

MUSIC LIBRARY ASSOCIATION

NUMBER 15

NOVEMBER - DECEMBER

1973

REPORT ON LAS VEGAS 1973

BUSINESS MEETING

The Business Meeting was held Wednesday, June 27th, at 3 P.M. with President Pruett presiding. Ruth Hilton, Treasurer, announced that MLA gained approximately \$400 from the Bloomington meeting, and that a complete financial report will be forthcoming. Bill Weichlein, Executive Secretary, informed us of the next two MLA national meetings: Winter 1974 (January 31-February 2), Univ. of Illinois at Urbana, Jean Geil (local arrangements), Jack Ralston (program); Summer 1974 (July 10-12), New York City, Ben Ludden (local arrangements), Linda Solow (program). Jim Pruett announced the establishment of several new committees: (1). Nominating Committee (Kurtz Meyers, chairman, Jean Bonin, Marion Korda, John Tanno). Anyone with suggestions for vice president/president-elect or member-at-large should contact the committee. (2). Committee on MLA Goals and Objectives (Ruth Watanabe, chairman). See June 1973 issue of Notes. (3). Joint Music Publishers Association/Music Library Association Committee (Arnold Broido, President of MPA, chairman ex officio, Joe Boonin, Walter Bendix, John Ward from MPA; Frank Campbell, Walter Gerboth, Melva Peterson from MLA). (4). Sub-Committee of (3). (Lenore Coral, chairman, Fred Bindman, Don Seibert). The sub-committee's purpose is to formulate a list of items that music librarians would like to see on a music title page. Anyone with suggestions should contact the sub-committee. (5). MPA Music Production Committee (Joe Boonin, chairman). The committee is presently accumulating publishers catalogs and aiming for perhaps a quarterly combined list. Questions about format and who should do it are arising and the project is still in a very early stage.

OPEN FORUM

The Open Forum met after the Business Meeting on Wednesday afternoon. The initial topic of discussion was a continuation of the one on copyright begun at the Business Meeting. The ARL proposal, accepted as well by CNLA, would permit one copy with no questions asked so that the immediate need could be satisfied. It would also place the responsibility with the user and not the librarian. Obviously more needs to be said and done to work out this problem before Congress approves a new copyright law. A discussion on cassettes, the advantages and disadvantages, then followed. Again the problem of copy-

right (with respect to the number of copies permitted) arose--without solution at present. One said they made one copy per record; another that they made one copy per class. Of approximately forty people present, only seven were involved with cassettes now and another four planned on doing so in the next few years. Problems of quality, fidelity, jamming, and the need for monitoring were brought out. Cartridges, however, because they are too short, wear out quickly and are more involved with the pop field, were rated below cassettes for satisfying music library needs. The last discussion at the Open Forum concerned the storing of contemporary music. Solutions offered included making the scores part of the rare book collections (because of their price and thefts), putting them in a "cage" area in their mailing tubes (because of their size), and putting them in mat cases or slots. This seemed to be a universal problem with no completely satisfying solution because of the variety of shapes and sizes. The Open Forum concluded with an announcement that Linda Solow and Ray Sullivan were resigning as members of the steering committee. Jean Bonin will continue as chairman and a new committee will be formed.

Linda Solow

SUMMARY OF THE LAS VEGAS CONVENTION QUESTIONNAIRES

Twenty-one people returned questionnaires on the Las Vegas June 1973 convention. In general MLAs apparently favor tightly-packed, well-organized conventions. More events, including opportunities to see local music collections, were requested; meetings and sessions should be more structured. Several people questioned the validity of the joint venture with ALA: 1) the ALA exhibits were not open at hours to coincide fruitfully with MLA meetings; 2) the transportation problems, as well as programming problems, of trying to work in non-MLA events were difficult; 3) MLA is still not having any impact on ALA.

Session One: Source materials on the music of American Indians, Blacks and Chicanos. The topic was overwhelmingly declared worthwhile and most people felt the information presented was useful. Had the panelists provided authoritative, informative annotations for their bibliographies, had they organized the session to avoid redundancy and, finally, had they been more aware of the audience level, the presentation likewise would probably have gotten an "A".

Session Two: The librarian and the user; a dialogue on academic music libraries. "A provocative topic inspiring frank and extended discussions" might best summarize the opinion on this session. Some respondents felt a larger panel allowing representatives of other types of universities and colleges and an additional librarian might have been desirable.

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Session Three: Debugging the computers. This session earned highest grades in every respect. The presentations were clear, organized, worthwhile, practical as well as theoretical and were prepared by speakers whose expertise was immediately apparent.

Jean Bonin

THE FORUM

Effective with this issue of the Newsletter, the Rapping Post has undergone a change of title and author. The aim remains unchanged, however: to provoke discussion of issues facing our profession and to comment on various aspects of the music library world. Reactions are always welcome and can be sent to: George R. Hill, 8 West 13th Street, New York, New York 10011.

In this period of tightening budgets, music libraries are experiencing everwidening gaps between budgetary realities and the requirements of adequate service. From my vantage point, it seems that music librarians are in the forefront of cooperative efforts, both informal and more formalized.

A case in point in the academic world is that of an informal group known as the Music Librarians of the University of California. Organized in late 1968, this group of librarians from the eight general campuses of the University has recently been meeting semiannually to work on mutual problems. For example, the agenda for the meeting held on May 24 at Riverside included a discussion of the possibilities of cooperative cataloging, methods of music binding, a union list of concert programs held by various University of California campuses, techniques for extending book budgets within the U.C. context, problems of selecting music for transfer to storage libraries, and a first attempt at coordinating acquisitions programs. Although many of these topics are appropriate for discussion at MLA chapter or national meetings, there is a great value in discussing them with colleagues functioning under the same guidelines by virtue of being part of the same institution. Between meetings one can always call colleagues on the University tie-line system, a telephone link that allows access to any campus of the University -- even those separated by as much as 500 miles.

Some practical results were achieved on May 24. The most important may well be in the coordination of acquisitions decisions about expensive volumes and sets. The group agreed to circulate lists of acquisitions decisions among the eight campuses, thus allowing a librarian on one campus to decide whether to buy a volume in the light of its availability elsewhere in the system. A second practical result of the meeting was an agreement to try to reduce unit costs by coordinating purchase of one- and two-pocket music binders, sending a single large order to a manufacturer and dividing it among several campuses. Agreement at the meeting on procedures later made it possible for the Irvine campus to capture cataloging copy for about a thousand items in its backlog in the course of a week's trip to Santa Barbara and Berkeley.

To the best of my knowledge, California is in the vanguard in this type of library cooperation. Perhaps other multicampus universities have similar systems. If not, I can strongly recommend the formation of similar groups of music specialists in other places.

George R. Hill

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES Report of annual working meetings, 1973

With about 265 members attending (one-sixth of the total membership), the International Association of Music Libraries held its largest meeting ever in London, August 27 through 31; 25 countries from five continents were represented. There was a general feeling that it had been a very productive meeting, aided no doubt by the perfect combination of easy access to London and yet with housing and sessions all in the relative isolation of Bedford College in Regent's Park.

The Board and Council meetings, held on August 26, were concerned with a large number of organizational questions: nominations of officers, revisions of the statutes, future meetings, and relationships with two other organizations (the International Music Council, of which IAML has always been a member, and the International Federation of Library Associations, with which it has not been affiliated). In general, IAML is moving in the direction of being more democratic and more responsive to its ever larger membership.

Thor Wood will continue as acting president for another year, through the Congress in Israel, August 18-24, 1974.

The problems of circulating record collections were discussed in a special session, with three reports: 1) record collections in public libraries in the Netherlands, and the attempts there to establish quantitative standards for both size of collections and numbers of staff members in relation to population of area served; 2) cataloging in Denmark and the need for higher standards; 3) education of prospective staff in the handling of audio-visual materials and recordings in particular, with an outline of a course being given in Denmark. There was a lively discussion of many points, including subject specialization versus media specialization, and the need for bibliographic control of recordings made locally and by non-commercial agencies. The discussion will continue in a subcommission of the Commission des Phonotèques.

An Editorial Committee for the Association's journal, Fontes artis musicae, met for the first time and a first draft of an Editorial Policy Statement was presented. Discussion centered on ways to improve Fontes and make it more useful. Rita Benton is the Chairman of the Editorial Committee.

