Third annual MLA prizes awarded

The third annual MLA publication prizes were announced by the committee's Chairman Donald Thompson at the Midwinter Meeting in San Antonio.

Category A (Best book-length bibliography or other research tool): Maurice Hinson. The Piano in Chamber Ensemble (Indiana University Press).

Category B (Best article-length bibliography, article on music librarianship, or research tool published in series, by an author not beyond the age of 40): Michael D. Williams. Source: Music of the Avant Garde. Annotated List of Contents and Cumulated Indices. (MLA Index and Bibliography Series, no. 19).


A special recognition of merit was extended to Charles Lindahl for his compilations and reviews of music periodicals appearing regularly in Notes but not falling into any of the existing categories of the MLA publication prizes. Special attention was called to his contribution in Notes, vol. 35, no. 2 (Dec. 1978), which dealt with publications of the Bruckner Society, the Alban Berg Society, the Arnold Schoenberg Institute, the Berlioz Society and other publications.

Advisory Panel on Publications Prizes: Jon Newsom, Walter Gerboth, Donald Thompson, Chairman

Women in music conference planned

The first National Congress on Women in Music is being planned for March, 1981 in New York City. Sponsored by the Barnard College Women's Center in cooperation with the Barnard College and Columbia University Music Departments, it will be the first conference devoted entirely to women in music, combining performance with the presentation of scholarly papers, panel discussions and workshops. The three day conference will emphasize both historical and contemporary accomplishments and explore directions for future activities. Scholars, performers, composers, educators and the general public are invited to participate.

If you are interested in making a proposal for a paper, panel discussion, etc., please request a proposal form from FNCWWM, c/o Barnard College Women's Center, 606 W. 120th Street, New York, NY 10027. Deadline for all completed papers is July 1, 1980.

MLA dues will increase

Annual MLA dues and the subscription rates for Notes will change with the next membership and subscription year, which begins in September 1980, according to a new schedule of dues and subscriptions approved by the MLA Board of Directors at its September 1979 board meeting. While annual membership dues for students and retired members will remain the same at $12, dues in all other categories of members and subscribers will increase slightly. Membership dues will be as follows: individual members, $24 (foreign members, $30, except in Canada, $25); and institutional members and subscribers, $31 (foreign members, $35, except in Canada, $32). Subscriptions to Notes only will be: individual subscribers, $21 (foreign subscribers, $24, except in Canada, $22).

“Sinful tunes” wins another award

The Francis Butler Simkins Award was presented by the Southern Historical Association at its annual meeting in Atlanta on November 15, 1979 to Dena J. Epstein for her book, Sinful Tunes and Spirituals: Black Folk Music to the Civil War. The award is given biennially by the Association and Longwood College, Farmville, Virginia, “in recognition of distinguished writing in Southern history.” Sinful Tunes received the Chicago Folklore Prize in 1978 and was designated an "Outstanding Academic Book" by Choice, published by the Association of College and Research Libraries.

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The 1980 annual meeting in San Antonio was a bright success, thanks to all those who participated in its planning. It was good to see the members who attended the workshops and meetings and who enjoyed the entertainment and (let us face it!) the food. We missed those who were unable to come, but trust that everyone is planning to turn out en masse to the Fiftieth Anniversary meetings and celebration next year in New Haven, where an unusual and worthwhile program is being planned. There will be another workshop as well.

For me one of the happiest aspects of San Antonio was the realization that in spite of rising costs and pinched budgets, the Association is full of activity. The presence and participation of so many of the younger members of our profession was inspiring and bodes well for the future. It was most gratifying to realize the extent to which both Committee and Chapter activity have grown within the past decade, with even better things to come. I wish to express my personal appreciation to those Committee and Chapter chairpersons who took part in the joint meeting with the Board, in spite of the lateness of the hour.

You will soon be hearing about some new publications to be issued during the coming year, including additional numbers of the Bibliographic Series and the Supplement and Index to Volumes 5-10 of the Music Cataloging Bulletin.

At the moment, having become more or less re-oriented to the rigors of the Frozen North after the sunshine of Texas, I am busy engaged in reviewing committee structures and in making appointments with Chairpersons' advice. I am also preparing for the June meetings of the Board. If you have any new ideas, please communicate with me or the members of the Board, for we would like to profit and learn from your wisdom.

