REPORT FROM THE PRESIDENT

Perhaps it was just because we had been so forewarned of rainy weather in Seattle that the sunny days in February during our midwinter meetings were all the more welcome for those one hundred and fifty participants who took time to enjoy the outdoors between sessions. From all reports, the ferry boats must have enjoyed a mini-boom for those few days, and I understand that some breakfast meetings took place afloat on inland waterways.

It is also my impression that a great deal was accomplished during those days, and you will find reports elsewhere in the Newsletter. I should like to thank Martin Silver, Program Chairperson, and David Wood, Local Arrangements Chairperson, for planning so well and keeping things beautifully in order throughout. Certainly the visit to Harriet Marshall's media library wonderland on the campus of the University of Washington will not fade quickly from memory!

The results of the election which took place the close of 1975 are as follows: Dena Epstein, Vice President/President-Elect; Geraldine Ostrove, Secretary; Michael Keller, Michael Ochs and Linda Solow, Members-at-Large. Appreciation to the Nominating Committee (Susan Sonnet, William Weichlein, Susan Sommer, Chairperson) for making the choice so difficult!

Shirley Samuel, Treasurer, and Nina Romani, Business Manager, have been reappointed by the Board of Directors for continued service in 1976.

Leaving the Board at the close of the midwinter meeting were James Pruett, Past President; Donald Leavitt, Harold Samuel, and Susan Sommer, Members-at-Large. May I recognize here the services rendered by these colleagues to the Association during their terms of office. In the case of Jim Pruett it has been a total of seven years as a member of the Board of Directors in varying capacities. I might also mention that Jim is closing a chapter in librarianship to begin a new one as Chairman of the Music Department at Chapel Hill, effective July first. Good luck!

The Board of Directors, acting upon a recommendation of the Nominating Committee, awarded a citation to William Lichtenwanger for distinguished service to the Association and to the profession. His index to Modern Music will be published shortly. The membership also recognized the retirements of Ada Berkey, Ralph Moritz, and Mary Rogers at the Business Meeting and extended good wishes to all for fruitful leisure years ahead.

The report of the Goals and Objectives Committee was discussed extensively by the Board of Directors, in camera as well as in an open meeting with the membership. An agenda of eighteen recommendations culled from the report of the Committee (as published in the September 1975 issue of NOTES) formed the basis of the private and public discussions.

The Board had of course devoted time to these issues at its meetings during 1975 as well. I was very pleased that the discussions were so lively, that we were able to work through the agenda, and that, as a result, the Board will now have input from many sources to help in formulating a response which will appear in the September issue of NOTES this year.

Some rather fundamental concepts relating to the Association have been posed: the need to reassess our financial operations; the need to develop resources through a more active development program, which is grantsmanship. I believe that we can acknowledge these as prerequisites to the realization of all the G & O recommendations which involve new money outlays.

(cont. on p.3)
Lenore Maruyama discussed MARC, how it developed, and its place in the future. MARC is structured to accommodate different kinds of material. The music format therefore has had to be compatible with other types of material. Some changes were necessary in the variable fields for music and sound recording imprints and in sub-field codes for physical description. New coded information for music, as evolved by the Joint MLA-MARC Committee, is used for type of composition and the required number of instruments of a piece of music. The MARC format, in addition, keeps up with new cataloging developments such as ISBD and the revised chapters 12, 13, and 14 of AACR.

In sharing MARC will play an important role: 1) for the seven libraries who contribute to Music, Books on Music, and Sound Recordings; 2) in the pilot COMARc project through which four or five libraries will provide the Library of Congress with MARC records based on LC cataloging practice but outside the scope of MARC, i.e., with early imprint dates or not in the published MARC languages; 3) for outside libraries reporting to the National Union Catalog in what is expected to be complete machine-readable form; 4) in the soon-to-start location reports in machine-readable form for the Register of Additional Locations in brief format; 5) in preparing the LC authority files for a future cumulative micromanual cataloging of LC subject headings; 6) in the beginning work on UNIMARC which is envisaged as one format in all media for different countries with shared cataloging on an international scale as the goal.

Donald Selbert, Fine Arts Librarian at Syracuse University and a member of the OCLC-MARC Task Force, pondered aloud on the supposed advantages of automation in the library. He deplored the OCLC search method. Presently for an author-title search one can get to only the first four characters in each. In the case, for example, of Beethoven's Symphony no. 5 (BEET SYMP) one has to wade through all of his symphonies and those of anyone else whose name begins BEET; this does not take into account titles beginning FITT, FDNF, C MIN, etc., since "uniform title" is not a word in the OCLC vocabulary. Even were the capability increased to ten characters the limit for symphonies would be reached before the all-important number. Perhaps when search is made possible through the uniform title, OCLC will consider programming its system to allow for the skipping of characters after an abbreviated first word to the first number, e.g., Divert . . . 511.

Machine-readability may force the coder of the article from uniform titles which would "erode the subtle nuances of our language" or languages. The subject, pro or con, actually came to a vote at the following open meeting of the Cataloging and Classification Committee, and the idea of dropping articles was voted down by a wide margin.

The Joint MLA-MARC Committee has been working on terms not found in Library of Congress Subject Headings, such as CANZONAS, RICERCARES, FANTASIAS, and the separate CANONS and FIGURES. Reaction to these terms will be welcomed in the MUSIC CATALOGING BULLETIN.

David Sommerfield
Peabody Conservatory of Music

NEW FACES, NEW JOBS

Welcome to the following MLA members who have taken new jobs recently:
- Arne J. Arneson, Music Librarian, University of Colorado, Boulder.
- Barbara Hendrix, Assistant Music Librarian, Berklee College of Music.
- Paul T. Jackson, Director of the United Way for Greater Canton, Canton, Illinois.
- Ralph Papakhian, Music Technical Services Librarian, Indiana University.
- Don Phillips, Assistant Music Librarian (Technical Services and Audio) University of California at Los Angeles.

CATALOGING AND CLASSIFICATION COMMITTEE

Katherine Skroblea, chairman of the cataloging and classification Committee, has been deeply involved in putting forth the musical point of view in the revision of the Anglo-American cataloging code; and since the deadline for her submitting our proposals for the sections on uniform titles was February 15, most of the time of the committee in open and closed sessions was devoted to arrival at a final version of the code. A few specific points were discussed at the first open session. At the second session the thirty persons in attendance were divided into seven groups to discuss a few problems and possible solutions for each. Mrs. Skroblea has reports from these groups, and matters are now starting to be taken up. She will no doubt be reported in future issues of the MUSIC CATALOGING BULLETIN.

Other matters of interest broached at the opening of the first session included an announcement of the publication of the 1971 LC Cataloging Institute proceedings (it is finally out), a request for help from knowledgeable and experienced persons in revising the Dewey classification for a new edition, and overwhelming proof of the value of the contributing-library cataloging through an almost unanimous show of hands by those present, signifying their use of it. Virginia Gifford, chairman of the committee on filling rules, announced the imminent adoption of the proposed filling rules and appealed for volunteers to try it out. Those wishing to take part should send library name, name of volunteering person, library address, type of library, and clientele information to her at The Dickinson Music Library, Vassar College, Poughkeepsie, New York 12601.

The year is almost up for the experimental stage in LC's providing up-to-fifteen analytical added entries for sound recordings. Gerald Gibson would like to have letters with comments from users about the practice. A large response in the positive will help insure the continuation of the policy. You may write to him at the Recorded Sound Section, Music Division, Library of Congress, Washington, D.C. 20540.

David Sommerfield
Peabody Conservatory of Music

OPEN FORUM

The Open Forum was a particularly informal session owing to the illness (and absence from the convention) of Pauline Shew, Susan Sommers reported on the latest developments in the continuing saga of Copyright legislation. In the main her report dealt with the explanatory documents issued with Senate Bill 22 regarding Sections 107 and 108—the "fair use" provisions. Questions such as "spontaneity" and "economic effects" of copying were explained in the terms described in the Senate Report. This document is available from the Copyright Office, Library of Congress, Washington, D.C. 20540.

Stephen Fry of UCLA announced that he has a list of duplicate periodicals which he is interested in exchanging or selling. If you are interested, contact him at the Music Library, Schenkberg Hall, UCLA, Los Angeles, California 90024. [Editor's note: Linda Solow is also interested in such exchanges. Write her at the Music Library, Massachusetts Institute of Technology, Cambridge, Massachusetts 02139.]

Lenore Coral, who acted as moderator for the session, raised the question of the proper handling of theses and dissertations which contain tape recordings or other non-standard (unacceptable to University Microfilms) materials. Declaration of such elements on the title-page of the text, plus willingness of the individual institutions to make such supporting materials available was deemed essential.

The idea of attracting more exhibitors to MLA meetings was raised. Anyone who has any ideas, or is willing to work on this, should be in touch with the Board of Directors.

Lenore Coral
University of Wisconsin
Madison
THE MAGNIFICENT SEVEN REPORT

Representatives from four of the seven contributing libraries, namely David Knapp (Oberlin), Larry Dixon (University of North Carolina), Elisabeth Reham and Garrett Bowles (Stanford University), and Dena Epstein (University of Chicago), coordinator, met again in Seattle. Also in attendance were Kitty Skrobela, Don Seibert, and the undersigned of the Cataloging and Classification Committee, Alan Pope (Blackwell's, Oxford), Mary Lou Little (Harvard University), William McClellan (University of Illinois), and Gerald Gibson and Fred Bindman (Library of Congress), and Clara Steuermann.

