

REPORT FROM THE PRESIDENT

On October 24th I was joined in Columbus, Ohio, by Walter Gerboth (Brooklyn College), Mary Lou Little (Harvard), Don Robbins (Cornell), and Don Seibert (Syracuse) to meet with Ann Ekstrom, Director of Library Systems, OCLC, for a most successful and productive session. I am pleased to report that OCLC accepts the full MARC format. OCLC will establish a task force for music as an advisory group with regular meetings, possibly as often as every two months. Further, MLA proposed a joint MLA/OCLC committee with one MLA member within the group designated as special correspondent to report to our membership. In this way we hope to establish good lines of communication between our two groups, and I look forward to early implementation of the plans outlined above.

The Canadian Music Council was host to the International Music Council in Toronto at the end of September. A group of United States and Canadian music librarians attended as representatives of IAML, with Barry Brook as the leader of our delegation. It was an unusual opportunity to experience a United Nations atmosphere in microcosm (IMC is a part of UNESCO). Yehudi Menuhin, the outgoing president, chaired the proceedings.

Promising news from the Canadian Association of Music Librarians: 59 individual members and a roster of new officers—President, W. Dale Ward (Quebec City); Vice President, Maria Calderisi (Ottawa); Secretary, Kathleen McMorro (Toronto); Treasurer, Ruth May (Winnipeg); Counsellors, Sandra Benet (Victoria, B.C.) and Conrad Sabourin (Montreal). Canada has geographical problems similar to ours, and it will be interesting to see how CAML will deal with that. Our very best wishes accompany the Association in its future endeavors.

A recent letter from the Secretary-General of IFLA (International Federation of Library Associations) announced that MLA was accepted officially as a full voting member at a meeting of the Executive Board in Oslo, August 8th. Jane Franck, MLA Archivist, attended as our representative. From her report it would appear that MLA might contribute appropriately within IFLA by working with the group involved with non-print materials.

May the holiday season be bright and joyous, may the New Year bring you the best of all good things! I hope to see you in Seattle in February.

Clara Steuermann
President

IAML (U.S.)

In Montreal, the IAML(U.S.) Chapter held a brief business meeting. Vincent Duckles, the president, reported on the near unanimous approval of the new bylaws, the election to the Board of two members-at-large, Lenore Coral and Donald Krummel and the appointment to the Board of Donald Leavitt, president of the Record Library Commission of IAML. Details of the applications for travel grants for next year's meeting were read. (These can be found in NEWSLETTER Number 22.) The remainder of the session was devoted to an exposition and discussion of the editorial changes being made by Rita Benton, the new editor of Fontes. Her statement will appear in the next issue of that journal.

Lenore Coral
University of Wisconsin,
Madison

Don't forget! Chicago MLA meeting July 20-23.

REPORT ON MONTREAL IAML 1975

COMMISSION ON LIBRARIES IN ACADEMIES, CONSERVATORIES
AND MUSIC COLLEGES

Announcement was made at the August 18th session of the Commission on Libraries in Academies, Conservatories, and Music Colleges that the work of the Commission is recognized in the latest congress booklet of The European Association of Academies, Conservatories, and Music Colleges, and that conservatory libraries are a part of the Symposium de Documentatione Musica, whose next meeting will occur in 1976.

A directory is near publication, pending the review and approval of the draft by national branch representatives.

The Commission will address itself to the clarification of student-age and levels of instruction offered respectively in academies, conservatories, and music colleges; considerable discrepancies now exist between various national concepts of the real nature of these institutions. Members were urged to familiarize themselves with Musikbibliothek Aktuell and to contribute items to it. Discussions concerning a bibliography of conservatory publications and a handbook of conservatory librarianship were held. Additional definition of parameters, determination of standards, and possible future action are pending.