The Commission for Bibliographical Research, chaired by Donald Krummel, held two meetings, the first of which began with reports of bibliographical work being pursued in various countries. The main concern, however, continues to be the prospect of continuing RISM into the 19th century (see Fontes artis musicae, v.20, 1973/1-2, p.11-14). The task of enumerating, locating, and indexing all of the published music of the 19th century must certainly be done someday. There is however, another body of material which is more manageable in its size, and indeed prerequisite to the larger project: the printed catalogues of early music publishers. An international inventory of this material will therefore be the next major project of the Commission.

There were three working sessions of the Sub-Commission on Classification, to which John T. Overbeck of the Library of Congress is the principal U.S. representative. The Subcommission is working towards a "common market" in a new faceted classification system designed specifically for music (not part of a larger, general scheme)

and drawn up by music specialists. Smaller collections could then classify by a simple version of the new scheme, while larger libraries could add more facets for a more detailed approach. At these meetings the drafts of Dr. Kurt Dorfmueller's Zeittafeln and Mrs. Lisbet Thew's Work Report on the Table of Genres and Forms were discussed. The former is based on quarter-century divisions which make it possible to assign a one-date symbol for a person or two symbols to delineate a historical period. Mrs. Thew's table of genres and forms is based on the list taken from the Sachteil of the Riemann Musiklexikon, 12th edition. Mrs. Thew came to the conclusion that musical forms can't be placed in a hierarchical table but must be thought of in terms of historical periods. Here Dr. Dorfmueller's date symbols could be used with the form.

(To be continued in the next issue of the Newsletter)

Thor Wood

OPINION SURVEY TABULATED

The questionnaires from the Board of Directors on future meetings of MLA have been tabulated. 213 ballots were returned. This is about 10 % of the membership and is a statistical norm. The results are: 1). Summer meetings: 105 for, 82 against; 2). Meetings with ALA: 93 for, 89 against; 3). Winter meetings at the end of January: 154 for, 33 against.

NEW SERIES

Two items have been published in MLA's Technical Reports, Troy Brazell, editor: 1). SLACC, The Partial Use of the Shelf List as Classed Catalog. Compiled by the Cataloging and Classification Committee, Don Seibert, chairman (members: \$2.50; non-members: \$3.00) and 2). Directory of Music Library Automation Projects. Compiled by Garrett H. Bowles, Susan Sonnet, John Tanno, and Joe Bailey Cole (members: \$1.50; non-members: \$2.00). Both items are available from William J. Weichlein in Ann Arbor.

COPYRIGHT PROBLEMS CONTINUE

Geraldine Ostrove attended the CNLA Washington meeting dealing with copyright this spring. A serious problem for musicians and music librarians will arise if Section 108 of Bill S-1361 of the 93d Congress is accepted. This section, which lists specifically the exceptions to the fair use doctrine (as expressed in Section 107), would make illegal the copying of any music for any purpose. Ms. Ostrove explained to the CNLA membership that music scores were used to study from as well as to perform from (apparently a new concept to non-musicians). A more liberal statement was then adopted by both CNLA and ARL. This must be accepted by the memberships of these organizations and then pursued legally.

AUDITOR'S REPORT

In accordance with the MLA Constitution, the official audit of the 1972 financial records has been completed, and the Board of Directors has received and accepted the report. Any member wishing to inspect a copy of the audit should apply to the Ann Arbor office.

QUALIFICATIONS OF A MUSIC LIBRARIAN: PHASE II

The Committee on Professional Education, having prepared a general statement of the qualifications of a music librarian (see Newsletter No. 13), is now devoting its efforts to a more specific and detailed statement. At the conference in Bloomington, of Friday morning, February 2, 1973, an open meeting was held, at which statements in twelve specific areas were presented and briefly discussed. These statements, it should be stressed, were the result of relatively short deliberation: they grew out of informal discussion groups planned the day before. Even so, the Committee must confess to being highly pleased with the results, and endorses them as a statement of a recommended standard, in the edited form which appears below.

