

MUSIC LIBRARY ASSOCIATION

Number Eight July 1971

THE RAPPING POST

QUALIFICATIONS OF A MUSIC LIBRARIAN: FROM THE PRESIDENT

Music Library Association membership has mushroomed in the recent past. Active music librarians cannot always attend semi-annual meetings which encompass timely, stimulating symposia and vital conversations. (Chapter meetings can present the same problem). A brief rundown of a meeting's happenings in the Newsletter is not enough. Ideas germinating at these meetings are given no room to grow. Nor does the absentee have an opportunity to discuss problems in his library which might have been solved by consultation with his colleagues.

The Music Cataloging Bulletin does a superb job of helping the music cataloger, but cataloging and classification are complementary aspects of music librarianship. Let us try to abate some other problems.

The RAPPING POST intends to be an unstructured column. A step-child of the Open Forum for New Librarians held at the recent Washington, D.C. and Dallas meetings, it is an invitation to members to present their problems for consideration, and their achievements for the betterment of everyone. It is not limited in scope, but it requires RESPONSES. The query of this issue is one aspect of maintenance of recorded sound collections. Questions, answers, and ideas are all welcome. What do you have to say? Send observations to:

Ray Sullivan
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Music Library, Room 375 Gershwin
Brooklyn, New York 11210

If Emile Berliner realized what modifications would eventually transform his phonograph into stereo, multi track tape cartridge, and cassette tape systems, he would be a happy man. As today's technologists refine new sound systems, availability of recorded sound experiences has helped refine man's existence. The experiences of many recorded music performances are available as a privilege of library card ownership.

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In issue number six of the Newsletter which appeared in November, 1970, there were two statements that were transmitted to the National Association of Schools of Music (NASM) on music library standards. The statement dealing with a qualified music librarian contained several errors and omissions and is reprinted below in its correct form as approved by the MLA Board of Directors at the Board meetings in November, 1970.

A music library should be developed and serviced only by a qualified music librarian.

A qualified music librarian should have formal educational training that gives evidence of

1. adequate basic training in music, e.g. ear training and theory
2. a strong background in history and literature of music
3. exposure to various facets of librarianship, including cataloging and classification, reference and bibliography
4. familiarity with several foreign languages, e.g. French, German, etc.

This evidence is typically achieved by a bachelor's degree in music (preferably a B.A.) and a master's degree in library science, with a master's degree in music being highly desirable.

Persons who lack some of these qualifications should be evaluated to determine whether their professional activities may be considered adequate to stand in lieu of the lacking qualifications.

This statement along with the statement on music library facilities was approved by the MLA Board as a part of a series of invitations from NASM to develop some standards. These statements should not be construed as being approved by the entire membership of MLA. The Board would now like to take the matter beyond the Board level and open up the question of qualifications

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NEWSLETTER

THE RAPPING POST (Continued)

The problems facing today's librarian who administers a recorded sound collection are many. Concurrent with the necessary cataloging and classification of several recorded sound forms, care and preservations of these forms is essential. (1) What has your library, or libraries you are familiar with, done to preserve monaural recordings?

With the February 1971 issue of the Schwann Record & Tape Guide came the demise of the monaural recordings. Many of these pressings, as yet, have not been reissued on stereophonic discs. Some have only been issued on tape cartridge. Others may never be reissued. (2) Has your library made plans to tape potentially unavailable monaural recordings? (3) Is it considering the possibility of a similar descent of the stereophonic recording? (4) Is this a feasible projection, too premature, or what else?

Most Archive Production recordings (Deutsche Grammophon Gesellschaft), presently are either out of print or unobtainable. Artur Rubinstein's recordings are daily getting scarcer. (5) What have you done about this and similar problems? (6) Does your library have a recordings and/or tapes archive? (7) Would you consider lending your out of print recordings to other libraries for taping for educational reasons, or would you consider this practice to be averse to the neomorphic copyright law?

(8) Are you aware that many new popular recordings are only available on tape-defined species? (9) Do your tape listening facilities supersede your turntable facilities? (10) Do you think that cassette and/or tape cartridge systems are practical utensils for your library's needs?

These comments and questions are directed towards maintenance of a recorded sound collection. To facilitate your responses, the questions have been numbered. If, however, it would be easier for you to write a short description of how you maintain your recorded sound collection(s) please do so.

Topics projected for future issues are other aspects of maintenance of recorded sound collections, quandaries of new librarians from the neophyte and maturative points of view, solutions to books and scores shelving problems, and classification schemes for records. Included in each column will be the follow-up of the previous column's inquiry. (11) Comments?

Remember: The RAPPING POST is nurtured by reader response. Contributions to this column's continuity help other libraries to continue growing!

QUALIFICATIONS (Continued)

to the entire membership.

