

MUSIC LIBRARY ASSOCIATION

Number Nine November 1971

THE RAPPING POST

NYPL-LINCOLN CENTER MAY BE FORCED TO CLOSE JANUARY 1, 1971

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Many thanks to those of you who kindly took the time to respond to the last R.P. inquiry on the maintenance of a recorded sound collection. This forum has been designed specifically to give Newsletter readers opportunity to tell others how they feel about certain issues, or how they have implemented certain operative procedures. It is subjectively unstructured. If you have remarks or suggestions on the discussions, or recommendations for rapping topics, please let the Post know. You'll be helping your colleagues!

Hereupon are some of the questions raised in the previous issue, followed by excerpted comments received from (A) Francine Caplan, Phonograph Record Librarian, Yale University, and (B) Elsie Fardig, Music Librarian, University of Miami, Coral Gables, Florida.

1. What has your library, or libraries you are familiar with, done to preserve monaural recordings?

A. "Since our recorded collection is a non-circulating one (except to music faculty), part of the preservation has been accomplished. We are slowly trying to tape those that are going out-of-print or which we think will eventually...."

B. "We formerly circulated outside of the library almost all recordings. About four years ago we decided to make all first copies 'room use only', and circulate only duplicates. We distinguish between the two by label color. This procedure has helped to stop the diminution of the nonreplaceable mono part of our collection...."

5. What has your library done about this and similar problems (i.e., preserving out-of-print recordings)?

A. "...We try to preserve on tape recordings that are going out-of-print, but due to an insufficient amount of money and staff the process

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Unless sufficient funds are obtained, all divisions of the Research Library of the Performing Arts at Lincoln Center and the Science and Technology Division in the central NYPL Building will cease to provide public service on January 1, 1972. The NYPL's financial situation has degenerated to the point that the 1971-72 budget contains a deficit of \$1.2 million. Since the opening of the Lincoln Center facilities in 1965, there has been a gradual erosion of service to the public. Although the research facilities were open 68 hours a week in the fall of 1965, by July, 1971, service to the public has been reduced to 40 hours a week. The Library is now closed evenings and weekends.

The NYPL crisis stems from the fact it is basically a private institution which receives little support from public monies. The City of New York, whose citizens are the primary users of the NYPL, furnishes less than 1090 of the NYPL's budget. The faculty and students of the City University of New York depend on the NYPL's resources but CUNY presently ignores this and provides no funds for these services.

Approximately \$120,000 is needed to keep the NYPL Music Division open. MLA President William McClellan has written to various officials, "it is inconceivable that this important resource will no longer be available to the public at the beginning of 1972." Others have made similar statements and the buzz is that these pleas are not falling on deaf ears. All MLA'ers are urged to become involved in this important issue. Letters should be sent to:

The Honorable John V. Lindsay
Mayor of the City of New York
City Hall
New York, New York 10007

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THE RAPPING POST (Continued)

is slower than expected."

B. "We try to educate our users in handling of the discs. We keep some warped records where damage is slight or the disc is valuable, marking the disc with the label: WARPED/PLAYABLE."

7. Would you consider lending out-of-print recordings to other libraries for taping for educational reasons, or would you consider this practice too averse to the neomorphic copyright law?

A. "...I would consider...lending out-of-print recordings to other libraries who would similarly do so."

B. "We are always concerned about the copyright law, but we do not police recordings loaned outside of the building..."

9. Do your tape listening facilities supersede your turntable facilities?

A. Yes.

B. "Turntables are still of top importance, but we have a new listening room capable of housing new ideas-i.e., plenty of cable space under the floor, and a counter to which additional equipment, such as cassette players, might be added in the future. The counter facility, which we call THE BENCH, is our own low-cost plan to provide group listening for class assignments... THE BENCH...is...a simple wall counter, seating 12, with individual selector panels and volume controls at each station. The selector switches make various pre-taped programs available to the listener. The tapes are prepared, using class assignment lists, by student assistants. The tapes are played on self-reversing Tape-athon units, mounted in a rack, capable of 1-hr. continuous program. The signal is transmitted via cable under the floor from the tape rack (at the Circulation Desk) to the Listening Lab. The daily programs are posted on a bulletin board. Each selection is announced by the taping assistant. The listener has no option regarding the portion of the program he will hear, he selects only the total program, and must sit through the entire sequence. For certain mass assignments, this seems to work well, and saves wear and tear on "reserve" records. It is only a supplement to the use of discs; however, we are still experimenting."