Specifically, they are potentially useful to three kinds of users. First, the student who would like to work in a professional position in a music library will have some guidance as he or she asks, "Am I really qualified to handle the minimum assignments that will be expected of me?" Second, general library and music administrators should ask, "Do I really need a qualified music librarian on my staff?" By surveying the list below, he will be able to re-formulate his question to read, "If I get a music librarian, what can I expect the person to be able to do? Would such a person be useful in the program of our institution?" Finally, teachers of courses in music librarianship need to know; "What should I be teaching?" and "What kind of material should I be covering which I do not now have time to go into?" (It seems quite obvious that the amount of necessary material which is distinctly appropriate to such a course, and not likely to be covered in other music or library science courses, considerably exceeds the coverage of one single graduate-level course).

The following recommendations, it should be stressed, are concerned with the minimum qualifications that are expected of a music librarian, in any kind of library work (general, reference, cataloguing, acquisition), and any kind of library (public, academic, conservatory).

I. Knowledge of the Materials of a Music Library.

A. Reference Books on Music. The qualified music librarian should know:

1. The basic non-music reference books which have information of help to the user of the music library (cf. III.A.1-2).
2. The diverse types of musical reference books, such as dictionaries, encyclopedias, bibliographies, library catalogues, as well as some forms which are distinct to music, i.e., thematic indexes.
3. Knowledge, terminology, and the bibliographical approach and strategies, which are required to work with these books.

B. Books about Music in General (i.e., the "Literature of Music"). Nine specific areas may be identified: Music history (in general, by period, by topic, and by nationality); Biography (general, analytical, historical, and documentary); Theory and composition; Musical forms; Musical instruments; Pedagogy, vocal and instrumental; Music education; Ethnomusicology; and various special topics. In each of these areas, the qualified music librarian should know:

1. The standard works, including their unique features, their merits relative to other works on the same subject, the type and qualities of information in each work, and the specific informational sources in each work, such as bibliographies, tables, etc.
2. How to accommodate new works as they appear, i.e., how to find them in the standard lists and reviewing media, and how to use the techniques for evaluation (cf. II.B.2).

C. "Musical Editions" (i.e., scores, performance parts, etc.) The heart of any music library is its collection of printed music; and without a thorough knowledge of this material a librarian is only a custodian. The qualified music librarian should know:

1. The different kinds of musical editions, and the historical and practical reasons why each exists in the distinctive and peculiar forms it does.
2. The experience of using musical editions -- preferably as many different kinds of them as possible -- as a performer, as a means of knowing some of the nuances of the recreative event as it is affected by the musical editions (cf. III. B.1-2, III.C, III.D.1)
3. The basic bibliographical sources which are used with musical editions of different kinds, and for purposes of providing different means of access (i.e., whether by composer, title, medium, or other).
4. The processes of acquisition, including the suppliers of current and antiquarian editions (cf. II.B.1-2).
5. Cataloguing and classification of musical editions (cf. II.C).
6. The special problems of binding, circulation, and storage of musical editions.
7. Legal aspects, i.e., copyright of musical editions, performance rights, restrictions on copying, etc. (cf. IV.B).

D. Sound Recordings. Although recordings are an important part of almost every music library, very little training is offered in this field. Nevertheless, the qualified music librarian should know:

1. The role of recorded sound in the context of the library and of the community.
2. The basic bibliographical sources for use with recordings, i.e., discographies, trade lists, periodicals, etc.
3. Means of acquisition, including suppliers of current and rare materials, publishers subscriptions, etc. (cf. II.B.).

4. The peculiarities of cataloguing of sound recordings (cf. II.C.).
5. Collection maintenance, i.e., binding, circulation, storage, environmental control and durability.
6. Technical aspects, i.e., sound components and systems and their maintenance (cf. II.A.6).
7. Legal aspects, i.e. copyright of sound recordings, performance rights, restrictions on copying, etc. (cf. IV.B).

II. Abilities to Perform the Most Important Kinds of Music Library Work.

A. Service to Readers. The qualified music librarian should be able to:

1. Understand the vocabulary of all kinds of musicians.
2. Use general and music reference books (cf. I.A, III.A.1-2).
3. Keep abreast of current developments, locally, nationally, and internationally (cf. III.D.2).
4. Interpret the peculiar makeup and special practices of music industries to the user (cf. IV.B).
5. Use the catalogue effectively as a reference source, and instruct library patrons in its use (cf. II.C.2).
6. Organize and manage a music circulation system, and operate and supervise the use of sound reproduction equipment (cf. I.D.6).

