

newsletter

MUSIC LIBRARY ASSOCIATION

NOVEMBER-DECEMBER 1979 NUMBER 39

Midwinter meeting preview:

Music Library Association members and friends will convene for their 49th annual meeting from February 25th to March 1st, 1980 at the El Tropicano Hotel in San Antonio, Texas. In addition to two general sessions on Texas music, the registrants will dance to the music of a polka band, visit the Alamo, walk the famous *Paseo de Rio* and listen to a concert of Latin American and Mexican cathedral music in a mission established in 1720.

The first session about music in Texas will deal with commercial music, including its archival aspects. Paris Rutherford (North Texas State University) will preside over a panel representing jingle-writers, educators and business persons. The second Texas session will embrace social and historical aspects of Texas-Mexican music, including the *corridos*, *conjunto*, and *orquestas*. Manuel Peña (University of Texas at Austin) and Dan Dickey (Univ. of Texas at Austin) will sit on the panel chaired by Don Roberts (Northwestern University).

In addition to the general sessions, Garrett Bowles (University of California, San Diego) will conduct an open meeting of the Automation Committee; Judith Kaufman (SUNY, Stony Brook) will preside over the open Cataloging Committee session; and, Norma Jean Lamb (Buffalo and Erie County Public Library) will host the Open Forum. The last general session will be one chaired by Carolyn O. Hunter (European American Music Corp.) with panel members from the Music Publishers' Association, ASCAP and BMI.

MLA's Education Committee (Kathy Logan, Chairperson) will sponsor a workshop on Tuesday, February 25th. *AACR 2 for Music Librarians* will deal with the effects of the new edition on music cataloging. Prior to this workshop, the Music OCLC Users Group (MOUG) will conduct its third annual meeting at the same hotel.

We expect a large group of exhibitors, and MLA will offer a cocktail party every late afternoon in the exhibits area to entice you to look at the displays. A welcome party, which will officially open the exhibits area, will feature

marachi musicians and generous portions of *sangria*!

Spring weather is guaranteed by our San Antonio hosts: temperatures have been known to soar into the seventies in late February. So, leave your thermal trappings behind and join us in sunny Texas for what promises to be a delightful meeting. Don't miss this valuable contact with your friends and colleagues.

If you have not received a registration form, write *immediately* to: MLA, 2017 Walnut Street, Philadelphia, PA 19103

MLA in San Antonio

Calendar of events

February 25	Music OCLC Users Group: Annual Meeting MLA Board of Directors: Open Meeting
February 26	AACR 2 for Music Librarians: Workshop Registration: MLA Sangria Party
February 27	Music in Texas: Broadcast Music (General Session) Open Forum Reference and Public Service Interest Group
February 28	Music in Texas: Social and Historical Aspects of Texas-Mexican Music (General Session) Tour of Mission San José de Aguayo Concert of Latin American and Texas Cathedral Music
February 29	Automation Committee: Open Meeting Cataloging Committee: Open Meeting IAML, U.S. Branch: Business Meeting MLA: Business Meeting Banquet and Dancing
March 1	Music Publishers' Association: General Session

the president reports...

In response to queries I have received from time to time concerning the function of the Board of Directors of the Music Library Association, I am taking this opportunity to write a few words. The Board meets three times each year and consists of the elected officers, the elected members-at-large, the Administrative Secretary, the Convention Manager, and the Treasurer, the last-named three persons being non-voting members. In addition to the sessions held during the national convention, the Board is convened twice by the President between conventions, once in early summer (usually in June) and again in the fall (around October). During the summer meetings some time is devoted to a review of the past annual convention and to an evaluation of present projects. New ideas are sought and given, and plans are laid for their implementation. During the fall meetings, discussions are held on current progress and on planning for the coming calendar year and the next convention. At all of the sessions throughout the year the affairs of the Association are considered and action is taken on matters of policy. Since the members of the Board represent not only the many branches of music librarianship but also come from various regions of North America, they form a cross-section of the entire membership. All the members of the Board have assigned duties, and they may also participate in one or more standing or *ad hoc* committees.

During the last weekend in September the Board of Directors met in Chicago, and I should like to share some of the highlights of the sessions, since they were typical of autumn meetings. After the reports of the officers were given and approved, the following matters were considered: the budget for the calendar year 1980

(which had been carefully prepared by the Finance Committee in its meetings immediately preceding the Board sessions); requests for the Association's financial support of some national and international projects related to music librarianship; the publications of the Association and their impact upon the profession; the activities of the several joint committees on which MLA is represented; the activities of those standing and *ad hoc* committees which had submitted progress reports; plans for the 1980 convention to be held in San Antonio; forecasts of the Anniversary Celebration to take place in New Haven during the 1981 convention; and the possibility of a new interest group in music reference. Among the reports received were Don Seibert's account of the pioneering Joint Committee on Special Cataloging; a review of the successful AACR II Workshop held in Dallas in connection with ALA, during which Kitty Skrobela served with distinction as a resource person; an account by Dena Epstein of the ALA convention in Dallas where she served as MLA's liaison person; and communications from the Salzburg meetings of the International Association of Music Libraries and the Copenhagen convention of the International Federation of Library Associations and Institutions.

The Board will be convened during the San Antonio convention. In addition to the usual business, there will be annual reports of standing and *ad hoc* committees as well as some sessions with Chapter representatives and committee heads. The membership is most cordially invited to attend the meetings, which will be listed in the convention program. Suggestions, new ideas and queries are always welcome and may be sent directly to me or to any member of the Board. In any case, come to San Antonio, attend the great Workshop that is being planned by the Education Committee, see the publishers' and dealers' exhibits, attend the meetings, and have lots of fun. This is your Association.

In the meanwhile, happy holidays, and may 1980 be the best year ever.

Ruth Watanabe
President

Lambert scholarship available

Blackwell's, the Oxford book-sellers, have established a post-graduate research scholarship tenable at the College of Librarianship Wales in Aberystwyth which is to be offered annually to librarians. The successful candidate, who should be a graduate with a professional qualification in librarianship, will carry out research on matters of concern to libraries and the book trade.

Applicants should submit a formal proposal (not more than 500 words) by 1 January 1980 along with a curriculum vitae and names of three references. The total value of the scholarship will be about \$9500. Applications should be sent to: D. J. Grogan, Head of the Department of Bibliographical Studies, College of Librarianship Wales, Aberystwyth SY23 3AS, United Kingdom (Telephone: Aberystwyth 0970-3181; Telex 35391 CLWG). Further information may be obtained from: Dr. James S. Healey, Director, University of Oklahoma, School of Library Science, 401 West Brooks, Room 116, Norman, Oklahoma 73019 (405-325-3921).

Correction for Newsletter issue number

Please correct the issue number in the September-October *Newsletter*. It should read Number 38.

Also in this issue . . .

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Interpreting publishers' numbers on recordings

The variety of numbers one finds on a single record album is sometimes incredible to behold, never mind the confusion attending multiple disc sets. Yet if it should ever become possible to retrieve an OCLC record by the publisher's number, then it is obviously important that the information input into this field contain only the principal number(s). This article discusses some of the numbering systems in use today on domestic discs as an aid in identifying those which are important from a retrieval standpoint.

To begin with, one finds two categories of numbers on recordings: catalog and matrix. (There is, of course, no law which says that a record company cannot use one number to serve both purposes, and many do.) The matrix number, if separate, is primarily of value to the record manufacturer's internal operations, and contains coded information on the recording sessions, pressing plant, etc. The matrix number should be impressed on the vinyl between the label and the inside record grooves, but may also be found on the label itself.