I have asked the Committee on Professional Training, chaired by William Weichlein, to take on this task of expanding and or revising the statement on the qualifications of a music librarian. If you have any suggestions or ideas on this, please pass them on to William Weichlein, 3229 School of Music, University of Michigan, Ann Arbor, Michigan, 48105. The committee plans to have an open session on this subject at the winter MLA meetings in Tucson, February 3-5, 1972. Mark your calendars now. This is an important issue for MLA and is part of the need to develop standards in many areas.

William McClellan
President, MLA

QUALIFICATIONS OF A MUSIC LIBRARIAN: TWO COMMENTS

Due to the importance of the issue "Qualifications of a music librarian," the following statements were solicited. The Newsletter desires to print additional opinions. Please send your comments to the editor by October 1.

We are disturbed by the MLA Board report on the training of music librarians for two reasons. While we are gratified that the NASM has turned to the MLA for establishment of standards in a field where MLA possesses the highest expertise, we find the standard relating to the training of music librarians retrogressive, dangerously misleading, timid, and an invitation to amateurism.

Point 3 of the statement obviously skirts gingerly a divisive issue which has hung like a miasma about the association for several years. The issue was, in fact, confronted and solved many years ago, but continues to be disinterred periodically, only recently by the editorial in the June 1970 issue of NOTES which contrasts (unfavorably) "Bookkeepers" (apparently meaning experts in music libraries fortunate enough to have escaped library school training). This need to insist upon an incompatibility between subject expertise (musicology) and certified librarianship (library school degrees) is patently hoary and untenable--especially in 1971.

Whatever the philosophic quarrel may be, the ultimate practical danger is that the standard advises NASM members, who in turn may advise undergraduate students interested in music library work, that to be a music

librarian one does not have to have a library school degree. The opposite, of course, is becoming the convention; increasing numbers of library systems--most of the state university systems and even some of the old and venerable research libraries--now insist on the professional library degree, often with the added stipulation that the degree must be from an accredited library school.

Not only is the standard presented to the NASM misleading in this way, it also seriously downgrades those professionals now in the field when it ought to upgrade their profession by pushing for ever higher standards. In other library associations, professionalism is the aim; amateurism ought not to be ours.

The association must return to those standards established by it many years ago. Clearly enunciated by Dr. Kinkeldey in a paper read in 1937, they were embodied in a resolution which MLA passed and sent to the ALA Board of Education in 1940. (see NOTES, 1st series, no. 7, May 1940, pp. 17-18) From the standards which the association set for professional music librarians in 1940, we ought not to regress, 30 years later.

Point 2 of that 1940 resolution reads:

"2. It is the opinion of the Music Library Association that, in terms of established curricula, these aims are:

- a. General library training,
- b. Knowledge of music history,
- c. Knowledge of music theory,
- d. Knowledge of foreign languages;

would be attained by the following course of study:

a. Pre-Professional. A liberal arts course leading to the Bachelor's degree with music as the subject of major interest, other fields of importance being languages, literature, fine arts and general history.

b. Professional. A library school course leading to the B.S. degree, or its equivalent, with emphasis on cataloging and bibliography, and including an elective course in music librarianship, as described below."

The rest of the resolution is omitted here, but it says nothing about evaluating other "professional activities [which] may be considered to stand in lieu of formal training."

As a clarification, it may be added that the "B.S." degree, formerly awarded by library schools after a year of graduate study, was replaced by the Master's degree in 1951. Accredited library schools no longer have the B.S.

Finally, in addition to the substance of the standard sent to the NASM, which is so far below the expectations of the association in 1940, we are also disturbed about the procedural aspects of the Board's action. We feel strongly that any policy statement bearing on such crucial matters for the membership as standards for professional music librarianship--whether those standards have to do with facilities, collections or training--ought to have the approval of that membership, not just the Board of Directors.

We ask, therefore, that the foregoing statement of standards approved by this Association in 1940 be transmitted by the President of MLA to the membership for re-ratification and re-adoption as the association's official standard on training for music librarians.

James B. Coover, Prof. (Music)
Curator, Music and Records
SUNY at Buffalo

Dr. Guy A. Marco, Dean
School of Library Science
Kent St. University
Kent, Ohio

Some of the statement's wording---"Gives evidence of", "evidence is typically achieved by", "persons...should be evaluated."---seems purposely vague and somehow apologetic. The implications of the document strike me as, "Well, yes, of course, one really should have a music degree and a library school degree, but if you don't, we will fix it somehow so it's ok..." There goes the profession down the drain. I have recently learned of situations where limitations of training, experience, administrative support are at the root of hampering the development of a music library. I incline to the belief that the upgrading of standards will only begin when the institutions are made aware of the necessity of a professional and are required to seek out such people to administer their music libraries. And I believe that proper professional equipment and training will only be achieved by in-service training programs established between library schools and music libraries so that students can have at least one year of supervised work in a real music library situation before going out to tackle their first professional positions.

Clara Steuermann
Librarian
Cleveland Institute of Music

ANSCR IMPLEMENTED AT THE ROCHESTER PUBLIC LIBRARY

The ANSCR (Alpha-Numeric System for Classification of Recordings) scheme was first presented to the East at the September, 1968 meeting of the Catalog Committee, for ANYLTS (Association of New York Libraries for Technical Services). It was suggested that the new system might not be feasible for Rochester, Buffalo, and New York with their large collections of discs. Music catalogers from New York, however, expressed interest, and I felt that it held much potential for classifying quantities of newly purchased discs for our community libraries. At that time, the Reynolds Audio Visual Division at our Central Library contained over 13,000 cataloged discs shelved by Cutter number. I could not predict how their staff would react to the ANSCR scheme, but it was decided to use ANSCR for all new recorded sound materials, and, after appropriate weeding, to reclassify the older items. Remember that ANSCR is a classification scheme. It does not affect the actual cataloging, which can follow any established rules. It is designed to give each recording a distinctive class number. Additional entries may be used with the basic heading under which the recording is cataloged, this bringing out additional compositions, etc. Classification, however, remains the same, for it is based on the first 1/3 of side one, unless there is a strong reason for classifying from some other part of the disc.

We chose ANSCR because:

1. It presented a uniform scheme for classifying recordings of classical and popular music, instructional materials, and children's records.

2. It facilitated a decentralization of the collection. (All types of materials, including multi-media, were placed in our subject divisions. The ANSCR and Dewey Decimal schemes were combined and materials not covered by ANSCR could still have the Dewey number for the particular subject located in a subject division).

3. It corresponded to the arrangement in music stores, with which our public was familiar.

4. It distinguished, in a simple way, the type, medium, and genre of music, with the additional distinction of indicating performer and/or conductor.

5. Its comparative simplicity and mnemonic features made it easier for the cataloger and the user.

Minor disadvantages are:

1. The composer list has not been brought up to date as of May, 1971. In some cases we have found it necessary to establish our own abbreviations.

2. Once, in a year and a half a duplication in the four-line class number was found.

QUESTIONS FOR ANSCR USERS WHICH NEED ANSWERS

1. How do you assign a disc number in line 4, when the complete works of a composer are assembled by the producer, in one box, no overall number on the box and when each disc inside has a distinctive number on each side?

2. Where do you class a violin concerto that has been transposed or rewritten for piano...GV or GP?

In its final arrangement whether on a shelf or in a bin, our patrons find items classed in ANSCR easy to use. Our catalogers have found that it presents fewer problems than our old system of Cutter numbers. It brings material together by composer and by type. Experience also proved that the patron who wants all of Beethoven is a rarity in comparison to the person who wants violin, piano, band, popular, or folk music.

Catherine M. McIntyre
Head, Catalog Department
Rochester, New York Public Library

DALLAS WORKSHOP

MLA's Committee on Institutes sponsored a workshop on music materials for the general librarian in connection with the meetings of ALA. Held on June 22 and 23, the sessions were coordinated by Chairman Vernon Martin and taught by Ruth Watanabe. Programs were designed to give helpful ideas on how to process and administer music collections. Subjects covered were: formats of music materials, with definition of terms and examples; basic lists of recommended materials, using the MLA Basic Music Collection lists as a point of departure; ways and means of acquiring materials, with suggested lists of publisher's agents, jobbers, and dealers; some basic methods of getting order into materials, especially recordings, by cataloging and classification; and, basic music bibliography for general reference.

OHIO MUSIC LIBRARIANS MEET

Eleven librarians in charge of music collections from college and public libraries met at Ohio University, Athens, Ohio, on May 8. A state chapter called Music Librarians of Ohio was formed. Presiding at the meeting was Robert O. Johnson (University of Cincinnati). Reports concerning the structure and relationship of state organizations to the national MLA were given by Olga Buth (Ohio State University), Clara Steuermann (Cleveland Institute of Music), and Elizabeth Olmsted (Oberlin Conservatory). Clara Steuermann and Victoria Danforth (Warren Public Library) are acting as co-chairmen for the first year.

Several projects were discussed: workshops, distribution of MLA materials and information, a state directory of music collections, a union list of serials, and a clarification of terminology as used in the collection of statistics. Other subjects covered were Art Research Libraries of Ohio (ARLO), described by its Stephen Mayti (Cleveland Public Library) and the Ohio College Library Center (OCLC), discussed by Judith Hopkins (OCLC).

The next meeting is tentatively scheduled for May 3, 1972, at the Mayfield Regional Branch of the Cuyahoga County Public Library.