B. Selection and Acquisitions. The qualified music librarian should be able to:

1. Develop and implement a selection policy uniquely appropriate for the particular library in question (cf. II.A, III).
2. Use the current and retrospective bibliographical resources needed for selection and acquisition work, including those national and trade bibliographies which include musical materials (books on music, musical editions, and sound recordings); publishers, dealers, distributors', and antiquarian catalogues; and reviewing media (cf. I.A., I.B., I.C.1-4, I.D.2-3).
3. Prepare orders, estimate costs, and select the dealers with whom orders should be placed (cf. I.C.4, I.D.3).

C. Cataloguing and Classification (cf. I.C.5, I.D.4). Since the catalogue is the major key to the music library's collection, the qualified music librarian should be able to:

1. Work with the major tools of music cataloguing and classification.
2. Know the peculiar capacities and limitations of the music catalogue, and when to turn first to other bibliographical sources.
3. Formulate uniform titles and music subject headings and in general apply the principles of descriptive and subject cataloguing to music, on the basis of a thorough understanding of the theory involved, and an ability to reason from it.

4. Arrange entries on the basis of the standard filing rules.
5. Develop policies and systems for "cross-referencing".
6. Use all three of the major music classification systems (Dewey, LC, Dickinson), and select the appropriate one for a newly formed music library, on the basis of its particular advantages.
7. Train, revise, and work with other cataloguers whose competence may lie outside the area of music.

D. Administration (cf. III.A.3). The music librarian should be able to:

1. Deal with the music publishing and recording industries, on the basis of his knowledge of their technologies (cf. IV.B).
2. Apply business and management practices, through an awareness of management theory, personnel management, human relations, labor relations, and public relations; employ accounting procedures; and prepare and use statistics.
3. Accommodate computer technology, programming, and other aspects of information science, as they may prove to be appropriate and advantageous to the music library.

III. General Background.

A. The Operation and Resources of the General Library.

Since most music librarians are hierarchic units of a general library, it is necessary for the music librarian to understand the program of the general library. Even those music libraries which are administratively autonomous or part of a music institution will need to depend extensively on the resources of a nearby general library. Therefore, the music librarian should:

1. Be able to use the reference sources of the general library (especially that which is designed to serve for purposes of research), and be able to direct users of the music library to these resources. The music librarian should be aware of the special collections of the general library, as well as of its total bibliographical and personnel resources (cf. I.A.1).
2. Know the bibliographies of related subject disciplines, as well as national and trade bibliographies and reviewing media (especially in acquisitions), dictionaries, encyclopedias, biographical sources of all kinds, special bibliographies, indexes, and abstracting services.
3. Understand the administrative structures of the general library, as concerns such matters as personnel, management, budget, buildings and equipment, as well as such specialized services as Inter-Library Loan.

B. Basic Musicianship. A knowledge of basic musicianship builds confidence between the librarian and the user. The music librarian should:

1. On looking at a work of music, be able to identify the key, meter, medium, period, style, and form.

2. On listening to a work of music, be able to identify the medium, period, style, and form.
3. Have experience in singing or in playing a musical instrument (cf. II.C.2).

C. Music History. Music history is a seminal area in the education of a music librarian, and an extensive knowledge in this field is automatically concurrent with a knowledge of the materials of a music library. Consequently, the music librarian should:

1. For purposes of breadth, have taken at least one course devoted to a chronological survey of music history (N.B.: Not a general music literature or music appreciation course). This course should preferably be one designed for music majors and taken before formal training in librarianship.
2. For purposes of depth, have taken at least one period course (i.e., "Music of the Romantic Era") or one genre course (i.e., "The Symphony"), in which directed research is required (i.e., in the form of a term paper).
3. A graduate music bibliography course, taught by a qualified music librarian or by an experienced musicologist, can provide valuable background, some or much of which is not covered in most courses in music librarianship, specifically in matters of historiography, analytical techniques, periods and their approximate dates, names of composers, performers, theorists, and historians, and terminology. Such a course, however, should not ordinarily be seen as providing any extensive training in music librarianship, such as would be devoted mostly to topics such as those outlined in sections I. and II. above.