The catalog number, in contrast, is widely used, as befits its inclusion on the jacket or container. (Remember that most recordings are sold in shrink wrapping, and any numbers existing solely on the label are of little use to record jobbers, stores or prospective purchasers). Catalog numbers may indicate any or all of the following: 1) whether the album is a single or multiple record set; 2) its retail price; 3) the mode (i.e., mono, stereo, quad, or electronically rechanneled); and 4) genre (e.g., classical, country and western, musical shows, special issues, etc.).

As if the catalog and perhaps a separate matrix number for each disc were not enough, multiple record sets will frequently have a set number covering the album as a whole, as in the following example:

*Meyerbeer:
Le Prophete
(...)*

M4 34340
M 34341
Stereo

Side 1
AL 34341
P 1976 CBS

M4 34340 is the set number for this Columbia four record album (the number of discs is indicated by the 4 in M4), and it is found both on the label and the container. The M 34341 immediately below it is the catalog number for the first of the four discs (the second disc is M 34342, the third, M 34343, and the last, M 34344; these numbers are not listed anywhere on the container.) Note on the right under Side 1 is the number AL 34341. With the record in hand, we can determine that this is the matrix number since it is the same as the number impressed in the vinyl (not reproduced here). In this case, obviously, the catalog number and matrix number are for all practical purposes identical.

A number of companies use variations on this system; i.e., an alphanumeric prefix plus a three or more digit number. For example, RCA CRL2-5100 is a two record set; the recording immediately before this in the RCA catalog might be CRL3-5099 comprised of three discs, and the album following, CRL1-5101, a single record.

Another numbering system in common use is exemplified by Angel's practice:

*Angel
Bellini: I Capuleti
e i Montecchi (...)*

SCLA-3824-1
SQ-1-37137
Stereo

The set number is SCLX-3824 as printed on the container (a three record set: SBLX would be a two, SDLX, four, etc.). The extra -1 added to this number on the label is simply a "this is the first disc in the set" notation. The

The logo for 'new faces' features the word 'new' in a simple sans-serif font above the word 'faces' in a larger, bold sans-serif font. To the right of 'faces' is a large, stylized 'L' shape that frames the word 'new' below it. The word 'new' is written in a smaller, bold sans-serif font at the bottom right of the 'L' shape.

Best wishes to the following MLA members who have taken new jobs:

Gillian Anderson, Library of Congress, Music Division
Garrett H. Bowles, Music Librarian, University of California at San Diego
Bela Foltin, Jr., Music Librarian, University of Georgia
Geraldine Laudati, Music Librarian, University of Wisconsin at Madison
Joan Schuitema, Music Cataloger, Southern Methodist University, Dallas, Texas
Joan Swanekamp, Music Cataloger, Eastman School of Music, University of Rochester

Questionnaire included in this issue

This *Newsletter* includes a questionnaire from the Music Library Association Publications Committee which solicits unpublished and in progress music bibliographies and indexes for the 4th edition of the Association's *Checklist*. Please complete the questionnaire, if appropriate and return it to Dee Baily, Editor, 812 Carroll Street, Brooklyn, NY 11215.

Convention News

Conclusion

IAML convenes: Salzburg

Cataloging Commission

The reorganization of the Cataloging Commission, discussed last year, was finally accomplished. The Commission is now an umbrella group, consisting of the head and one other representative of the various working groups: ISBD(PM) (Lanzke, head; Federov, representative); ISBD(NBM) (Bowles, Coral); Classification (Dorfmueller, Redfern); Research (Dorfmueller); RILM Thesaurus (Lonn, Kaufman); Computer Cataloging (Mills). The new chairperson of the Commission is Brian Redfern and the Secretary is Lenore Coral.

ISBD(PM). Heinz Lanzke announced that a provisional draft was distributed in January and comments have been received. The group was to meet in IFLA in August and hopes to have a finished document to send to UBC by October.

ISBD(NBM). Lenore Coral reported that the UBC office feels that a separate ISBD for sound recordings is not necessary; the working group has also tentatively agreed that an appendix or rearrangement might suffice. Ms. Coral led a separate open meeting on the ISBD(NBM). The major areas of discussion were: 1) in Area 1, the statement of responsibility, there are problems with matching particular performers with particular works in a collection and in distinguishing between the same person as composer and performer; 2) what the preferred order of sources should be; 3) inadequacies in the physical description area.

Classification Subcommittee. Comments from Walter Gerboth were read on his English translation of a small portion of the thesaurus. A discussion followed on the purpose and function of the thesaurus. It was concluded that, since English speaking countries are bound to standardized subject access systems, they are not likely to use the thesaurus; the English translation, therefore, will not be completed.

Judy Kaufman reported on a thesaurus for indexing ethnomusical materials which is being compiled by Hein Calis for the Kunst Bibliography Project in Amsterdam. A committee was appointed to study this thesaurus and to make recommendations concerning its relation to the Subcommittee's thesaurus.

Klaus Schneider distributed his classification scheme for the facet *Musical functions and contents (Musikalische Zwecke, Anlässe, Inhalte)*.

ISBD(A) was discussed briefly; a project group (Richard Andrewes, Chairperson) was appointed jointly with the Commission for Bibliographical Research and the Research and the Research Libraries Commission to determine if ISBD(A) and ISBD(PM) together are adequate for the cataloging of early printed music.

Finally, the Subcommittee on Bibliographic Terminology was officially dissolved and replaced by a project group with Malcolm Turner, chairperson and Dan Fog, secretary. The project group will aim to define a few terms each year.

RILM

Barry Brook announced that v. 10, no. 4, which will aim to include all reported *lacunae* through 1976, will probably be published by the NYPL photocomposition process. RILM will appear online on the Lockheed DIALOG system in September.

RILM Thesaurus Subcommittee. Work continues on translating terms into languages where the terms differ significantly from the English. Several terminological and indexing problems were discussed, particular-

ly concerning folk, popular, and non-Western music.

Margaret Jory, Secretary of MIC, described the American Music Center's cooperative cataloging/acquisitions arrangement with the New York Public Library and encouraged music libraries in other countries to develop similar agreements with their MICs.

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MLA seeks convention site for 1983

Music Library Association is interested in receiving an invitation for its annual meeting in 1983. Please send inquiries to the Philadelphia office. Yale University will host MLA in 1981 and the University of California, Los Angeles in 1982.

Music iconography conference: 1980

The Eighth Annual International Conference on Musical Iconography will be held at the Graduate School and University Center of the City University of New York in April of 1980. Its purpose is to encourage research using evidence found in the visual arts as primary source material in the study of music history. Musico-iconographical documentation is of great importance in the investigation of such topics as: the history of musical instruments (their construction, evolution, and playing technique), the relationship of music-making to its social environment (social status of musicians, function of musical performances, and sex roles as related to instrument choice), historical performance practice (ensemble size and disposition), and the symbolism of musical instruments (mythological and biblical). Proposals for papers for this meeting should be sent by January 15, 1980 to the Research Center for Musical Iconography, Graduate Center of CUNY, 33 West 42nd Street, New York, NY 10036.

Recordings

Continued from Page 3

SX-1-37173 is the individual disc's number, comparable to the M 34341 in our previous example, although here again the extra -1 is only a side indication, the number on the reverse being SQ-2-37173. Once more, by comparing the catalog number with the matrix number, we find these to be substantially the same.

This set provides a good example of the types of prefixes and suffixes that are valuable. The SCLX is important, not only because it tells the number of records and retail price, among other things, but also because it helps make the 3824 a unique number in the Angel catalog. Large record manufacturers may reuse the same multi-digit number many times over the years in different series, differentiated only by an alpha or alphanumeric prefix or suffix. (Columbia has issued, for example, an MPS1, SOG1, NZI, AAI, etc.) Another substantiation of a prefix's or suffix's importance is that it is invariable from the jacket to the label, and in the case of multiple record sets, from one disc to another. In our Angel example, the -1, -2, and -3 are obviously not of retrieval value. Likewise, for the -1 and -2 in the SQ catalog number.