And speaking of the Board, I am taking this opportunity to acknowledge with thanks the contributions of all its members and particularly of those who have just completed their terms of office: Mary Ashe, Ann Basart, and Jon Newsom.

Ruth Watanabe
Eastman School of Music

MLA announces new publications

James J. Fuld and Mary Wallace Davidson. 18th Century American Secular Music Manuscripts: an Inventory. (MLA Index & Bibliography Series, 20) $18.50; members, $15.00.


Union List of Music Periodicals; A project of the MLA, Texas Chapter. More than 900 titles held by 36 Texas libraries are included with complete bibliographic information. Copies are available from Donna Mendro, Fine Arts Dept., Dallas Public Library, 1954 Commerce, Dallas, TX 75201.

Automation Subcommittee requests information

A new subcommittee on automated circulation systems has been proposed by the Automation Committee to the MLA Board. The first task of the subcommittee will be to determine whether there are problems unique to music by studying the experiences of libraries already using automated circulation systems for music. Anyone having knowledge in this area is invited to send comments (both good and bad) to: Ruth Henderson, Music Library, City College, New York, NY 10031. In-house instructions and procedural manuals would be particularly welcome.

Correction for IAML report

Please note the following corrections in Judy Kaufman's IAML report which appeared in the November/December, 1979 Newsletter. Pages 4 and 7 contain errors in the layout.

--under RILM, paragraphs 3 and 4 should have been placed under Classification Subcommission,

--under Classification Subcommission, the last paragraph should have been placed under the Commission for Bibliographical Research.

Ed.

Are you going to ALA this summer?

MLA members who are planning to attend the American Library Association summer meeting in New York City (June 28 - July 4):

Please contact: Dena Epstein
University of Chicago
Library
Chicago, Illinois 60637

She will coordinate attendance at ALA meetings of interest to the Music Library Association membership.
Music Periodical Exchange opens

The need for some kind of music periodical exchange was brought up at the meeting of the MLA Special Interest Group in Reference and Public Services at the Music Library Association's convention in San Antonio. Norman Savig offered to undertake, organize and manage such a service -- it is not being sponsored by MLA.

The Music Periodical Exchange will make it possible for libraries to obtain back issues of music periodicals which they lack and to make available their duplicate issues to other libraries.

For your library to make use of the Music Periodical Exchange, the following operating guidelines will be followed:

1) List the music periodicals your library wishes to obtain on a 3 x 5 card.
2) Use a separate card for each periodical title, listing volume numbers and dates.
3) Put the name of your library on the card, and in the upper right hand corner, "WANT".

In the same manner, list the duplicate music periodicals which your library has, and is willing to offer to the Music Periodical Exchange. The exchange will send your library a request for a periodical as that title is needed by another library. A library's account will be credited $1.00 for each periodical which, after being requested, it sends to the Music Periodical Exchange; for each issue that a library receives from the Exchange, there will be a $3.00 charge. A bill will be sent accompanying the periodical(s).

Send requests to: Kastel Kiosk, Music Periodical Exchange, 1611 12th Avenue, Greeley, CO 80631.

Fees paid by colleges and universities for the use of copyrighted music on their campuses are expected to rise this year, under terms of a model license now being negotiated. New rates would be retroactive to January 1 and might extend to mid-1983.

The Country Music Foundation and Media Center has opened an Audio Restoration Laboratory. The facility will specialize in restoring the sound on pre-stereo recordings to the original quality. The laboratory will be available to outside companies for commercial uses. CMF eventually hopes to reissue historical recordings on its own label through the use of its laboratory. For more information contact: Danny Hatcher, Country Music Foundation, 4 Music Square East, Nashville, Tennessee 37203.

The Library of Congress has recently acquired the only known holograph of George Gershwin's Blue Monday. It represents Gershwin's first attempt at writing an extended composition. The opera which lasts under half an hour received a single performance in 1922, after which it was dropped from George White's revue, Scandals of 1922.

Calendar

Forthcoming meetings and conferences

May 8-10, 1980
Association for Recorded Sound Collections (ARSC). Annual Convention, