned societies to solicit materials for nations to the east; the foundation receives and ships the materials to Asia.

Henderson closed by making a few brief suggestions: that MLA establish a fund to which members might contribute for outreach activities (a IAML fund already exists and contributions may be made through the IAML-US Secretary-Treasurer, Bob Follet); that MLA members who do not already belong join IAML, because dues and participation aid IAML's efforts at outreach; and that MLA members active in other organizations try to raise consciousness about outreach.

The session closed with information from members of the audience and lively discussion between the panel and attendees.

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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 101 is 28 April 1995; those received after that date will be considered for issue 102. 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


R. Wayne Shof (Arnold Schoenberg Institute, University of Southern California). The Schoenberg Discography. 2nd ed., rev. and expanded. Berkeley, Calif.: Fallen Leaf Press, 1994. [xv, 264 p. ISBN 0914913247. $45.00] (More than 250 additional recordings are listed since the first edition, and Mr. Shof has added recording dates, venues, and timings to most of the citations that previously lacked them. Includes indexes of performers, published reviews, titles, and recording dates.)

Articles


Reader response. Letter by Helmut Kallmann on the question "Is it important for young composers to rebel against the aesthetic views of the preceding generation?" SoundNotes 7 (fall/winter 1994): 4.


Carolyn E. Dow (Lincoln City Libraries, Lincoln, Nebraska). "World Music in the Public Library."


Carl Rahkonen (Indiana University of Pennsylvania). "What is World Music?"

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 101 is 28 April 1995; those received after that date will be considered for issue 102. Send submissions to:

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

Leslie Troutman (troutman@uiuc.edu), University of Illinois at Urbana-Champaign.  
"The Music Library Association Mailing List: An Example of Electronic Communication Among Music Library Professionals." To be published in Fontes Artis Musicae in 1995. This paper details the history and development of MLA-L and its functions: mail distribution, mail archiving, and file distribution. The results of a content analysis of messages sent during April and May 1994 are presented as are comments from an informal survey of the list's members. These comments serve as the starting point for identifying both the benefits and drawbacks of the list and its increasing importance to the profession.

Maria Calderisi (mac@psb.nlc-bnc.ca), National Library of Canada.  
Inventory of the Percy A. Scholes Collection at the National Library of Canada. An alphabetical listing of the research and picture files of the British encyclopædist, including an index to the correspondence and a bibliography of the pamphlets in the collection.

David Lasocki (lasocki@uic.indiana.edu), Indiana University; with Andrew Ashbee and Peter Holman.  

Leonard J. Lehrman (lehrman@eagle.liu.net.edu), Long Island University; Performing Arts Institute of Long Island.  
"The LICA Bryant Bicentennial Concert As A Model for Concerts in Suburban Public Libraries."

Lasting Concerns

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Please send your questions about preservation, thoughts on preservation related issues, and announcements about grants received and upcoming preservation events/workshops to:

Brenda Nelson-Strauss, Chair  
MLA Preservation Committee  
Chicago Symphony Archives  
220 South Michigan Avenue  
Chicago, IL 60604  
5921977@mcmail.com

Members' Publications

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Philip Vandermeer (University of Maryland-College Park).  
"Ethnomusicology and the Music Library: Implications for Reference Service."

PERIODICAL EDITORSHIP

Suzanne L. Moulton-Gertig, editor (University of Denver), and Mark Palkovic, associate editor (University of Cincinnati).  
The American Harp Journal 14, no. 4- [ISSN: 0002-869X]

RECORDINGS

Leonard J. Lehrman (Long Island University; Performing Arts Institute of Long Island), composer, pianist and producer.  
The William Cullen Bryant Bicentennial Concert by The Long Island Composers Alliance. Brooklyn, NY: Capstone Records, 1995. [Capstone CPS-8623. Available through Albany Music Distributors, Inc., 98 Wolf Road, Albany NY 12205; tel. 800-752-1951. Individual rate: $16.95 + $3.00 shipping; library and wholesale rate: $10.95 + shipping. Thirteen American composers are represented by 13 songs; 11 of them (including Lehrman's "The Journey of Life") were written specifically for this concert, honoring the bicentennial of the first American poet to achieve international recognition.]
MLA Announces Awards for Excellence

Leslie Bennett,
MLA Publicity Officer

The Music Library Association, at its 64th annual meeting in Atlanta, Georgia, 7-10 February 1995, announced the winners of a number of awards given by the organization for excellence in the profession.

The Vincent H. Duckles Award for the best book-length bibliography or research tool in music published during 1993 was given to Ethnomusicology: Historical and Regional Studies, edited by Helen Myers. The book is part of the Norton/Grove Handbooks in Music, published by W.W. Norton. In recommending this award, the MLA Publication Awards Committee stated that “this outstanding historiographic/bibliographic survey allows researchers to understand the historical place of their studies while guiding them to the most important writings in each subset of this broad, rich field.” Dr. Myers is Professor of ethnomusicology at Trinity College, Hartford, Connecticut.

The Eva Judd O’Meara Award was given to Malcolm Hamrick Brown for his review of The New Shostakovich, by Ian MacDonald. The review was published in the MLA publication Notes, volume 49 (March 1993), pages 956-61. The Publication Awards Committee wrote, “In this pointed but wide-ranging essay Brown draws on a wealth of specialized knowledge to illuminate both the book reviewed and the complex composer with whom it deals. Engagingly written, it sorts out historical and aesthetic issues with equal skill.” Dr. Brown is a retired Professor and past Chairman of the Musicology Department of the School of Music at Indiana University in Bloomington, Indiana.

The Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature published during 1993 was awarded to John Milson, of Christ Church, Oxford, England, for his article, “The NonSuch Music Library,” published in Sunday Sorts of Music Books: Essays on The British Library Collections presented to O.W. Neighbour on his 70th birthday, pages 146-82. The book was published in London by the British Library in 1993, and edited by Chris Banks, Arthur Searle, and Malcolm Turner. In recommending John Milson’s article for this award, the Committee noted: “Continental music excited more than merely passing influence among Tudor composers, yet the means by which Flemish, French, and especially Italian sources found their way into English hands constitutes one of the more intriguing puzzles of the period. John Milson reviews afresh the bibliographic evidence through the reconstruction of the most important English library then assembled, but the value of his study lies equally in its demonstration of how that library shaped the historiography of music in the centuries that followed.

Roundtable Reports

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allowed a better way to use resources and staff, while maintaining acceptable levels of quality cataloging. One institution saw the average cost of cataloging an item drop from $17.00 to $6.00. Copy cataloging can be as little as $4.00 an item, compared to original cataloging of music materials costing as much as $30.00 per item.

Phrases such as “hasn’t been thoroughly tested” and “has no proven track record” hinted at some of the horror stories where libraries were left without diacritics, or sharp and flat signs. Libraries should also be cautious about maintaining the integrity of their authority files. Why shouldn’t catalogers be skeptical when outsourcing vendors have limited musical reference sources or their staff has minimal musical background? Some libraries confess to spending hours tweaking outsourced records, while others equate outsourcing with job loss, downsized cataloging departments, and the destruction of shared cooperative cataloging initiatives.

If institutions decide that outsourcing is a practical option, those who have in the past or currently outsource music materials stress the importance of setting up initial profiles with the vendor. The more thorough and detailed the profile, the better the product (and the higher the price). If outsourcing continues to grow, as it probably will, it was suggested that music librarians should aggressively pursue a dialog with vendors, outlining the complications of music cataloging, as well as the specific needs of music libraries.

Don’t miss the results of Suzanne Risley’s MLA-L survey which discusses both sides of the outsourcing debate. Contact Suzanne at Suzanne.Risley@mail.trincoll.edu.

Video Roundtable

Ian Fairclough, Session Moderator, Louisiana State University

This year’s meeting of the Video Roundtable was attended by 60-70 people. A paper written by Fritz Dolak (Ball State University) on the topic, “Obtaining Copyright Clearances,” was read in his absence by Sue Weiland. Fortuitously, this topic dovetailed nicely with the preceding plenary session on “Fair Use, Music, and Technology.” Grace Fitzgerald (University of Iowa) gave a brief outline of the activities of the Working Group on Bibliographic Control of Music Video. In a presentation titled “Collection Development for Interactive Multimedia,” Robert Acker (DePaul University) provided resources in that area. Following the presentations, a brief report was made of the activity of persons associated with the Video Roundtable in planning a proposed plenary session for next year’s MLA conference, on the subject of interactive multimedia. One of those to be featured is Tim Smith of Ball State University, whose presentation at MLA’s Video Roundtable in 1994 was warmly received.
Fair Use, Music, and Technology

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preparation of the telephone company brief in the case just quoted. He has also served since 1982 as Special Assistant Attorney General for the State of Georgia for intellectual property matters. In an effort to demonstrate how copyright law is applied in judicial decisions, Askew focused on the 3 Supreme Court cases since 1984 concerning Fair Use. He first reviewed the four criteria for determining Fair Use of copyrighted material (Section 107 of the 1976 Copyright Act), and then discussed how the High Court has inconsistently applied application of the four criteria. It has, in the past, looked at certain factors with emphasis; however, in its most recent decision, Campbell v. 2 Live Crew, the Court reversed its trend and concluded all four factors receive equal consideration.

Important applications of copyright law can also found in Circuit Court decisions; particularly knowledgeable are the Second Circuit (which includes New York City) and the Ninth Circuit (which includes Los Angeles), to both of which the Supreme Court itself pays attention. Askew then outlined how the Second Circuit reviewed each factor in its recent decision, American Geophysical Union v. Texaco. He concluded by admitting that Intellectual Property Rights is an ambiguous area of the law, no matter how much we'd like some hard and fast guidelines for Fair Use in libraries and in our lives. We would do the best for our patrons and ourselves if we consider each and all of the four criteria for determining Fair Use of copyrighted material in every case.

The final panelist, L. Ray Patterson (Pope Brock Professor of Law, University of Georgia), is the author of The Nature of Copyright: A Law of Users' Rights (1991), and a compelling advocate for the continuation and expansion of Fair Use. He warned us of what he sees as an intensive campaign by publishers to destroy Fair Use. Patterson cited evidence: the creation of the Copyright Clearance Center to make licenses available—even when we don't need them; an increase in litigation and in lobbying; the creation of the Copyright Compliance Office by the American Association of Publishers; the encouragement of copyright police; and information about copyright—such as the brochure "Questions and Answers for Colleges and Universities about Copyright," which is full of misstatements.

Librarians need to educate themselves to respond to this campaign. We must learn to place Fair Use in its context. Congress's power to legislate copyright comes from the Constitution, which is underlaid by three policies: to promote learning, to benefit the author, and to protect the Public Domain. The protection of the Public Domain is often overlooked, but it is the reason that Congress can grant copyright only for a limited time and only for original authorship. United States Copyright is a limited statutory monopoly and not a plenary property right (a theoretical distinction at odds with some other countries, including members of the Berne Convention). Patterson closed by stressing that Section 108 of the 1976 Copyright Act does not abrogate any aspect of Section 107. Our best protection in Fair Use is Section 107, any action which violates Section 108 but satisfies all of Section 107 can still be determined to be Fair Use, because Fair Use overrides Section 108.

In summary, this editor draws the frightening conclusion that technology is perhaps not the issue, after all. New technologies only serve to highlight the ambiguities that are inherent in every Fair Use of Copyright situation (even the ones we think we are comfortable with). Our speakers urge us to become involved so that our needs are heard in the debate: understand your rights and use them—or lose them!

Copyright assures authors the right to their original expression, but encourages others to build freely upon ideas and information conveyed by a work. This result is neither unfair nor unfortunate.

Justice Sandra Day O'Connor

Fund-Raising in Atlanta

Linda Solow Blotner, Development Committee Chair, University of Hartford

The Development Committee reports that the Atlanta meeting was successful in many ways for MLA: through a variety of fund-raising efforts, $5957 was raised! In addition to the Silent Auction described elsewhere in this Newsletter, the following donations were received in connection with the Atlanta meeting:

- The new Kevin Freeman Endowment received $3,331 in contributions and pledges in Atlanta. With the donations previously received, this fund now totals $6,831.

- Thanks go to Mini Tashiro for coordinating the Freeman table staffing.
- The Wicker Family Foundation, which has been contributing regularly to the MLA Permanent Fund, this year contributed $1,000 in memory of Neil Ratcliffe. The Wicker Family Foundation donations to MLA now total more than $5,000.
- Other donations and pledges in memory of Neil Ratcliffe were received in Atlanta from Marsha Berman, Linda Solow Blotner, Joseph Boonin, Mary Wallace Davidson, David Farneth, Stephen Fry, Jane Gottlieb, Michael Ochs, Geraldine Ostrove, John Roberts, Sherry Vellucci, Ray White, and Bruce Wilson. These totalled $685.
- Donations to the Permanent Fund totalled $125 and to the Gerboth Fund $75.
Committee Reports

Education Committee

Roberta Chodacki, Chair, East Carolina University

The Education Committee and the Personnel Subcommittee jointly sponsored the second annual Continuing Education Pre-Conference Workshop in Atlanta. Forty MLA members attended this year’s program, a full-day session titled “Leadership Skills in the Music Library,” conducted by Maureen Sullivan of Maureen Sullivan Associates. The program was enthusiastically received with many participants recommending that future workshops on related topics be offered.

The committee also sponsored two Ask MLA sessions: “Preservation Issues for Music Media Materials” (co-sponsored with the Preservation Committee) and “New Approaches to Bibliographic Instruction.” Both programs attracted a large number of participants (approximately 150 at each session) and provided settings for lively dialogue on a number of timely issues.

In addition to sponsoring the three programs, the committee also held two open business meetings. We were pleased to have a number of guests in attendance, some representing other MLA groups working on programs of mutual interest. Discussion focused on the following items:

- proposals for pre-conference Continuing Education Workshops for 1996 and 1997 and alternative registration methods for next year’s workshops. One option under consideration is a telephone registration—first come, first served procedure, perhaps run similar to other “call-in” type programs. (Workshops are currently coordinated by CE Subcommittee members Joyce Werner, Paula Elliot, and Roberta Chodacki)
- topics for upcoming Ask MLA sessions (coordinated by Lisa Redpath and Stephen Wright)
- plans for the 1996-97 (6th) edition of the Committee’s publication Directory of Library School Offerings in Music Librarianship (to be compiled and edited by Raymond White next spring)
- plans for a feasibility and membership interest study on initiating a Poster Session Program at our annual meetings (to be designed and carried out by Lois Kuyper-Rushing)
- the possibility of developing a plenary session highlighting the profession of music librarianship to celebrate the new millennium.

As always, we welcome and very much appreciate comments and suggestions from the membership regarding any of our current projects or ideas for new programs. We would especially like to hear from you on (1) what kinds of continuing education workshop programs you’d like us to sponsor and suggestions for improving the workshop registration process, (2) topics you’d like to discuss at Ask MLA sessions, (3) comments on the idea of scheduling Poster Sessions, and finally, (4) if you’d like a future plenary to address our profession and specifically what should be the focus of such a program. You may send your comments to or request additional information from either the committee chair or the committee members mentioned above.

Public Libraries Committee/Reference Performance Subcommittee

Anthony Miller, Member, Public Libraries Committee

Thursday morning in Atlanta was enlivened by the Public Libraries Committee session, co-sponsored by the Reference Performance Subcommittee of the Reference and Public Service Committee, which was entitled “Are You Being Served? Improving Reference Service.” William Noll, an active Atlanta orchestra and choral director, has been associated with the Ritz Carlton Hotel, Buckhead for ten years. The Ritz name has long been known for superb hotel service, and Mr. Noll told us how they train and guide their employees to provide it. Starting with a description of execrable treatment endured at a “full service bank” and inadequate, uncomprehending assistance at a well-known music research library, he distributed copies of the card all Ritz-Carlton employees carry, containing the motto, “We are ladies and gentlemen serving ladies and gentlemen,” the “Three Steps of Service,” and a list of twenty rules for employees to follow. While the Ritz’s super-luxury room and meal charges support a level of staff and training that librarians only envision in their fondest dreams, some of the principles can be applied in any situation. A warm greeting and a positive way of putting things cost nothing and can give a patron a good feeling about the service received. Ritz employees are empowered and expected to “own” and resolve any customer complaint they receive. Escorting patrons to another part of the library isn’t always possible in my library, but is certainly better than pointing and saying “over there.”

Julia Marshall (DC Public Library) described a training program in the District of Columbia Public Library. She emphasized interviewing skills: showing interest, paraphrasing to show (and test) understanding, probing with open questions (“Who specifically in early jazz are you interested in?”), confirming with closed questions (“Will you need recorded music or printed music of Beethoven’s Moonlight Sonata?”), verifying (“You want a recording of H.M.S. Pinafore, preferably with a libretto. Is that right?”) and following up to make sure the patron has received the desired service: “Does this completely answer your question?” The DCPL training program ran for months and included practice role-playing sessions, mentoring, staff coaching each other in rotation, and sometimes a “skill of the week.”

On Friday, the Reference Performance Subcommittee session also presented two speakers. “Sources for Women in Music” (Margaret Ericson, continued on the next page
Chapter Reports

Midwest

Rick Jones, University of Notre Dame

The Midwest Chapter of the Music Library Association met in Bloomington, Illinois, on 27-29 October 1994 as the guests of Illinois Wesleyan University of Illinois State University. Thursday afternoon was filled with meetings of the Chapter standing committees (Publications, Cataloging, Membership, Public Services, Preservation, and By-Laws). In the evening a “New Music Cafe” was held at which Bloomington-area composers presented and spoke about their compositions.

On Friday, the formal sessions of the meeting began with a presentation entitled “The Joys of Music Collecting” by Dr. Minor Myers, President of Illinois Wesleyan. A second, related session, “The Illinois State University Circus Collection,” was presented by Stephen Gossard and Kim Lloyd of ISU. After the Business Meeting and Chapter Luncheon, the Chapter Cataloging and Public Services Committees jointly presented a session entitled “Two Harts on One Head: Split Positions and Music Librarians.” Panelists included Linda Hartig of the University of Wisconsin-Milwaukee (“Split Positions”), Beth Christensen of St. Olaf College (“I Can See Clearly Now: The View from the Other Side of the Director’s Desk”), and Bonna J. Boettcher of Bowling Green State University (“Multiple Hats on One Head: Support Staff in Music Libraries”). Copies of these presentations appeared in Midwest Note-Book.

This was followed by a session on copyright issues: “Shades of Gray: A Practical Discussion on Copyright Issues and Concerns.” Panelists included Bonna J. Boettcher (Bowling Green State University), Laura Gayle Green, and Anna Sylvester (both of the University of Missouri-Kansas City). A summary of these presentations and the questions that followed were published in Midwest Note-Book. The evening was filled with an organ recital by Ann-Marie Rigler, a Midwest Chapter member, and a reception sponsored by the Sheean Library at Illinois Wesleyan.

On Saturday morning, Dr. Paul Salmon, Associate Professor of Clinical Psychology at the University of Illinois, presented a workshop on “Stress and Time Management for Music Librarians.” Robert Acker of DePaul University ended the meeting with a detailed presentation on “Music Interactive Media: Keeping Current.”

Stephen Wright, Northern Illinois University, was elected Vice-Chair/Chair-Elect. The next meeting of the chapter will be in November 1995 in Bowling Green, Ohio, as the guests of Bowling Green State University.

Committees

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Tufts University covered the difficulties of finding music by women, or the writings about it, in a library. A simple question like “What music by women does this library have?” may lead to a long and frustrating search. Catalogs seldom identify music as being by women, so the only way to find it may be to find a list of women composers (or know them) and check each name. In spite of increased publication in the field in recent years, information is often buried in more general books and cannot be found through library catalogs. Author of a forthcoming women’s music bibliography (G. K. Hall), Margaret distributed a selected list which may be requested from her by regular or electronic mail.

Margaret Ericson
Music Library, Cohen/Leir Hall
Tufts University
Medford MA 02155
mericson@library.tufts.edu

“Sources for Popular Music” (Bonna Boettcher, Bowling Green State University) pointed out a different set of problems: a miscellany of problematic information sources; no neat, authoritative work like the New Grove. The information you need may be buried deep in an article in an enthusiastic but poorly indexed tome. Discographies are often useful, for example in tracking players in orchestras and groups. Bonna gave several instructive examples from sources mentioned in her eight-page bibliography, which may be requested from her at Bowling Green (bboettc@bgsuvax.bgsu.edu).

New Members

The Music Library Association welcomes the following new members:

Francesca Barbieri, Reggio Emilia, Italy
Jennifer A. Barrett, Clinton, MD
Neil J. Bindelglass, New York, NY
Birmingham City Council Central Library, Birmingham, England
Jennifer M. Brock, Lexington, KY
Peter J. Carlin, Cheektowaga, NY
Paul Century, Montreal, Quebec, Canada
W. Robert Chapman, Hartford, CT
Dennis Davies-Wilson, Albuquerque, NM
Bruce Evans, Denton, TX
James R. Heintze, Derwood, MD
Julie Hensley, Louisville, KY
Jewish Public Library, Montreal, Quebec, Canada
Karen Jung, Mandeville, LA
Ellen Lepomera, Chicago, IL
M.J. McGuire, Columbus, OH
David J. Quinlan, Kewaunee, WI
Patricia G. Ramage, Mobile, AL
Timothy Schwarz, Seattle, WA
Spero Shintu, Columbus, OH
Karen M. Spicher, Rockville, MD
Swets Subscription Service, Exton, PA
Gary Thalheimer, New York, NY
Etsuko Umeno, Tokyo, Japan
Joyce A. Williams, Springfield, MO
Margaret L. Wilson, Lawrence, KS
Stephen Wright, Thamesford, Ontario, Canada
Zoltan Kodaly Pedagogical Institute of Music Archives, Kecskemét, Hungary
Jane Zvengrowski, Oneonta, NY

MLA Newsletter • No. 100
Profile: Jane Gottlieb

Jane took both courses offered at the School by Susan T. (Sukil) Sommer, where she participated in the fabled production of *Ariadne auf Xerox* based on the new (1976) copyright law (along with Michael Ochs and Nina Davis-Mills, among others, who have all managed to have careers afterwards). Jane followed up her course work with an internship at the Juilliard School in 1977 under Ben Ludden, processing the papers of Ernest Newman. "Ben Ludden recommended me to my first professional position, as a reference librarian at the American Music Center. The AMC was a fascinating first job. The Center collects only works of contemporary composers; more than 50% of the material is unpublished. I did work closely with performers, composers, and publishers." And it was only a part-time position. Jane, a tried and true New Yorker, supplemented her income by continuing the job she had while in Library School—working as an usher at the Metropolitan Opera House. "It was always a tough decision whether to watch an act of *Turandot*, or read a chapter in Katz's *Introduction to Reference Service*.

Those reference chapters came in handy on her next job at the Performing Arts Library at Lincoln Center. "The first floor, circulating collection," she stresses, "was quite an opportunity to learn a tremendous amount about being a reference librarian and working with the public."

In 1983 Jane moved into conservatory librarianship when she was hired as the Head Librarian at the Mannes College of Music. "I became responsible for coordinating the move of the library from East 74th to West 85th St. It had a very, very low ceiling, and I had to wonder if I was hired because my height."

"It was wonderful working with students and faculty in the smallest of the three conservatories in Manhattan. It was also good preparation for what I'm now doing at Juilliard as Head Librarian, where I came in 1986. In conservatories, there are opportunities to do lots of things not always library related, probably because they are smaller administratively. You find yourself working closely with other parts of the School's administration, which can give you a different perspective. And you become a good communicator because you have to talk to people outside of the profession about the profession."

Still, independent conservatories (those unconnected with larger academic institutions) tend to be isolated. "We just joined OCLC in 1989, and are working with Innovative Interfaces for our online public access catalog. Automation has come to Juilliard late in the game. It has been vital to be in touch with colleagues in MLA, especially since there is no other library support within the institution. We are the library. MLA is how I keep up with the larger library world beyond Juilliard."

Jane obviously finds being a conservatory librarian rewarding. "I am continued on the next page.
Profile

continued from the previous page
proud to represent conservatory librarians in a leadership role in MLA. Because we are often isolated and more behind the times technologically, we work harder in trying to achieve visibility. Even within the institution it takes work to raise the visibility of the library in a performance environment.

"Conservatory libraries are at such a grass roots level of music librarianship—a nexus of the problems we all cope with professionally: scores and parts, housing, access, preservation. We get to do everything."

Jane has been involved with MLA because she has found it so helpful. "I've never felt that what type of library one comes from has any bearing on what one can do in MLA. The Association needs all types and every one needs to have a voice. We all learn an enormous amount from each other, and that's what it's all about.

"OK, we're all overwhelmed, but if you need to turn to one area to focus, you will find lots of help. MLA offers many opportunities for professional growth. I've learned a lot about organizations and their administration—an essential skill for all of our professional lives wherever we are."

Jane sees MLA continuing to provide a supportive forum for many future generations of music librarians. "The organization does have to face short and long term budgeting, financial, and membership issues, but, especially now, we are a healthy organization. We have the benefit of years of sound financial and organizational planning by some very smart people, who continue to give to the organization. I hope the self-study, by looking at where we are now, will help us poise ourselves for the future. For example, the Atlanta session on copyright and technology raised some important questions and pointed to an area where MLA could be very active.

"Like any person, the Association has to establish priorities to balance everything we're doing. But most importantly, we have to keep meeting the needs of our members, keep reaching out to new members and welcoming them, and keep meeting each other within MLA. We are our own best support network."

Call for MLA Board Nominations

The Nominating Committee welcomes recommendations for nominations for Vice President/President Elect to begin serving in 1996, as well as for Members-at-Large to serve on the Board of Directors for a two year term, 1996-1998.

The Committee also invites nominations for the MLA Citation, the Association's tribute for lifetime achievement, awarded in recognition of contributions to the profession over a career.

Please send your written recommendations to one of the Nominating Committee members listed below. Communications should be received by 15 May 1995 to be guaranteed full consideration.

Paula Matthews, Chair
Ladd Library, Bates College
Lewiston, Maine 04240
pmatthew@abacus.bates.edu

Michael Colby
University of California, Davis
Shields Library, Catalog Department
Davis, California 95616-5292
mdcolby@ucdavis.edu

Eileen Dolan-Heitlinger
21 Azalea Dr.
Key West, Fl. 33040-6206
5888151@mcmail.com

Nancy Nuzzo
68 Hillside Dr.
Williamsville, NY 14221-5308
mmlnuzzo@ubvm.cc.buffalo.edu

Dan Zager
Conservatory Library, Oberlin College
Oberlin, OH 44074
pzager@ocvaxa.cc.oberlin.edu

Lenore Coral Receives Special Achievement Award

Leslie Bennett,
MLA Publicity Officer

The Music Library Association Board of Directors has awarded a Special Achievement Award to Lenore Coral, Music Librarian and Adjunct Professor of Music at Cornell University, in recognition of her contributions toward the establishment of the International Standard Music Number. This award is given for extraordinary service to the profession of music librarianship over a relatively short period of time (e.g. 3 to 5 years).

In a letter of commendation to Ms. Coral, MLA President Michael Ochs wrote: "As a tireless advocate for the adoption of this standard you have worked long and hard to represent our needs to the International Standards Organization and the music publishing community. You have educated information specialists, system vendors, publishers, and catalogers about the importance of the number for access to and retrieval of printed music; and, in the process, have raised the visibility of music librarians on an international scale."

Ms. Coral was the general editor for the revised edition of the International Standard Bibliographic Description (Non-Book Materials) and the project editor of the ISO Standard 10957: International Standard Music Number.

Ms. Coral holds her M.A. in Library Science from the University of Chicago and her Ph.D. in music history from the University of London; she is a past President of the Music Library Association and currently serves as a Vice-President of the International Association of Music Libraries, Archives and Documentation Centres, and as Director of the U.S. RILM Office.
The Music Library Association has named two librarians as recipients of the Walter Gerboth Award at its sixty-fourth annual meeting in Atlanta. The awards were made as follows.

To Edward Komara, Music Librarian and Blues Archivist, University of Mississippi, for Charlie Patton's 1930 Paramount Records Session, a comprehensive catalogue of the recording sessions featuring Patton and other Mississippi blues musicians. The session is recognized as having produced spirited performances of American blues music. The bio-discography format Mr. Komara is using includes more details than conventional discographic formats. In addition to the usual discographic data, there will be notes on the harmonic and/or melodic models, melodic and lyric incipits and transcription citations.

A Gerboth Award of $600 will fund Mr. Komara's travel to several jazz archives and record company archives where he will have access to materials including many unissued test pressings.

To Georgina Binns, Music Librarian, Monash University, Melbourne, Australia, for An Annotated Bibliography of Australian Patriotic and Nationalistic Songs to 1919. Ms. Binns is preparing a bibliographic work on an area of both specific and international interest and in an area that can best be described as equivalent to music bibliography in the U.S. pre-Sonneck.

A Gerboth Award of $400 will fund Ms. Binns' travel to the two largest library centers in Australia where she will be able to inspect and obtain copies of all of the relevant material.

The Gerboth Award Committee is pleased that two excellent candidates have submitted projects worthy of sharing the prize. Both winners have been engaged in their projects for some time and the committee feels that the Gerboth Award will, in both cases, aid in bringing them to completion. The committee found both projects notable for the path-breaking nature of the work in which the winners are engaged and felt that Walter Gerboth, whom all members of the committee knew, admired, and loved, would have had enthusiasm for both projects. Finally, the committee is pleased that there were two applicants whose proposals were strong enough to be worthy of the award.

The award was established by the Music Library Association in memory of its Past President and Honorary Member, Walter Gerboth. It is given at the recommendation of the committee and approval of the MLA Board to a music librarian, member of the Association, in the first five years of his or her professional career, and who is seeking support for a research project in progress.

The 1995 Gerboth Award Committee consisted of Geraldine Ostrove, Melva Peterson and Joseph Boonin, Chairman.

Class M Online

A Presentation delivered by Geraldine Ostrove, Library of Congress Cataloging Policy and Support Office, to the Subject Access Subcommittee of the Bibliographic Control Committee at the MLA Annual Meeting in Atlanta

Introduction

Conversion of the Library of Congress classification to the USMARC Classification Format has been underway for about two years. A major objective of this project is to automate the publication of the scheme by LC's Cataloging Distribution Service. Class H, the first to be published in this way, has just appeared. But several catalogers have been using Class H in a read-only online version for more than a year. I am telling you about this project because I have recently completed inputting Class M.

Background

As those of you familiar with Class M are painfully aware, there has been no new edition since the third edition of 1978. Updates have appeared piecemeal in the Music Cataloging Bulletin and cumulated annually by Gale Research Company as part of their series of LCC cumulations. Inside LC we generally consult schedules from loose-leaf official versions that are updated weekly. We receive replacement pages shortly after emendations have been approved. The indexes are not similarly updated for use in-house.

The software we are using for LCC online is Minaret, published by Cactus Software. This was the only software on the market that could carry the MARC format at the time we began. In converting the schedules we create 6 files, 3 for the schedule portion of the class and 3 for the tables associated with each schedule.

The first file of each is the one input; the second and third are automatically derived from the first.

1) The first file is the schedule file. It consists of individual records representing the beginning and ending numbers for every point in the schedule hierarchy. When there is no span, the records simply represent single classification numbers. The authorized number in a classification record has the numeric tag 153.

2) The second file on Minaret is for the schedule display. It is automatically built from the 153 fields of classification records. This display resembles what you see when you open a printed schedule.

3) The third file on Minaret contains the schedule index, which is built from a combination of two data elements in the classification record: subfield 9, the last and most specific hierarchical element in a 153 caption, and from terms from 753 fields, which are uncontrolled index terms added by those doing the inputting.

4) The fourth file on Minaret is the first in the group of table files. It consists of table records representing spans or specific numbers. It is similar to schedule records in its visual resem Continued on page twenty-two...
New MLA Publicity Officer Appointed

Rick Jones, Outgoing MLA Publicity Officer

The Music Library Association is pleased to announce that Leslie K. Bennett has been appointed MLA Publicity Officer. The appointment was announced at the February 1995 MLA Annual Meeting in Atlanta, Georgia. Ms. Bennett is the Head of Music Services at the Knight Library of the University of Oregon, where, in addition to her library duties, she teaches a course in music research methodology and has taught reading and conference, women's studies resources, and library information. She is also the Librarian for the Cascade Festival of Music and was previously employed as Audio Librarian at Temple University (Philadelphia), Foreign Book Processor for Theodore Front Music Literature, as a Reference Assistant in Powell Library at the University of California at Los Angeles, and Supervisor of the Media Resources Library at California State University, Long Beach.

Ms. Bennett has received the Master of Library Science degree from UCLA with a specialty in music librarianship and oral history, a Master of Arts degree in music with emphasis in musicology and a Bachelor of Arts degree in music with a major in piano performance from California State University, Long Beach. Her publications include Catalog of the Cyprus Broadcasting Corporation and the Cyprus Ministry of Education Cultural Services Orchestra Scores & Parts Collection (self-published, 1992), Holistic Approach to Marine Science: Music of the Native Americans of California (Humboldt State University, 1989), Holistic Approach to Marine Science: Sings of the Sea (Humboldt State University, 1988), as well as library publications, program notes, and reviews in various sources. She has also served as a research assistant to composer Art Maddox, music critic Tom Manoff, and composer/performer Mason Williams.

Bennett has served MLA in many positions, including member of the Library Facilities Committee, chair of the Audiovisual Committee (1983-87) and of the Bibliographic Instruction Subcommittee (1987-91), member of the Band Music Roundtable, and Local Arrangements Committee for the 1987 Annual Meeting (co-chair) and the 1983 Annual Meeting. She has served the Pacific Northwest Chapter as chair, newsletter editor, and local arrangement chair (1986), and she co-edited the Directory of Music Resources in the Pacific Northwest (1985). In the Pennsylvania Chapter of MLA, she was chair-elect, secretary-treasurer, and co-editor of the Duckles' Research Project. She also served as hospitality chair for the Pacific Northwest Library Association and as research assistant for the West Coast Women Conductor/Composer Symposium, both in 1985.

Ms. Bennett will serve in the position of Publicity Officer for a term of four years and succeeds Richard Jones (University of Notre Dame) who concluded his term in February. The Publicity Officer is responsible for advertising MLA publications and activities and coordinating MLA's exhibits at other association meetings.

Transitions

David Aul, Research Assistant, Arnold Schoenberg Institute, University of Southern California.

Linda Barnhart, Head, Catalog Department, University of California, San Diego.

Donald Andrew Beisswenger, Music Cataloger, Bowling Green State University.

Maria Calderisi Bryce, former President of CAML and IAM, retired from the Music Division of the National Library of Canada, 29 March 1995, after 22 years of service.

Mary Campbell, Music Coordinator, Lester S. Levy Collection Project, Johns Hopkins University.

Brian Cockburn, Music Librarian, James Madison University.

Marilyn Craig, Music Cataloger, Lee College.

Patricia Falk, Music Cataloger, Bowling Green State University.

Marlena Frackowski, Music/Nonbook Cataloger, Pennsylvania State University.

Lynn Gullickson, Art & Music Librarian, University of Northern Iowa.


Donald Juedes, Humanities Bibliographer, SUNY at Albany.

Alec Hyatt King, died Friday 10 March 1995. With his death the music library profession loses its last immediate contact with the founding fathers of international music librarianship, members of IAM and RISM in the 1950s. Alec may have been a scholar among librarians—a learned classicist whose interest in Mozart led to rewarding work with Cecil Oldman—but he was also a guiding spirit behind the mobilization of music libraries at all levels in Great Britain, which led to IAM's flourishing UK branch. His mind was rigorously rigorous, but he was also immensely kind, helpful to young scholars and prodigiously generous of his time and energies. What is best in our profession would be greatly diminished without his contributions—from a tribute by D.W. Kruegel.

Daniel Kinney, Head, Music Library, SUNY at Stony Brook.

Jennifer Kolmes, Head of Cataloging, University of Arkansas, Fayetteville.

Rebecca Littman, Music Librarian with Technology Specialization, East Carolina University.

Alec McLane, Music/Media Librarian, Youngstown State University.

Harriet Nicewonger, retired reference librarian, University of California, Berkeley, and active in MLA and IAM, died 6 December 1995. A memorial concert was held 23 December 1995 at the First Congregational Church, Berkeley.

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Class M Online

continued from page twenty

bance to them and because it, too, is
the only file in the group that is input
rather than machine derived. Tables
may be found in the schedules as they
are presently printed in three con-
ventional forms: 1) as separate tables
appended to class schedules, 2) as
embedded tables within the schedules,
or 3) as footnotes. Examples of tables
in Class M are the Table of States, the
table preceding ML198 that indicates
how to subdivide histories of the
music of the regions and countries,
and various footnotes that contain the
instruction "Subarranged like [a specif-
cic span of numbers]." Footnotes are
unsuited to the online environment,
and so must be transformed into
something else. Either they have to be
realized as a complete range of classi-
fication records at the point where the
footnote appears, or they have to be
turned into tables.

5) the fifth file on Minaret is a
summary display in the form of a cap-
tion hierarchy of each table's internal
captions. Built automatically, this file
corresponds to the hierarchical caption
display of the schedule themselves.

6) Finally, the sixth file on Minaret
is the table index. It, too, is automati-
cally compiled from subfields of 153
captions and 753 uncontrolled index
terms from individual table records. It's
not yet clear if the 753 field has been
used much in table records. Most of
what tables contain is disembodied
information that lacks significance until
it is attached to a topic. However, the
files representing the indexes of both
table records and schedule records will
eventually appear in a combined dis-
play so that those files won't have to
be consulted separately.

Some Specifics

In the course of my work on Class
M, I have been consulting frequently
with Harry Price from the Special
Materials Cataloging Division at the
Library of Congress. His experience
with Class M and thinking about it are
invaluable to a project of this kind. I
have also wanted to avoid making uni-
lateral decisions in the numerous situa-
tions where a change of some sort is
needed. The changes have tended to
resolve themselves into categories
along a continuum of minor to major.
Minor changes that can be made with-
out further ado as I go along include
correction of typographic errors, minor
revision of hierarchies where the num-
bering of specific classes didn't have to
be changed, deletion of references to
obsolete classes, addition of cross ref-
ences within a list, and additions to
captions where there already were
cross references from the term to a
class number.

In the middle of the continuum
are more significant changes, for
example those where classification
proposals are necessary. These pro-
posals will appear in due course in the
Music Cataloging Bulletin if they affect
Class M, and through other LC chan-
nels for other classes. An example is
correction of incorrect references to
Class M that appear in other schedules.

At the "major change" end of the
continuum are changes being left to
Phase II, because the time it would
take to resolve them now would hold
up publication of the revised third
dition.

Principle Issues That LCC
Online Raises

There are numerous interesting
questions raised by having LCC online.
I'll mention only a few of the principal
ones in this report.

1) Index issues

One group of questions concerns
the index, which will provide access to
areas of the schedule as well as serve
to maintain it. What should be the
criteria for the nature and format of index
terms? The automatic inclusion of the
index of subfield, the final element
of the caption hierarchy in every classi-
fication record, has thrown a large
number of useless terms into the
index—names of countries and lan-
guages, form subdivisions, etc.—that
simply clutter it up. Either we need to
eliminate all but the useful subfield
terms from the index or we have to
cease automatic incorporation of terms
from subfield. If we cease automatic
incorporation of terms, we will
have to capture the important ones in
another way.

Another index issue is the need for
guidelines for the style of 753 uncon-
trolled index terms—when to express
them using one or more subfields and
when not, what punctuation to use,
when to invert terms, and so forth.

Still another issue is how to pro-
vide separately for a version of a term
as it would appear in a comprehensive
index and as it would appear in the
index to its own schedule. For exam-
ple, Organs (Musical instrument) would
likely be the version of this term in the
master index, while Organs [alone] is
satisfactory for the index of Class M.

2) Links to authority records

With the conversion of LCC we
will now have all of our authority
files—names, subjects, series, and clas-
sification—online. This opens up enor-
mous potential for linking those files.
The Cataloging Policy and Support
Office has established several commit-
tees to investigate the possibilities.
Some of the questions they will
answer are: How will we link LCSH
and classification records? What will be
the front-end relationship between the
uncontrolled terms in classification
records and LCSH? What new uses can
we find for the 053, the field for clas-
sification number in authority records,
that can forge online relationships
between and even among 1xx and 15x
fields in authority records and 153
fields in classification records?

3) Distribution formats for LCC online

Another area to consider is what
the carrier of the MARC version of LCC
will be. Will separate schedules or
groups of them be made available in
electronic form separately? What will
the bibliographic utilities or local sys-
tems do with these online machine-
readable records? Should the online
schedules be packaged as an online
cataloging tool or be made available as
a resource file parallel to the current
model for resource authority records?

continued on the next page
Moving Images Survey

Linda Tadic, AMIA Cataloging and Documentation Committee

The Association of Moving Image Archivists (AMIA) Cataloging and Documentation Committee, in cooperation with the Library of Congress, is beginning preliminary work on revising "Archival Moving Image Materials: a Cataloging Manual." (AMIM) Currently, the manual is largely applicable to feature film cataloging. It is the Committee's hope to revise the manual so that it will be relevant for cataloging all kinds of moving image materials, including unedited footage, television news and broadcast, ephemera, and experimental films and video art. In order to create a useful document, we are asking organizations holding moving image collections to respond to a survey on their cataloging practices with the variety of materials that exist. We also ask respondents to submit cataloging samples that illustrate the problems described in the surveys. We especially encourage non-AMIM users to participate.

If you would like to participate in the survey, please check off the appropriate categories below for the kinds of materials you have in your collection. Check off as many categories as are applicable; you will be sent a survey tailored to your responses. Just type out your answers to questions one and two, and the categories of moving image materials in your collection. Thank you.

1. Do you use AMIM? yes no
2. Do you use "Moving Image Materials: Genre Terms?" yes no

Please check off categories that reflect your collection:

FICTIONAL WORKS
- features
- shorts (do not include educational works)
- trailers
- other (describe)

TELEVISION
- news and newssreels (complete programs; newssreels need not be only TV)
- broadcast (include series, specials, etc.)
- educational programs (include children's shows)
- commercials (include political ads and infomercials)
- other (describe)

URED FOOTAGE
- newsreels
- news (television)
- anthropological/ethnographic footage
- home movies
- performance (dance, music, performance art, etc.)
- documents of events (other than performance)
- historical events
- industrial
- other (describe)

EPHEMERA
- educational, training films, etc.
- other (describe)

PERSONAL WORKS
- experimental/avant-garde films
- video art
- other (describe)

DOCUMENTARIES

This does not include educational films or television, include features and shorts.

Name: ____________________________
Institution: ________________________
Address: ___________________________
__________________________________
__________________________________
Telephone: _________________________
Fax: _______________________________
e-mail: ____________________________

Please mail completed forms to:
Linda Tadic, Cataloger
Pacific Film Archive
2625 Durant Ave.
Berkeley, CA. 94720

Questions? Contact Linda at (510) 642-0366 or lttadic@uclink2.berkeley.edu

Class M Online

continued from the previous page
Will OPACs have to be rethought to incorporate an electronically stored classification schedule? What can experience with DDC online tell us in planning for LCC?

4) Incorporation of more Cutter numbers

At what point will useful shell-filing practices that constitute extension of classes be introduced into the schedule itself? This includes Cutter numbers for individuals, corporate bodies, and geographic areas. Should they be only LC's Cutters or your own library's? Should we apply uniform geographic Cutters based on Class G across all schedules?

I'm sure you will think of many more issues raised by having LCC online.

The Future of Class M

The updated version of Class M will be published by CDS in what we hope will be a year or so. Development of Class M won't be over, however, when we send CDS camera-ready copy for that publication, but should continue independently, as it has always done.

As part of an overall review of the LC Classification schedules, the Cataloging Policy and Support Office will be initiating meetings with consultants during 1995 on how best to approach this enormous task. LC intends future generations of individual schedules to be developed in collaboration with the entire community of users. Perhaps you have even seen evidence of this objective as NCCP libraries have begun to submit subject heading proposals, some of which include accompanying classification proposals. We will also welcome your suggestions in less formalized ways, and will initiate a forum for Class M as soon as the bulk of work in preparation of the revised third edition is done.

Conclusion

We have a lot of work ahead of us. I'll keep you informed, with reports such as this. I hope as well to hear from you.

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28 April 1995
Copy due for issue No. 101 to MLA Newsletter Editor

29 April 1995
New England Chapter, Spring Meeting,
Colby College, Waterville, ME

12 May 1995
Southern California Chapter, Spring Meeting,
Los Angeles Times, Los Angeles, CA

13-18 June
Boston Early Music Festival and Exhibition,
Boston, MA

15-18 June 1995
Feminist Theory and Music III: Negotiating the Faultlines,
University of California, Riverside, CA

3-6 August 1995
First Susan Porter Memorial Summer Symposium,
American Music Research Center,
College of Music, University of Colorado,
Boulder, CO

19-22 October 1995
Society for Ethnomusicology, 40th Annual Meeting,
Biltmore Hotel, Los Angeles, CA

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Jennifer Ottervik, Music Librarian,
University of South Carolina.

Stacey Pearson, Art, Music, & Audiovisual
Assistant Manager, Allen County Public
Library.

Liisa Piik, Art, Music, & Audiovisual
Services Librarian, Allen County Public
Library.

Philip Ponella, Head of Public Services,
Sibley Music Library, Eastman School of
Music.

Lucy A. Powell, Assistant Director for
Research Collections, Center for Popular
Music, Middle Tennessee State
University.

Mary R. Rogers, retired Administrative
Officer, Music Division, Library of
Congress, died 9 November 1995. She
joined the staff of the Library in 1933,
and her duties there included helping
to schedule the Elizabeth Sprague
Coolidge concerts. She served as Sec-
retary and as Treasurer for the Music
Library Association.

Patrick Rogers, Catalog Librarian,
Professional Media Service Corp.

Tracey Rudnick, Music Cataloging/
General Reference Librarian (1 year
appointment), St. Olaf College.

Shelly Wolff (Wichita State), and husband
Gary, had their first child, Theresa, on
12 February 1995.