Although the set number, if present is the chief identifying number for a multiple record set, in some cases it is also useful to know the catalog numbers of the individual discs: namely, when these are non-consecutive. To pick on Columbia again, their D3S 737 is a three record set entitled the *Great Romantic Symphonies* which contains three discs separately released by Columbia in previous years (catalog numbers MS 6393, MS 6072 and MS 6818 respectively.) Incidentally, each of these records has matrix numbers different from the catalog number, for example, MS 6072's matrix number is XSM 45884-45886.

The remaining problem to discuss is the one of changed or concurrent

numbering systems. Most domestic labels have simply changed numbers in midstream without renumbering existing discs. (Such a change is usually to accommodate a more international numbering system.) When Deutsche Grammophon changed systems in the 1960's, however, they renumbered earlier discs too. So has Telefunken, and frequently the old and new numbers are both given on the jacket, for example, 6.41076 is the new number of a disc in the *Alte Werk* series, SAWT 9511-B, the old. DG will sometimes cover up the superceded number with a label on one part of the container, but leave it exposed in another place. Even American companies are not immune to such foolishness. Composer's Recordings, Inc. (CRI) recently revamped two of its albums (192 and 248) and changed the couplings of the pieces, but kept the old numbers!

If there are any questions on the above presentation, or on manufacturer numbers in general, I will be happy to try to answer them. Please write me at the Owen Arts Center, Southern Methodist University, Dallas, Texas 75275.

Robert Skinner

(Reprinted from the *OCLC Newsletter*, no. 5 (October, 1979))

NEWS

FROM THE CHAPTERS

Chesapeake

The Chesapeake Chapter met on November 10 at the American University, Washington, D.C. The program included a panel on OCLC and music, Richard Hunter speaking on *Authority work at the Library of Congress* and Dena Epstein on *Implementation of AACR 2: what happened at Dallas and what comes next*. A full report will appear in a later issue.

Greater New York/New England

The Greater New York Chapter and the New England Chapter of MLA held a joint meeting at Yale University on October 6, planned by Brenda Chasen Goldman and Marguerite Iskenderian. The topic of the morning session was *Reference Aspects of AACR2: Implications for the User*. Kitty Skrobela (Middlebury College) summarized the major changes in the cataloging rules. She pointed out that descriptive changes will scarcely affect most users, while choice of entry will change a great deal. The most noticeable changes will be in form of entry and in uniform titles. These changes will present problems for users of catalogs whose institutions cannot afford to update current headings.

After a visit to the Beinecke Rare Book and Manuscript Library and lunch in the elegant surroundings of the Yale undergraduate colleges, the group re-convened to hear a session on the Yale music collections in which Laurence C. Witten (Founder of the Yale Collection of Historical Sound Recordings), Harold Samuel (Music Librarian), and Richard Rephann (Curator of the Yale Collection of Musical Instruments) spoke about their collections. Following this, the group enjoyed sherry at the music library.

An unanticipated pleasure at the sherry hour was the presence of Eva J. O'Meara, Yale's first music librarian, one of the founder's of MLA and now ninety-four years old. Ms. O'Meara vividly recalled MLA's organizational meeting, which took place in 1931 in the room in which we stood.

Philip Youngholm, Chairman
New England Chapter

Dee Baily, Chairwoman
New York Chapter

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Midwest

The annual meeting of the Midwest Chapter of MLA was held in Milwaukee, October 11-13th. Richard E. Jones, music librarian at the University of Wisconsin-Milwaukee and Calvin Elliker, assistant librarian at the Wisconsin Conservatory of Music were in charge of local arrangements. The program committee was chaired by Richard LeSueur from the Ann Arbor Public Library, with the help of Thomas Heck, Ohio State and Allie Wise, Western Illinois University. It was a successful meeting with 65 members registered.