As reported in NEWSLETTER no. 23, Mr. Bindman agreed to respond to inquiries from the seven libraries concerning the possibility of future LC cataloging for sound recordings not yet cataloged. This has not proved burdensome on the Music Section staff and the answering of inquiries will continue. So far, however, none of the seven libraries have taken advantage of Mr. Bindman's offer to verify newly established names (corporate or personal), and uniform titles for contributing libraries in difficulty; the offer, nonetheless, remains open.

When the original seven libraries were chosen for this project Harvard University was excluded because it did not then (1972) adhere to LC cataloging practice. The situation has now changed and Harvard has now expressed an interest in contributing copy to Music, Books, on Music, and Sound Recordings. The University of Illinois at Urbana-Champaign, another important contributor with its large ethnic music acquisition program, would also be a desirable addition to the group. In view of this and the wholehearted support and use of the contributed cataloging data shown by the membership at the open session of the Cataloging and Classification Committee, Mrs. Epstein, as coordinator, plans to communicate with the Library of Congress about the possibility of increasing the number of outside libraries to nine.

Mrs. Epstein will also solicit from Robert Blazis, assistant editor, Special Catalogs Section, Library of Congress, qualitative and proportional statistics for contributed cataloging.

David Sommerfield
Peabody Conservatory

MUSIC LIBRARY ADMINISTRATION COMMITTEE SEEKS INFORMATION

The Music Library Administration Committee would like to hear from anyone who has not filled out a questionnaire on bibliographic and equipment needs. If you or your library were recently (late 60's to future) involved in a building project—new, expansion, renovation, etc.—please write for a questionnaire to Michael Ochs, School of Library Science, Simmons College, 300 The Fenway, Boston, MA 02115. Who'd be crazy enough to write for a questionnaire? Someone who wants to help colleagues who desperately need information for their own building projects, that's who.

ETHNOMUSICOLOGY: ACCESS TO TOOLS

The final session, on Saturday morning, February 7, presented a panel, "EthnomusicoLOGY: Access to tools," to discuss different approaches to ethnomusicoiological materials. Ann Bringleb, Director of the University of California at Los Angeles EthnomusicoLOGY Archive, served as moderator. Téle Pollin, from North Texas State University, discussed general ethnomusicoiological sources. He also provided a list of series and anthologies of recorded African, Asian and American Indian music plus 80 of the most important books, articles, periodicals and other sources dealing with folk and non-western music which have appeared since the second edition of Bruno Nettl's Reference Materials in EthnomusicoLOGY, 1967. With a touch of the true librarian's spirit, he included a topical index for his comprehensive list.

Joseph Hickerson, from the Library of Congress Archive of Folk Song, described the development of bibliographic activity in ethnomusicoLOGY. Dividing bibliographic chronology into two parts, pre- and post-World War II, he demonstrated the proliferation of activity in the last 15 years and also periods when interest seemed to focus on newly recognized areas demanding bibliographic attention. Ann Bringleb then spoke briefly about resources for sound recordings and explained details of the citations in her handout: the most important sources for information about recordings, including discographies, directories of special ethnic recording collections and catalog of ethnic recording collections.

Judith Kaufman, a member of the Music Library staff at S.U.N.Y. Buffalo, described her project to determine how a library can best provide access to ethnomusicoiological recordings. She surveyed ethnic-oriented archives throughout the world about their indexing and cataloging practices, receiving responses from 25 institutions, and from these responses she discovered most institutions provide access to materials by country, tribe or culture, state or region, performers, continent and instruments. In great detail she described the theory and practice of Library of Congress subject headings for ethnomusicoological recordings, showing where they were poorly used, inaccurate, and inadequate, and also where they were excellent and well applied. She compared LC headings with H. Murdock's Outline of World Cultures (4th ed. New Haven: Human Relations Area Files, 1972) and in her very useful handout listed LC subject headings for ethnomusicoological recordings both alphabetically, with see and see also indications, and classified by the Murdock outline.

Stephen Fry
University of California at Los Angeles

Briegleb's and Hickerson's bibliographies are reproduced in this issue of the NEWSLETTER. Because of the length of Pollin's and Kaufman's lists, they are not reproduced here. Requests for the latter should be addressed to Judith Kaufman, Music Library, State University of New York, Buffalo, N.Y. 14214. Copies of Pollin's list, "EthnomusicoLOGY: access to tools," are available from him at the Music Library, North Texas State University, Denton, Texas 76203.
DISCOGRAPHY - GENERAL


This discography costs $3.00 and is available from the Foreign Area Materials Center, University of the State of New York, State Education Department, 11 W. 42nd St., New York, N.Y. 10036.

[Perusal of the discography section of "Current bibliography and discography" sections of the Ethnomusicology Journal is also recommended. John Hassie is the discographer.]