10. Do you think that cassette and/or tape cartridge systems are practical uten-

sils for your library's needs?

A. "...I look forward to increased use of tape (cassette and cartridge) in the future. For constant and large amounts of use, tape is the best bet for listening purposes and preservation."

B. "Not yet..."

These responses cover about half of the inquiry. It was thought that the selected answers offered worthwhile information. (1) Comments? The differences between Miss Caplan and Prof. Fardig's replies demonstrate the existence of several right solutions to some problems. Perhaps you might be able to adopt part of these solutions to your needs.

So many changes have affected the professional lives of white collar workers in the last ten years that many professions have been turning "bluish" to define protective structures. Under one guise doctors have banded together to form corporate partnerships. They share equipment. They allow each partner to enjoy the fringe benefits of a profitable profession, while not hindering service to their respective patients. Lawyers, long believers in professional aggregation, have formed extra-professional organizations to strengthen each one's individuality within the coded profession. Professorial ranks in colleges and universities have formed powerful "unions" which have become more influential than learned societies. Within our world of books, scores, and sound, changes have also been taking place. Brief mention of some of these transformations might help us to figure out "where it's at" and why it's going there.

The questions of whether a librarian is part of the instructional faculty of a school has long caused heated repartee... Many schools have solved this problem in as many ways. (2) Does the question of status provoke discussions at your school? (3) Does your library's professional staff have the opportunity to work an academic year? (4) Is it possible to develop a library to its fullest if the librarian only works an academic year? (5) Do the fringe benefits (excluding vacations) equal those of teaching staff members at your institution? (6) Do you feel that your status in life will be enhanced by unionizing to gain these fringe benefits?

The orientation of new members to our profession is another topic worthy of discussion. We have a close-knit professional organization. (7) Is it assessing objectively for prospective music librarians what actually can happen when one finally enters the field? Being a part of the library information world has been helped, as much as it has been hindered, by the information explosion. We are fortunate, though to have fine tools to rely upon, such as RILM, RISM, NOTES, and a history of comprehensive bibliographic control over our field. Yet these dividends are diminished by other areas of neglect. (8) What are problems relating to new librarians which we should begin solving? (9) Are our prospective librarians being duly informed that playing musicological hide-and-seek is only one joy of music librarianship?

These issues might not be problems in your school. They might have been solved years ago, or are still to be confronted. It is important for us, however, to continually reassess our status. Such evaluations of the periphery make the parameters of our existence more meaningful.

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NYPL (Continued)

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MEMO FROM THE EDITORIAL STAFF

Be sure to practice up on your mariachi repertoire for the Tucson meeting.

THE MLA MIDWINTER MEETING

The MLA Midwinter meeting will be held in Tucson, Arizona on February 2-6, 1972. The program promises to be informative, relevant, and interesting. Unique local cultures will be featured and post-conference tours, including one to Mexico, are scheduled. Plan to attend, and for those snowbound, frost-bitten music librarians of the North, here's your chance to thaw out.

WEDNESDAY FEBRUARY 2

- aft. Board meeting
- eve. Board meeting
- 8:00p.m. Open Forum: for students and newcomers to MLA
Kathy Logan, presiding

THURSDAY FEBRUARY 3

- 9:30a.m. Music Library Administration Problems, Challenges, and Barriers
A panel discussion chaired by Walter Gerboth
- 11:00a.m. Problems in the Acquisition of Latin American Materials
Arnulfo Pregjo
- 12noon Luncheon for NOTES staff
- 2:00p.m. MLA Business meeting
- 3:30p.m. IMLA Business meeting
- 6:30p.m. Cocktails - No host
- 8:00p.m. Banquet followed by performance of Yaqui Indian musicians and dancers

FRIDAY FEBRUARY 4

- 10:00a.m. The Editorial Policies of NOTES
Conducted by NOTES Editor Frank Campbell and the NOTES staff
- 12noon Luncheon for Chapter Chairmen
- 2:00p.m. Lecture and Performance
Philip Cassadore - noted Apache Indian singer
- 3:00p.m. Recent MARC Developments
Garrett Bowles, Chairman
- 5:30p.m. Candlelight Concert at San Xavier del Bac
- 7:00p.m. Fiesta Dinner with Mariachi Music