The first session, *Dealing with Dealers* featured panelists Martin Rubin (Audio Buff, Inc.), Laurence Vittes (Theodore Front Musical Literature), Margerie Adkins (Chicago Public Library), Robert Johnson (University of Cincinnati), and was moderated by Allie Wise.

The business meeting was conducted by the chairperson and consisted of a Secretary-Treasurer's report from Connie Nisbet (Northwestern University), Cataloging Committee report from Charles Simpson (Northwestern), Library and Bibliographic Instruction in Music Libraries Project report from Linda Fidler (Oberlin Conservatory), and other brief reports and announcements.

Election results were reported by Robert Johnson (University of Cincinnati): David Fenske (Indiana University) Chairperson and Allie Wise, Secretary-Treasurer.

Forrest Alter (Flint Public Library) moderated the afternoon session at which Carolyn O. Hunter (European-American Music Distributors) spoke on *Copyright--a Year and a Half of Goodness from St. Colombo, Twain, and Hunter*. Next came a session on *Economic Reality and the Quality of Service You Receive from Jobbers*, given by Martin Rubin of Audio Buff, Inc.

We then adjourned to the music library for a wine and cheese reception and to see the fine collection and facilities of the UWM music library. In the evening a

banquet was held at the Nantucket Shores, followed by a program of chamber music played by the Kenwood Quartet of the Dept. of Music, UWM.

The session on *Special Collections in the Music Library* was held the next day at the Wisconsin Conservatory of Music. Thomas Heck spoke on "The Archive of the Guitar Foundation of America" and Richard Jones on "Special Collections--a Different Approach. Several other members reported on special collections within their libraries. An exhibit and catalog had been prepared by Calvin Elliker of the Archive of the Guitar Foundation of America and was displayed in the charming recital hall. It was altogether a most successful meeting with a gracious taste of Milwaukee's *gemütlichkeit*.

Marion Korda, Chairperson
Midwest Chapter

Mountain-Plains

Mountain-Plains published the second issue its newsletter *Conventional Title* last August. The next annual meeting will take place in Wichita in May, 1980.

Northern California

Officers:

Chairwoman: Elisabeth Rebman, Music Library, The Knoll, Stanford University, Stanford, CA 94305 (415-497-2463) and Secretary/Treasurer: Janet Bochin, Library, California State University, Fresno, Fresno, CA 93740 (209-487-2786).

Pennsylvania

The Pennsylvania Chapter met for its annual meeting at Clarion State College in Clarion, Pa. on October 12-13 with about twenty music librarians in attendance. Roger Evans (University of Pittsburgh) spoke on *Research in European Libraries*, directing his amusing re-

marks primarily to libraries in England. Janice Horn (Clarion State College) addressed *Closing the Catalog: Pros, Cons and Implications*, putting forth a state of the art summary as well as discussing the problems which will be encountered.

A seafood banquet was held after the business meeting, which, among other items contained an announcement of the new chapter officers: Ruth Weidner (West Chester State College), President and Sherman Hesselgrave (Carnegie Library of Pittsburgh), Secretary/Treasurer.

Ruth Weidner announced that the papers read at the symposium on *Mannerism in the Arts* (November, 1978) will be published in January, 1980 under the editorship of Sterling E. Murray and Ruth Irwin Weidner. [The next *Newsletter* will contain complete publication information. Ed.]

The next meeting will take place in fall of 1980 at the Moravian Music Archives in Bethlehem, Pa.