D. Popular Music, Current Tastes, Ethnomusicology.

In the interests of providing services to the broadest possible community of users of a music library, the music librarian should:

1. Know the selective bibliographies and discographies, the techniques of developing files and indexes on current data; the name lists and biographies of active personnel; the names of publishers supportive of these literatures; the locations of documentation and archival projects; and a familiarity with the contents of the journals and newspapers which are concerned with sociology, anthropology, folklore, and other areas whose consideration is not found in the more orthodox music periodicals.
2. Recognize the fact that culture is a manifestation of life styles, and the definition of culture therefore does not rest only within museums and concert halls, nor is it properly defined in the curricula of most schools. There is then an obligation for students entering music librarianship to be "deprogrammed," so that they will be fully sensitive to more than one network of aesthetic standards, so they may be able to provide reference and technical assistance to patrons who are interested in other than academically traditional music. The need for a very special background in these areas is a complex matter. At the outset one must recognize strongly inbred attitudes or prejudice, elitism, subservience to topics within standard degree programs, and syndromes of the U.S. cultural inferiority complex vis-à-vis European musicology.

Because such needs may not be cared for easily within existing programs for education--particularly among those persons who already consider themselves "tolerant" or "liberal"--it becomes most important that authentic representatives of the cultures under question be not merely among those accepted for training and placement, but also actively recruited for entrance into the profession.

(N.B. It is the opinion of some members of the committee involved that the above statement is too negative in its rhetoric. The following alternative has been suggested:) The music librarian should:

1. Be responsive to music of many cultures and social groups, no matter what his personal tastes may be.
2. Be able to assist readers sympathetically who are interested in other than academically traditional music.
3. See that music of other world cultures, ethnic groups, and social levels is fairly represented in his collection.
4. Be especially aware of music of interest to minority groups in his own community.

To help achieve these goals, it is suggested that representatives of other cultures be actively recruited into the music library profession.

IV. Added Topics. The following matters, mentioned in the course of the discussion, were generally agreed to be important:

- A. Foreign languages, especially German, Italian, French, and Latin, are invaluable.
- B. A knowledge of the business practices that exist in the world of music, regarding such matters as publishing, copyright, manufacturing, commerce, funding, and professionalism is essential (cf. I.C.7, I.D.7, II.A.4, II.D.1).
- C. Although it constitutes a technique of learning applicable to all of the points rather than a separate point by itself, in-service training was mentioned by a number of persons as being particularly important.
- D. The music librarian should know and participate in the work of specialized professional organizations.

Such are the recommendations which have grown out of the statements which were discussed at Bloomington. The original statements, it should be pointed out, were developed with no special attention given to duplication; and since the participants in each of the twelve groups were self selected, there are probably a number of instances which will strike the critical reader as a kind of "special pleading." As a result, the committee has edited the statements as needed. The present recommendations will be discussed at one informal session during the next annual convention, at Urbana in February 1974. Those who will not be able to attend the conference and wish to comment are strongly encouraged to write to the chairman (322 University Library, University of Illinois, Urbana, Ill. 61801), or to any other of its members.

Respectfully submitted,

Linda Solow
Susan T. Sommer
D.W. Krummel, Chairman

The purpose of the NEWSLETTER is to keep the membership of MLA abreast of ideas, trends and events related to music librarianship. All pertinent communications and short articles are welcome. The editor, however, asserts the editorial prerogative to print only the most worthy of news.

The NEWSLETTER of the Music Library Association is published four times a year: September-October, November-December, March-April and May-June. Address all correspondence to MLA NEWSLETTER, Morris Martin, Music Library, North Texas State University, Denton, Texas 76203.

The editor is very grateful to contributing editors George R. Hill and Linda Solow and to former editor Ray Sullivan for superb help in preparing this issue in a very short time. Thanks to Jean Bonin, Thor Wood, John Kimney and others for their individual contributions.

Morris Martin, editor.