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SATURDAY FEBRUARY 5

- 8:00a.m. Breakfast Meeting for Program and Local Arrangements Chairmen
9:30a.m. Committee on Professional Education: Open meeting
Don Krummel, Chairman

OPTIONAL POST-CONFERENCE TOURS

- (1) To Nogales, Sonora, Mexico with stops at the Tumacacori Mission and Tubac Presidio and (2) The Arizona Desert Museum will be available on Saturday afternoon and Sunday.

COMMITTEE ON MUSIC LIBRARY ADMINISTRATION:
A NATIONAL DATA BANK FOR MUSIC-MEDIA
COLLECTIONS

The national committee on Music Library Administration has chosen as its long range goal, the development of a national data bank for music-media collections. With a national Data Bank, the Music Library Association and its members would be able to more accurately assess their impact on music education in general, to project more lucidly the course and goals of the association, and to establish relevant and realistic guidelines or standards for music-media collections and services derived from a continuing statistical survey at the national level. Individual institutions could more easily evaluate their own music media collections and services if knowledge of national trends and guidelines based on sound statistical models were available.

The committee has adopted bibliographic and survey techniques in the initial stages of the project in order to attempt to develop guidelines and/or models in the following five areas of Music Library Administration: Audio, Buildings, Personnel, Statistics, and Systems. The membership of the Music Library Association will be asked to help build these guidelines and models in the coming year by completing and returning survey questionnaires which the committee is drafting and will distribute. Any comments or suggestions regarding the work of this committee should be sent to Troy Brazell, chairman: Eastern Michigan University Library, Ypsilanti, Michigan 48197.

QUALIFICATIONS OF A MUSIC LIBRARIAN:
THE CONTINUING DEBATE

Several letters concerning the qualifications of a music librarian (See MLA Newsletter no.8) have been received. Since this is a matter of great importance to the Music Library Association, the bulk of these comments are hereby being passed on to the entire membership.

Charles Lindahl (Eastman School of Music) observes "that library schools in general are doing something less than an elegant job of providing the education and training for music librarianship." Some major library schools are now evaluating their curriculum especially as it relates to training for special librarianship and Lindahl feels that MLA should provide all relevant data to these schools.

Barbara Henry (East Carolina University) claims that standards should reflect the ideal situation. "I would like to add my voice to those who have protested that the standards on the qualifications of a music librarian presented to NASM are too vague to be of much value. Standards of qualifications should describe an ideal situation. They can then serve as a measuring stick for evaluating existing staff, a guide in hiring new personnel and can provide a goal for the young person training to be a music librarian. Ideally, then the 'qualified music librarian' should have a degree in music and a degree in library science, preferably a master's degree in both. So why is there so much hedging to avoid stating these requirements clearly in the standards? Granted, there will be exceptions to these requirements, depending on individual situations; but decisions concerning the acceptance of experience in lieu of a degree should be made by the individual administrator rather than being incorporated into the standards. Standards should encourage the highest qualifications, not the exceptions!

"I feel very strongly that anyone looking toward music librarianship as a career should obtain degrees in both fields because of the very wise variety of types of music library positions. In a large research collection there will be room for specialization (and apprenticeship for the beginner); however, if there is only one music librarian in a system or school, that person will
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QUALIFICATIONS (Continued)

need all the training he can get in both music and library science. It is also of prime importance that the administrator of a music school or library system realize the need for expertise in both disciplines, particularly in the development of a new collection. Competent catalogers with no music background and well-meaning musicians with no library science training can create immense headaches for the music librarian who may eventually take over the collection. I know whereof I speak - I've had to unravel both types of difficulties!"

Troy Brazell (Eastern Michigan University) feels that standards for music librarians must be established jointly with those of music libraries. "The fuel which I wish to add to the current conflagration about the qualifications of a music librarian is related to the intimate connection between the identity of a music librarian and the library situation of music media and services in which he exists.

"In considering the problem of NASM accreditation of music departments in higher education, can the Music Library Association afford to be any less specific about what's in a music library than it must be about the qualifications of a music librarian? I do not think so. Music librarians, as all other living things, do not thrive in vacuums. They live in varying library worlds filled with specific problems, some unique to their library or to music libraries, and some common to all libraries with music media collections.