Southeast

The Southeast Chapter's annual meeting takes place on November 16-17 in Chapel Hill, NC at the University of North Carolina. The program includes a *Music Cataloging Update* (Larry Dixon and Kathryn Logan, UNC), Dena Epstein speaking on *Recent Research in Pre-Civil War Afro-American Music*, Dan Patterson of the UNC Folklore Curriculum talking on *Sources and Collections of Folk Music in Southeastern U.S.*, Gerald Gibson (Library of Congress) on *Sound Recordings at the Library of Congress* and Jeanette Drone (Memphis State University) on *Development of In-House Reference Tools*.

The banquet on Friday evening includes a concert by the UNC Collegium Musicum (Jon Finson, Director) and an after-dinner speech by the director of WUNC-FM in Chapel Hill, Gary Shivers.

IAML

Continued from Page 4

The need for a standardized list of thematic catalogs used in cataloging was raised; for next year's meeting, Lenore Coral will collect and compare lists already in use. Also suggested was the need for a standardized polyglot list of abbreviations of instruments for use in cataloging; the RISM list will be sent to national groups for comparison. Other topics to be discussed at Cambridge are UNIMARC and filing rules.

Broadcasting Libraries Commission

Human, technical and copyright problems in connection with manual and mechanical copying were discussed.

Public Music Libraries Commission

Thor Wood delivered a paper on the history of 25 years of the Public Music Libraries Commission. An outside speaker, Daphne Kennard, gave a paper on *Music services for the physically handicapped*, which will be published in *Fontes*. The *Musica practica* lists and the systematic index of music publishers' catalogs will continue for another year, but the *Musikbibliothek aktuell* has been discontinued. Other topics discussed were the Year of the Child, the ratio between popular and western-classical music holdings, and the possibility of an international standardized classification scheme for open access record collections. Finally, a joint session was held with the Commission on Libraries in Conservatories, etc. on copyright problems.

Commission on Education and Training

A seminar on preservation and restoration was held at the Institut für Buch- und Handschriftenrestaurierung, Bayerische Staatsbibliothek, Munich. The 18 delegates who attended found particularly interesting the new techniques for replacing missing pieces of pages. A draft document on qualifications for music librarianship was discussed; completion is expected in the next two years.

Commission on Libraries in Conservatories, Academies and Colleges of Music

In addition to the joint session on copyright with the Public Libraries Commission, a paper on staff standards was given by Ruth Davis--a draft of guidelines will be completed by next year. Three publications are in progress: a list of libraries in higher schools, a casual periodical/newsletter, and a catalog of special collections in conservatory libraries.

Commission of Music Research Libraries

A revised *Report on the supply and use of microfilms* was distributed by Richard Andrewes; translated into French and German, the statement will be published in *Fontes* and will be available in offprints. Reports on both ISBD (PM) and ISBD(A) were given (see the Cataloguing Commission report above for more details). After a discussion of the problems of non-book materials in music libraries, a committee was established to look further into the problems of handling photographs, concert programs, microforms, multi-media, etc. Catherine Massip gave a brief description of various means used by the Paris Bibliothèque Nationale for reproducing and reading watermarks; Commission members urged her to write up this important experience into an article for *Fontes*.

Commission for Bibliographical Research

National lists of new bibliographical publications were distributed. Maria Calderisi reported on the IFLA Section on Bibliography of which she is a member. Minkoff and the Commission will collaborate in the publication shortly of a new series, *Anthologie de la critique musicale*, each volume an anthology of journalistic music criticism on a particular piece of music. Margit MacCorkle reported on the status of the Brahms' thematic catalog, which will be published by Henle in 1983. Regarding the Music Publishers' Catalogs Project, Lenore Coral announced that lists have been compiled by several libraries, but there is much work left to be done. After some discussion concerning

the need to differentiate *haubt* catalogs and the best way to proceed with the project, it was decided to continue on a country-by-country basis.