Ruth Watanabe
Eastman School of Music

PUBLIC LIBRARIES COMMISSION

Enthusiastic, hard working and productive would probably best characterize the working sessions of the Public Libraries Commission. Eric Cooper, chairman of the Commission, was not able to attend the Montreal meeting. In his absence Charlotte van der Pot (Amsterdam), Elizabeth Hart (London) and Thor Wood (New York City) graciously chaired the various sessions of the Commission.

Monday's opening session considered the impact of media technology on the music librarian. Charlotte van der Pot noted that the library patron expects to find all forms of audio equipment and materials readily available for use: tapes, discs, cassettes, cable TV, slide, etc. He also expects the librarian to be knowledgeable in the acquiring, processing and servicing of them. Doing this properly requires the standardization of methods of handling, storing and cataloging the various media materials. It also requires proper training of the staff. Further work with IFLA was recommended in order to expand their resolution now restricted to materials normally found in the average public library. This would also allow the development of a clearinghouse of information and materials on all aspects of A-V.

Others strongly urged that ultimately only one code for processing all audiovisual materials be developed, and that the present tendency to proliferate codes for each type of material be abandoned. Mr. Christiansen (Copenhagen) outlined the importance of a section of the new library act recently passed in Denmark which says that audiovisual materials should receive equal treatment with books in the library's acquisition programs.

Members who have not yet paid dues: the December issue of Notes will be the last you receive.

At the Subcommittee on Public Music Collecting held Tuesday, proof copies of the Commission's International List of Literature on Music were available, and the forthcoming publishing of the list in late fall in Amsterdam was discussed. Designed as a guide for public music library collections, it offers a basic (500 titles) list of materials in English, French, and German, exclusive of periodicals. Ethnic materials were kept at a minimum, but it was proposed that national appendices be compiled to aid in selection and evaluation.

Future plans for the Subcommittee include work on a basic list of musica prattica that would note preferred editions with annotations as to differences between editions, as well as important works and composers for each country. The list would emphasize the more commonly-used instruments, but would include a wide sampling of works for all. Dr. Karl Nicol (Freiburg), Isabel Clark (Toronto), and Beth Good (Denver) are working on the feasibility study for the project. Cheryl Osborn (Victoria, Canada) will continue to work on developing standards for public music libraries. For the Bergen meeting of IAML next year Charlotte van der Pot has requested that any written selection and acquisition policies for music collections be sent immediately to her at the Public Music Library, Amsterdam, Netherlands, for study and comparison.

At the meeting of the Subcommittee on Reference and Community Services Tuesday afternoon, the future of Musikbibliothekaktuelle, the new publication of the Commission, was discussed. Because of insufficient publicity for the journal/newsletter, too few music librarians have become familiar with it. Hence it has been given a limited circulation. The group recommended that notices about MBA be placed in other music journals, that more news notes and popular articles be submitted to the editor, that a summary of IAML branch meetings be included and that more of each issue appear in English.

The proposed international directory of public music libraries underwent re-assessment and the project was considered by most members as impractical at the present time. Instead the Commission proposed that a statement on the aims of a music collection in a public library be developed during this year and presented to the IAML Board before the Bergen meeting. The statement would cover the need for the music library as an essential part of the library system, the delineation and clarification of music library services and the importance of continued service during times of economic stress. Comments and queries may be sent to Violet Lowens at the Martin Luther King Memorial Library in Washington, D.C.

The need for a new song index and its feasibility was discussed - compile a new one? - ask a publisher to publish New York Public Library's card index as is? - or establish a telephone network for the existing individual indexes in the U.S.? Send your comments to Beth Good at the Denver Public Library.

Wednesday's joint session of the Record Libraries Commission and the Public Library Commission discussed at length the need for international standards for circulating record libraries. Mr. Deetman (Amsterdam) reviewed his formula for adequate staffing of various size record collections and he agreed to work further as chairman of a working group that includes Eric Cooper and Elizabeth Keenan to develop more complete standards.

Taken as a whole the meetings of the Public Libraries Commission were stimulating, productive and thought provoking - a good prelude to Bergen.

Elizabeth L. Keenan
Chicago Public Library

COMMISSION ON EDUCATION AND TRAINING

On Wednesday afternoon, August 20th, IAML's new Commission on Education and Training held its first meeting with 75 people in attendance. The formation of this new Commission reflects and unites those interests and needs which previously were represented by sub-groups of the Public Music Libraries Commission, the Record Libraries Commission, the Commission of Libraries in Academies, Conservatories and Music Colleges, and the Commission of Music Research Libraries.

The first item of business was the election of officers: Don L. Roberts (USA) was elected President, Bent Christiansen (Denmark) Vice-Chairman, and Huib Deetman (Holland) Secretary. The question of a name for the new Commission was deferred until the officers could meet and select an appropriate one. The choice, "Commission on Education and Training," was announced at the closing session on Saturday afternoon.

The next and principal item on the agenda was a discussion of the scope of the new Commission's activities and the role that the Commission should play. Those present agreed that one of the tasks should be the formulation of a statement which would be both an expression of the fact that music librarianship is a profession which requires special education and training, and a list of those basic qualifications necessary for all music librarians to have. Discussion of this topic indicated several difficulties in formulating such a statement: there are two aspects of music librarianship which must be considered, teaching and practicing; each of the various types of music libraries requires a somewhat different kind of background and service from its staff; the uses and services of the library, as well as the education and training (required and available) differ in each country. Informal reports on education and training available today in Holland, Denmark, Great Britain, East Germany, Sweden, and Norway made by librarians from each of these countries emphasized the nature of this last problem. It was suggested that perhaps a general statement could be developed that would adequately cover the basic qualifications common to all situations; special cases could be taken care of by later supplementary statements. The question of how much a statement might be used was left unanswered at this time.

Further discussion at this first session brought up the issue of internship and the relationship of the practical to the theoretical aspects of education. The constraints imposed by the need for supervision, financing, and time, all necessary for a successful internship program, were considered briefly. The importance of music in the education program, the specific content of courses in general librarianship, and the usefulness of such courses in the education of music librarians, were also mentioned.

Another area of Commission activity discussed briefly was that of Continuing Education. Although most of those present were in favor of the Commission's undertaking and/or sponsoring projects in this area, the question of just what should be done was left unsettled. An institute on the newest types of multi-media equipment and services was considered, although the question of whether such a project should be geared towards the specialist or the generalist was not settled.

This first meeting concluded with the expressed intention of preparing national reports outlining present educational activities. These aspects could then be presented at the meeting in Bergen. These reports will describe the types of education and training available, the qualifications necessary for successful employment, and the types of tasks required of music librarians.

Linda I. Solow
Massachusetts Institute of Technology

COMMISSION ON BIBLIOGRAPHIC RESEARCH

The Commission on Bibliographic Research met twice. At the first session Lenore Coral presented a report on the Preliminary List of the Inventory of Music Publishers' Catalogues to 1945. Reports of music bibliographic research in the countries present were delivered. The second session was devoted to a discussion of additions and amendments which might appropriately be made to the Guide for dating early music. A lively discussion of terminology, the need for an index particularly to proper names, additional details for some of the national reports and a bibliography of works cited were the highlights of this meeting.

Lenore Coral
University of Wisconsin,
Madison

More on Montreal on pp.4,5, and 6.

MUSICAL TITLES ON MICROFORM

The following is a basic list of 29 microform publishers whose catalogs contain musical titles, including collected works, Denkmäler, histories, reference works, journals, reprint series, dissertations, and program notes. The publishers whose names are preceded by an asterisk (*) offer only a relatively few titles in music, but are nevertheless included to make this checklist more comprehensive. Unless otherwise noted, the term "microfilm" refers to 35mm. reel film, "microfiche" to 4x6 inch transparencies, "microcard" to 3x5 inch opaque cards, and "microprint" to 6x9 inch opaque cards.

Due to the nature of its numerous microform series, Readex Microprint Publications requires special note. Its Early American Imprints, edited by Clifford K. Ship-ton and based on Charles Evans' American Bibliography, reproduces in microprint format every non-serial title published in the United States from 1639 to 1800, including music. Since direct composer approach is often impossible, particularly in reference to collections and anthologies, readers are urged to consult the present writer's Music in Early America: a Bibliography of Music in Evans (Metuchen, N.J.: Scarecrow Press, 1970). Similarly, Readex Microprint's English and American Plays of the Nineteenth Century, edited by George Freedley and Allardyce Nicoll, contains much music. Unfortunately, access is generally by the name of the individual who adapted the work to the English or American stage, or even by the translator of the original work, but very rarely by composer. Thus, the complete vocal score of Wagner's Parsifal, for instance, is to be found under Henrietta Louisa Walford Corder, who provided the English translation in the 1884 Schott edition reproduced; there is no access under Wagner. This writer is currently compiling an index to the music in this series, which hopefully should allieviate such frustrations.

This checklist was compiled primarily from the Subject Guide to Microforms in Print 1975 (Washington: Microcard Editions) and Michael A. Keller's "Music Serials in Microform and Reprint Editions," NOTES, June 1973, pp.675-693. It is hoped that this list is complete enough to be useful, although it does not purport to be exhaustive. Additions would be gratefully appreciated.

Don L. Hixon
Fine Arts Librarian
University of California,
Irvine

AMS Press, Inc.
56 E. 13th Street
New York, New York 10003

Journals on microfilm.

*American Jewish Periodical Center
Hebrew Union College
Jewish Institute of Religion
3101 Clifton Avenue
Cincinnati, Ohio 45220

Journals on microfilm.

Association pour la conservation et la reproduction
photographique de la presse
4, Rue Louvois
Paris 2, France

Journals on microfilm.

Bell & Howell Co.
Micro-Photo Division
Old Mansfield Road
Wooster, Ohio 44691

Journals and "Microcache" series of collected works on microfiche.

*J.S. Canner & Co.
49-65 Lansdowne Street
Boston, Massachusetts 02215

Journals on microcard.

Datamics, Inc.
120 Liberty Street
New York, New York 10006

Journals and collected works on microfilm.

*Gordon & Breach Science Publishers
440 Park Avenue South
New York, New York 10016

Periodicals on microfilm.

*Greenwood Press
Microform Division
51 Riverside Avenue
Westport, Connecticut 06880

Journals on microfiche.

Inter Documentation Co. A.G.
Poststrasse 14
Zug, Switzerland

Journals, treatises, musical iconography on microfiche.

Johnson Associates, Inc.
175 Fifth Avenue
New York, New York 10010

Journals on microfiche.

Journal Franz Arnulf Liebling
Postface 1136
Werner v. Siemenstrasse--Str.5
Wurzburg 2, Germany

Journals on microfilm.

*N. A. Kovach
Microfilm Department
4801-09 Second Avenue
Los Angeles, California 90043

Pan-Americana on microfilm.

Kraus Reprint
Division of Kraus-Thompson Org., Ltd.
Fl-9491
Nendeln, Liechtenstein

Journals on microfilm and microfiche.

Kraus-Thompson Organization, Ltd.
Microform Division
Rt. 100
Milwood, New York 01546

Journals on microfilm and microfiche.

Library of Congress
Photoduplication Service
Washington, D.C. 20540

Variety of offerings, including Denkmäler, collected works, and journals, in a variety of microformats.

Microcard Editions
901 26th Street N.W.
Washington, D.C. 20037

Journals on microfiche and 4x6" microcards.

*Microfilming Corporation of America
21 Harristown Road
Glen Rock, New Jersey 07452

Journals on microfilm.

Microprint Publishing Company
Dakota Microfilming Service
9655 West Colfax Avenue
Denver, Colorado 80215

Denkmäler, journals, reprint series, reference works, histories on microfilm.

New York Public Library
Photographic Services Division
5th Avenue and 42nd Street
New York, New York 10018

Journals on microfilm.

Northern Micrographics
P.O. Box 1087
LaCrosse, Wisconsin 54601

Program notes with indexes on microfiche.

Princeton Microfilm Corporation
Alexander Road
Princeton, New Jersey 08540

Journals and sheet music collections on microfilm.

Readex Microprint Corporation
101 5th Avenue
New York, New York 10003

Americana, selected works, monographs on music, etc.
on microprint (see above).

Schnase Microfilm Systems
120 Brown Road
P.O. Box 119
Scarsdale, New York 10583

Journals on microfilm.

Sibley Music Library Microprint Service
Sibley Music Library
Eastman School of Music
Rochester, New York 14604

Histories, treatises, dissertations on microfilm,
microcard, and microfiche.

Swets & Zeitlinger
Heereweg 347b
Lisse, Netherlands

Journals on microfilm and microfiche on request basis.

*Universal Microfilming Corporation
141 Pierpont Avenue
Salt Lake City, Utah 84101

"Songs of the people" collection on microfilm.

University Microfilms
300 N. Zeeb Road
Ann Arbor, Michigan 48106

Dissertations, journals, and manuscripts on microfilm.

University Music Editions
P.O. Box 192
Fort George Station
New York, New York 10040

Denkmäler, collected works, histories, journals,
reference works on "shelf microfiche: Case bound
volume with fullsize front and end matter; text on
4x6" pocket-held microfiche."

World Microforms Publications
62 Queen's Grove
London N.W.8, England

Journals on microfilm.

RISM

The IAML meeting in Montreal included three sessions devoted to the activities of RISM. The first of these, "Report on the state of the work," was held on Monday; this was followed by two sessions on Wednesday on "Practical problems in the cataloguing of manuscripts," open to those actively concerned with this area. Chairing the three sessions were Dr. Kurt Dorfmüller, Chairman of the Advisory Research Committee of RISM, and Dr. Helmut Rösing who is now in charge of the manuscript project at the RISM Zentralsekretariat in Kassel. To begin, a general summary of the present state of RISM A/I (Alphabetical series of music prints from 1600 to 1800) was presented. Volume V (KAA - MONSIGNY) should be published this fall. The editorial work for the sixth volume (MONTALBANO - PUTTI) has been completed. The entire series will comprise eight volumes, to which will be added two supplementary volumes containing anonymous prints, additions, corrections, and indexes.

There followed a lengthy discussion of the dates of material to be included in both Series A/I and in the new manuscript series, A/II. The editorial office of RISM found in the course of their work that an arbitrary cut-off date of 1801 was impractical, and adopted instead certain birth and death dates as guidelines for inclusion. Printed works of composers who were born before 1770 or died before 1810 should be included, even works printed in the 1820's and 1830's if these are first editions. Unfortunately there has been considerable misunderstanding about these dates, particularly among American and British librarians. The original cut-off date of 1801 has been accepted by most libraries in this country as a final one, and it is not possible now for large libraries to go back and report their holdings of such composers as Clementi, Haydn, and Mozart which were printed after that date but should be included under the newer guidelines. So for all its great value, RISM Series A/I has become something of a hybrid—it is neither a bibliography of all works printed before 1801, nor is it a complete record of first and early prints of the composers included in it.

The meeting then turned to Dr. Rösing's explanation of the new computerbased system for cataloguing manuscripts for Series A/II. (Rösing presented a formal report entitled On the Planning and the Present Stage of the RISM Manuscript Project; much of the following material is summarized and extracted from that report.) Here too the original idea of an 1801 cut-off date does not apply. The following dates are to be used: "All the manuscripts written between 1600 and 1800 will have to be catalogued,

HAVE YOU READ THIS?

Cipolla, Wilma Reid.

"Music Subject Headings: A Comparison." Library Resources and Technical Services, 18,4 (Fall 1974), 387-397.

An analysis of subject heading theory by comparing the terminology and structure of headings used for music monographs by the Library of Congress and the New York Public Library.

THE MAGNIFICENT SEVEN REPORT

Five of the seven contributing libraries met in Montreal with Fred Bindman and Gerry Gibson of the Library of Congress. Ruth Henderson (editor of the MUSIC CATALOGING BULLETIN) acted as secretary. Represented were Stanford, Ohio State, Oberlin, Toronto, and Chicago. Two-way communication with the Special Catalogs Section at LC, responsible for the production of Music, Books on Music and Sound Recordings, was achieved with a long letter and an exhibit from Robert Blazis, assistant editor. He could not be present, but the exhibit, sent with Fred Bindman, illustrated some of the technical problems in integrating our catalog cards in the published catalogs.

Our next objective was devising guidelines for original cataloging that would not duplicate material on LC cards. With the Library of Congress still largely dependent on gifts for its phonorecords, it is very difficult to predict what it will receive. As an experiment, Mr. Bindman agreed to accept inquiries from two contributing libraries (Stanford and Chicago) about current recordings not yet cataloged. The experiment will be reviewed at the Seattle meeting. Meanwhile contributing libraries should proceed with original cataloging for recordings released before 1974. Mr. Bindman also agreed to respond to inquiries from the seven libraries in order to resolve uncertainties in establishing new forms of names, whether personal, corporate or uniform title. This should eliminate inconsistencies and lead to improved cooperation.

Dena J. Epstein
University of Chicago

whereby manuscripts written before 1600 will also have to be considered if the composers in question were born after 1570; if the composers were born after 1770, the respective manuscripts will be considered only if the composers concerned died before 1810. Manuscripts by authors whose lives fall within these chronological limits...will also have to be catalogued if they were written at any time up to the middle of the 19th century. These flexible chronological limits which reach up into the 19th century are to meet the difficulties arising in connection with the dating of the manuscripts."

The number of manuscripts extant from the 17th and 18th centuries is of course enormous, and the problems of handling them are quite different from those of printed works. Dr. Rösing stated in his report that "It has been beyond question from the very beginning that the manuscripts would not be able to be handled by the editorial centre of Kassel in the same manner as the printed editions of music, not only for technical reasons as far as the material is concerned, but also for reasons of quantity. As to their number, musical prints represent only a fraction of the total amount of music composed and held in libraries up to this date. They are merely a selection from the great variety of music written down by hand." Enumeration of all the manuscripts and their locations in alphabetical order according to composers' names as in A/I just does not seem feasible within a foreseeable future.

Therefore, "the participants of the meeting held by the Commission mixte and the Advisory Research Committee in Jerusalem in 1974 agreed for the time being not to compile an inventory of manuscript sources on the basis commonly being used, but to explore instead the possibilities of data storage and processing offered by modern computer techniques." Norbert Böker-Heil presented to that meeting a report on "Computer help for RISM Series A: Possibilities, conditions, suggestions," in which he made it very clear that the execution of this project must be based on the "inherent characteristics and requirements of the material itself and not on the possibilities offered by computer technique." Principles have now been derived for the transcription of entries for manuscripts, and a Guide for the editing of titles for computer processing has been worked out by Dr. Rösing, Dr. Dorfmueller, Mr. Böker-Heil, and Gertraut Haberkamp (West-German national group of RISM). The usefulness of this Guide will be tested in the course of a pilot project comprising a total of 5000 titles of works by composers whose names begin with the letter "A." It is hoped that all of the countries contributing to RISM will provide sufficient data on their manuscripts in this area so that the project will be truly "representative" and "characteristic." Dr. Rösing feels that "individual characteristics...or characteristics typical for a certain country may, indeed, lead to further differentiation and supplementation of our Guide for the editing of manuscripts."

In addition to establishing the best system of data processing for manuscript cataloging, the pilot project will explore all the possibilities of publishing this data. Some proposals mentioned at the meeting were printed indexes of individual composers, individual libraries, etc., with more detailed information being available from the central data bank upon application. The present plan is to discuss in 1977 all of these possibilities before reaching a final decision regarding the best ways and means of making the manuscript data stored available to a large

The two Wednesday sessions were devoted to a detailed discussion of the pilot project and the Guide; limitations of space prevent our going into all the technicalities here. The whole project contains phenomenal possibilities for retrieving all manner of data—not just the manuscripts of a particular composer or a particular library, but all the manuscripts of a particular genre, or those done by a particular copyist; all manuscripts of a selected period of time could be extracted, as could all manuscripts beginning with the same musical incipit. The last might make it possible to identify anonymous works, but unfortunately the matter of inclusion of musical incipits as part of the original cataloging data, creates another

stumbling block. When American libraries initially reported all their 17th and 18th century prints and manuscripts, the decision had been made not to include musical incipits. Now it is realized that such incipits are a vital part of the data needed for manuscripts. As a start in this direction, however, the author and Susan Sommer have agreed to provide musical incipits and additional data for "A" manuscripts from the Library of Congress and the New York Public Library as an aid to the pilot project.

The RISM sessions left us all with a sense of exhilaration at the prospects of the new computer project, tempered by realization of the almost overwhelming amount of work needed to make the project successful. As American editor for RISM, I urge all libraries to begin to report any manuscripts not previously reported which fall within the dates mentioned above, providing as much information as possible about each, including the musical incipit. (Instructions in the Guide for the Cataloguing of Manuscripts for RISM Series (A), 1973, may still be followed.) It will be several years before even the letter "B" will be reached, but we should begin work now.

Barbara Henry
Music Division
Library of Congress

ASSOCIATION FOR RECORDED SOUND COLLECTIONS

The Ninth Annual Conference of the Association for Recorded Sound Collections (ARSC) was held in Montreal August 17-23, 1975 in cooperation with IAML, IASA, and MLA. The conference presented a unique opportunity for all four organizations to discuss common problems and concerns.

All ARSC meetings were held jointly with IASA in order to achieve international input upon the topics of discussion. Outstanding presentations were given in Oral History, Ethnic and Folk music in Canadian sound archives, Legal deposit of sound recordings, and History of North American record companies.

ARSC/IASA had the opportunity to visit Radio-Canada (CBC) in Montreal and the National Sound Archives of Canada at Ottawa. While in Ottawa ARSC members had the opportunity to visit the exhibit "35 Years of Canadian Recorded Sound" at the National Library. This exhibit was prepared in connection with the publishing of ARSC member Mr. Edward Moogk's book Roll back the years.

Three major areas of work were approved by ARSC Board decisions for the coming year. They are:

- 1) Sponsorship of a proposal for the cataloging of 78 rpm recordings in the collections of 5 major libraries (Stanford, Yale, Syracuse, Library of Congress and New York Public). The cataloging will be available on computer tape.
- 2) Preparation of international standards for discographies.
- 3) Formulation of an expanded publication program which will include an updating of already published directories and monographs for the dissemination of information of importance to people dealing with sound recording.

New board members elected at the ARSC Business meeting are: Gerald Gibson, First vice president/president-elect; Charles Simpson, Second vice president; Richard C. Burns, Secretary; Michael Gray, treasurer; Ida Rosen and Martin Silver, Members-at-large.

James Wright
University of New Mexico

NEW FACES, NEW JOBS

Welcome to the following MLA members who have taken new jobs recently:

Ralph Holibaugh, Music Librarian, Shepherd School of Music, Rice University.

Thomas E. Moore, Music Librarian, Houston Public Library.

Catherine Garland, Music Cataloger, Music Section, Descriptive Cataloging Division, Library of Congress

DIVISION FOR THE BLIND & PHYSICALLY HANDICAPPED

The Music Section of the Division for the Blind and Physically Handicapped, Library of Congress, provides a variety of music materials for blind and physically handicapped individuals unable to use conventionally printed material. Music materials available on free loan include braille scores, braille books, instructional materials on cassettes and records, books on records and magnetic tape, large-print scores, recorded and brailled periodicals, and reference services in all areas of music.

BRILLE MUSIC. This collection includes some popular music, but emphasis is on the classics. The level of difficulty for voice and the instruments most frequently played by the blind extends from method books for beginners through materials used by undergraduates in college music programs. The collection is quite extensive in piano and organ, somewhat less so in voice and violin, and considerably less so in other instruments.

BRILLE MUSIC BOOKS. Books available from the Division for the Blind and Physically Handicapped include popular titles of interest to the general reader and specialized texts for the professional musician or the student enrolled in an undergraduate music program. All of the usual areas are covered, such as music history, harmony and theory, sight-singing, orchestration, form and analysis, and counterpoint.

CASSETTES. Popular items in this collection are the beginning courses for piano, organ, and guitar. These elementary methods are especially useful to the student with a more casual interest in music since they do not require that the student learn to read either braille or print music. Nevertheless, they are based on solid musical fundamentals, and students can later study music more seriously if they choose.

TAPE AND DISC RECORDINGS. Books on tape include specialized titles complete with examples performed as scored in the text. There is also a collection of instructional tapes that includes an analysis of performance problems along with an actual performance of certain compositions for piano—the solo instrument for which these are available at present.

BOLD NOTE MUSIC (Large-Print Music). This collection is for the partially sighted and emphasizes beginning methods, easy pieces for playing, and songs for recreational singing. The majority of users are young beginners with limited vision and older persons with partial sight. The largest part of the collection is for piano and voice, but most other instruments are also represented.

PERIODICAL SUBSCRIPTIONS. Recorded periodicals available from DBPH include Music Journal and Stereo Review. Subscription to the New Braille Musician, published by DBPH, and several other braille music periodicals are available free from the Music Section.

REFERENCE SERVICES. The Section staff performs complete music reference services for blind or physically handicapped patrons.

WATS TELEPHONE SERVICE. A recently inaugurated service allows patrons to use the division's IN-WATS telephone number (800-424-8567) provided the call is related only to music services and materials, concerns matters requiring especially quick action or involving problems that should be discussed with the Music Section Staff, and the caller understands he can leave a number but it may not be possible to return the call until later that day or the next. Patrons with routine requests are encouraged to send them to the Music Section by mail. Inquiries should be addressed to: Music Section; Division for the Blind and Physically Handicapped; Library of Congress; Washington, D.C. 20542.

Eyler Robert Coates
Head, Music Section
Division for the Blind and
Physically Handicapped
Library of Congress

NON-PROFIT ORG.
U. S. POSTAGE
PAID
Permit No. 512
Ann Arbor, Mich.

MUSIC LIBRARY ASSOCIATION, INC.
343 South Main Street, Room 205
Ann Arbor, Michigan 48108

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 NEWSLETTER of the Music Library Association is published four times a year: September-October, November-December, March-April and May-June. Address editorial correspondence to MLA NEWSLETTER, Morris Martin, editor, Music Library, North Texas State University, Denton, Texas 76203. All other correspondence should be addressed to: Business Manager, 343 South Main Street, Room 205, Ann Arbor, Michigan 48108.

Deadline for submitting copy to the editor for the next NEWSLETTER is tentatively set at March 5th.

FINAL PLENARY SESSION

IAML president Harald Heckmann opened by stressing the importance of greater sharing of information about IAML activities now that the organization has grown to include more than 1600 members. Fontes artis musicae will play a larger role in keeping members informed.

Secretary General Anders Lönn announced that a new information brochure about IAML will be issued during the coming year, the organization's twenty-fifth. The new statutes adopted in Jerusalem are to be published in Fontes 1975/1. Also, new rules of procedure are being drafted, a new membership list will be issued this year, and a call is out for IAML archival material.

Michael Ochs
Simmons College