"Clara Steuermann, in her letter in the MLA Newsletter no.8, July 1971, mentions knowledge of "Situations where limitations of training, experience and administrative support are at the root of hampering the development of a music library." Lack of administrative support for the music area is also a problem to which NASM must address itself. The quality and quantity of library services to support music curricula must be investigated more closely by NASM.

One way to investigate the quality of services is to ask what a music librarian is. But, MLA must also speak to NASM about other standards such as the following (for accreditation standards of other professional associations e.g. Association of American Law Schools etc., see ACRL Monograph #20

College and University Libraries Accreditation Standards 1957): To be accredited a music department must have a library which contains a minimum collection of scores (including certain standard reference works), and subscriptions to important music periodicals. MLA should supply NASM with these lists. Standards should be set for the physical conditions and accessibility of scores and phonodiscs. Maintenance and development of the collection must be assured for accreditation. (Editor's note: Guidelines for adequate acquisition budgets are given in Brazell's article "Comparative Analysis: A Minimum Music Materials Budget for the University Library" College and Research Libraries XXXII no.2, March, 1971),

"Librarian and Staff. To be accredited a music department or the library of the same institution must have a full-time librarian whose principal activities are devoted to the development and maintenance of effective library service in the music subject area. In addition, the music librarian should be provided with professional and clerical assistance as is necessary in order that the music media collection can be maintained in full and adequate fashion.

"Administration. To be accredited it should be established, whether the music media collection is to be under the ultimate control of the music department or a part of the centralized library system, that the music librarian has sufficient autonomy in matters of administration including finance, media selection and processing, reader service and personnel, to assure a high standard of service commensurate with the needs of the music department.

"Housing and Equipment. Some statement on the necessity of maintaining all music media (scores, books and phonodiscs) together for facility of use should be given to NASM. Also, a strong statement as to what constitutes adequate listening facilities should be drafted by MLA. The necessity for listening facilities to be located as close as possible to the music media collection is something of which NASM should be apprised. The desirability of a lecture room equipped with audio equipment for recording and playback should be stated.

"In conclusion, it is vital that MLA recommend to NASM not only guidelines for the qualifications of a music librarian,

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QUALIFICATIONS (Continued)

but also definite guidelines to adequate content of and services for a music media collection. A music department seeking NASM accreditation, or a university library which hires a qualified music librarian, and then denies that music librarian adequate support in terms of authority, finances, and equipment is invalidating the accreditation process as well as placing the music librarian in an intellectual vacuum in which neither he, the music faculty, nor the students will thrive."

The discussion of this important topic does not end here, but will continue in the open session of the Committee on Professional Education at the Tucson Meeting.

CHANGING FACES--CHANGING PLACES

This column, listing those who have accepted new positions, will be a regular feature of the Newsletter. Please advise the editor if you have changed jobs.

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| Martha Bishop | Music Librarian
West Georgia College |
| Jean Bonin | Music Librarian
U. of Virginia |
| Jerry Emanuel | Assistant Music Librarian for
Technical Services
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| David Fenske | Associate Music Librarian
Indiana University |
| J. Michael Foster | Music Librarian
U. of South Carolina |
| Elizabeth McWilliams | Music Ref. Librarian
University of Iowa |
| Eden Moseley | Fine Arts Librarian
U. of Arkansas |
| Kurtz Myers | Head, Art & Music Dept.
Denver Public Library |
| Donna Reed | Music Cataloger
Enoch Pratt Free Library |
| Donald Robbins | Music Cataloger
Cornell University |
| Sister Bernice Seger | Descriptive Cat. Div.
Library of Congress |
| Shirley Senn | Cataloger
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BOOK AVAILABLE

Through the generosity of John Winthrop Aldrich of Barrytown, New York, a book, "Musical Discourse: from the New York Times" (London, Oxford, 1928), by his grandfather, Richard Aldrich, is available at no cost to the member institutions of MLA. Requests, which will be honored on a first come-first serve basis, should be made to Dr. William J. Weichlein, Executive Secretary, Music Library Association, 104 W. Huron, Room 329, Ann Arbor, Michigan 48108.

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.

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