Imogen Fellingner led an informative session on national union catalogs for music periodicals. Papers were given by Anthony Hodges on the British Union Catalog of Music Periodicals, to be published soon by IAML-UK; Charlotte van der Pot on Dutch efforts towards a union catalog; and Ms. Fellingner on the databank of periodicals at the Staatsbibliothek Preussischer Kulturbesitz. Ms. Fellingner also described a preliminary survey, to be published in *Fontes*, of the state of national union catalogs for music periodicals.

Music Information Centres

William Elias resigned as Secretary and Margaret Jory was appointed in his place. Mr. Elias was appointed Chairman of a new committee on publishing and editing procedures. Reports were given from each center and members shared their problems promoting contemporary music. A session on promotion will be held in Cambridge, and the International Society for Contemporary Music will be invited to participate in various ways.

The 1980 Annual Meeting will be held August 3-9 at Cambridge University in England. Several exciting concerts, an excursion to Aldeburgh, and an Elizabethan banquet have already been planned.

Judith Kaufman
State University of New York at
Stony Brook

See you in San Antonio!

and
briefly

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, Suzanne T. Perlongo, Editor, Indiana University of Pennsylvania, Music Library, Indiana, Pa. 15705. All other correspondence should be addressed to: Music Library Association, 2017 Walnut Street, Philadelphia, Pa. 19103.

Deadline for submitting copy to the editor for the next NEWSLETTER is tentatively set at March 15, 1980.

newsletter

MUSIC LIBRARY ASSOCIATION
2017 WALNUT STREET
PHILADELPHIA, PA 19103

● "AACR 2 Options Proposed by the Library of Congress" appears in the Appendix of the August 10 issue of the *Library of Congress Information Bulletin*. It includes Chapter 5 (Music) and Chapter 6 (Sound Recordings).

● *Addition to calendar of meetings*: March 17-21, 1980, Music Teacher's National Association, Washington, D.C., Shoveham Americana Hotel. Contact: Mariann H. Clinton, Executive Director, 2113 Careon Tower, Cincinnati, OHIO 45202.

● A Music Librarians' Seminar was held at the Detroit Public Library on October 25. It was conducted by Guy Marco (Chicago Musical College and Wright Junior College) and was directed toward trained music librarians as well as those librarians who work in reference situations which require knowledge about music.

California Chapter announces publication

The Northern California Chapter announces the publication of the 6th edition of its *Union List of Music Periodicals in Northern California Libraries*. Over one thousand titles held by thirty-seven libraries are included along with complete bibliographical information. Copies are available from Janet Bochin, Library, California State University, Fresno, CA 93740. Price: \$27.50. (California residents, add 6% tax.)

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Ann Arbor, Mich.

The Music Library Association Publications Committee is sponsoring a fourth edition of A checklist of music bibliographies and indexes in progress and unpublished. We will interpret "unpublished" to include items not available in the general trade, existing on index cards, computer printouts, typescripts, and the like. We can include items for which future publication is planned, with the appropriate bibliographic citation. Projects which are in progress can include revisions of currently published works. Dissertations will be omitted because of their general availability through University Microfilms International.

If you are interested in making your indexing and bibliography projects known to the scholarly community (and helping avoid needless duplication of effort), please fill out the following questionnaire and mail to: Dee Baily, Editor, 812 Carroll Street, Brooklyn, New York 11215:

Name of compiler

Address (where further information and/or copies can be obtained)

Title of index or bibliographic project

Description (brief, but important)

Please cover the following points: purpose, scope and limitations of coverage (be as specific as possible about types of materials included, whether it is international in scope, the periods covered, approximate number of entries, etc.); how it is arranged; whether it is a supplement or an update of a current publication. Use back of sheet if necessary)

Format (i.e., typescript, index cards, computer printout)

Is it completed or in progress?

Are there definite plans for publication? If so, give pertinent publication information.

Availability (check all that apply)

___ copies available (___ free) (___ service charge of \$ _____)

___ loan ___ on-site use only (e.g., in an institution)

___ will honor requests for reference service ___ other

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