DISCOGRAPHY - SPECIALIZED

Bennett, Elise B. A discography of the art music of India. Ann Arbor, Society for Ethnomusicology, 1975. (Special series, no.3)


DIRECTORIES AND DESCRIPTIONS OF ETNOMIC SOUND RECORDING COLLECTIONS


Kennedy, Peter and Beryl. The international folk directory of etnomic music and related traditions. Totnes, Devon, Dartington Institute of Traditional Arts, 1973.


Available from: Nordisk Institute of Folklore, c/o Director, Professor Dr. Lauri Honko, Henrikinkatu 5, 20500 Turku 50, Finland. It includes descriptions of collections in Norway, Denmark, Sweden, Finland, and Iceland.


PRINTED CATALOGS OF INDIVIDUAL ARCHIVES' COLLECTIONS


This series of catalogues was first published in 1922 with the title: Katalog I der Platten 1-2000 des Phonogrammarchiv, edited by Sigismund Exner.


Holdings of the Chinese music archives. Edited by Dale A. Craig. Hong Kong, Music Department, Chung Chi College, The Chinese University of Hong Kong, 1974.


Ann Briegleb
University of California at Los Angeles
A SELECT LISTING OF BIBLIOGRAPHIES IN THE FIELD OF ETHNO-MUSICOLOGY

GENERAL


REGIONS

AFRICA


AMERICAS


ASIA AND OCEANIA


EUROPE


SERIAL BIBLIOGRAPHIES


"Current Bibliography." Appearing in Ethnomusicology and its predecessor, Ethno-Musicology Newsletter, since 1953. Currently covers over 15,000 publications per year. Compiled by the editors of Ethnomusicology and, since 1967, Joseph C. Hickerson.

Folklore Bibliography. Appeared annually from 1928 to 1952 in Southwestern Folklore Quarterly. Future installments will be published by the Indiana University Folklore Institute (Bloomington). Principal editors: Ralph Steele Boggs and Merle E. Simmons.


Joseph C. Hickerson
Head, Archive of Folk Song
Library of Congress

T. P. SEVENSMA PRIZE OFFERED BY IFLA

The International Federation of Library Associations (IFLA) Secretary-General invites entries for the T. P. Sevensma Prize 1977, which will be awarded during the World Congress of Librarians, to be held on the occasion of IFLA’s 50th anniversary at Brussels (Belgium), 5-10 September 1977. The subject is COOPERATION BETWEEN LIBRARIES AND OTHER COMPONENTS OF THE INFORMATION COMMUNITY. Prize money of 1,500 Swiss francs will be awarded to the winner.

The competition is open to all members of an association affiliated to IFLA, who are less than 40 years of age at the final date of submission of the papers, i.e. February 1, 1977. Competitors may choose one of the following languages in which to write their papers: English, French, German, Russian, Spanish, or Italian. The paper must be a new work not published before, and between 10,000 and 15,000 words long. Papers are sent anonymously. Every paper must carry a pen-name which must be signed on a sealed envelope, containing the name, surname, date and place of birth, nationality and address of the author. Entries should be addressed to IFLA at Netherlands Congress Building Tower, 3rd floor, P.O.B. 9128, The Hague, Netherlands.

For those of you who still write: the Music Publishers Association has a new address, 510 Seventh Avenue, New York, N.Y. 10019.

OUR NEWEST

MLA Index Series No. 12. An Annotated Bibliography of Writings about Music in Puerto Rico, comp. by Annie Figueroa Thompson, 1975. $3.00 (Members price: $2.50)

MLA Index Series No. 13. Analyses of Twentieth-Century Music: 1940-1970, comp. by Arthur Wenk, 1975. $4.00 (Members price: $3.50)


Directory of Music Librarians, ed. by Don Phillips. $3.00 (Members price: $2.50)

Order from: Music Library Association, Inc., 745 South Main Street, Room 205, Ann Arbor, Michigan 48105.

MORE ON SEATTLE IN NEXT ISSUE

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 76207. All other correspondence should be addressed to: Business Manager, 745 South Main Street, Room 205, Ann Arbor, Michigan 48105.

Deadline for submitting copy to the editor for the next NEWSLETTER is April 23rd.

NEWS FROM THE CHAPTERS

NORTHERN CALIFORNIA

The Northern California Chapter met at the College of Marin in Kentfield on Friday afternoon, November 14, 1975. The main speaker was Peggy Donovan-Jeffry, director of the Opera Workshop at California State College, Sonoma. She regaled us with her experiences in producing no fewer than six Rossini operas. One recurrent problem is obtaining scores with singable English translations. That evening we attended a delightful performance of Rossini's Le Comte Ory by the College of Marin Opera Workshop.

Reginald T. Tidy, the music librarian of the College of Marin, led a comprehensive tour of the music building. We also visited the new library building.

Johanna Fritzsche
California State College, Sonoma