UNIVERSITY OF IOWA WORKSHOP

On April 25 the University of Iowa School of Library Science presented a workshop "Music Resources in the Library or How to Handle Records, Song Collections and All that Jazz." The workshop was designed to provide guidance for any librarian interested in the selection, cataloging, and use of music materials with an emphasis on service to the general public rather than to the specialist. The enthusiastic response of the 120 attendees, including 40 Library School students, indicated an interest and need for guidance in this area.

The program included: discussions of disc and tape recordings, music reference resources, cataloging problems, and music services in various types of libraries; a 25-minute synchronized slide/tape presentation on the varieties of music expression; the distribution of bibliographies; and a demonstration of audio equipment.

OPENINGS ON MLA COMMITTEES

The following MLA Committees have openings for additional members. If you are interested in serving on any of these committees, contact the chairman.

Automation: Garrett H. Bowles, chairman (54 Roosevelt Circle, Palo Alto, California 94306).

Contemporary American Composers; Libraries Project: Miss Paula Morgan, chairman (Music Collection, Princeton University Library, Princeton, New Jersey 08540).

Continuing Education: Miss Lenore Coral, chairman (787 Diamond Laguna Beach, California 92651).

Microforms: Fred Blum, chairman (Library, the Catholic University of America, Washington, D.C. 20017).

Music Library Administration: Troy Brazell, chairman (Music and Performing Arts Librarian, Eastern Michigan University, Ypsilanti, Michigan 48197).

SPLASH

It was a June Saturday in Dallas. Music librarians were evaporating from action central faster than a scorpion could nail its prey. All except those few...

In the lobby of a certain hotel, C. Votabodie (Rank-and-File U.) was earnestly discussing the preservation of recently published out-of-print books with Heinrich Verlag (Ecole de l'Air). The biggest problem, both agreed, was controlling the popular practice of writing graffiti on the inside covers of certain books: covers seemed to wear out before one had time to sort the musical from the non-musical graffiti!

Walking towards the pool, a bevy of brothers could be found thirsting for each others camaraderie in the Lion's Den. Jim Hooper (Morganic Library Services) was busy learning Inuit chants from the infamous Robert D. Hale (Aleutian College). Hale, true to form, was preoccupied with collecting colleagues napkin doodlings for his latest project, "Rorschach and the musical pen." Several others, obscured by dim lighting, were roaring about trivia in the back of the lair. Heavy.

The day was flying. Opportunity for a friendly rap at the pool had vanished, but Tucson would be chiming in the distance. Yes, it had been a good meeting.

MLA PLACEMENT SERVICE

Four jobs are currently listed with the Placement Service. Several positions advertised earlier have been frozen until budgets are finalized. If you have information about jobs or wish to know what openings are listed, please contact:

Miss Shirley Piper
MLA Placement Director
Music Library
Northwestern University
Evanston, Illinois 60201
312-492-3434

JOINT MLA/NASM COMMITTEE

The inaugural meeting of this committee was held on June 23, 1971 in Dallas. Past and current activities of both associations were briefly discussed along with the priorities and procedures to implement joint projects. One of the first tasks will be a revision of the NASM list published in 1967 as A Basic Music Library. Other concerns will involve the development of criteria for evaluating music library services and collections that support the educational programs in colleges and universities. The six-member committee elected Mrs. Clara Steuermann, Cleveland Institute of Music, as chairman.

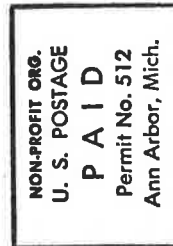
EDITOR'S COMMENTS

The new editorial staff hopes our readers will be pleased with the changes found in this issue. We intend to have the Newsletter stimulate dialogue between MLA members and reflect current MLA activities and interests. An example of this is the "Rapping Post" which is an outgrowth of the Forum sessions in Washington and Dallas.

Your comments are welcome and letters to the editor are encouraged. If this publication is to be a newsletter, you must provide the news. All correspondence for the November issue must be received by October 1. My thanks to all, especially Ray Sullivan, who assisted in the preparation of this number.

Don L. Roberts
Editor

GO WEST MLAs! TUCSON, February 3-5, 1971



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U. S. A.

NEW BOARD MEMBER

Marion Korda, University of Louisville, has been appointed to fill Wiley Hitchcock's unexpired term as a member-at-large of the MLA Board of Directors.

The NEWSLETTER of the Music Library Association is published three times a year: February, July, and November. General communications should be addressed to Don L. Roberts, Editor MLA Newsletter, Music Library, Northwestern University, Evanston, Illinois 60201.

Don L. Roberts, Editor
Ray A. Sullivan, Associate Editor
Phoebe Law, Associate Editor

RUMOR HAS IT THAT THE 1973 SUMMER MEETING IN LAS VEGAS MAY BE YOUR CHANCE OF A LIFETIME!!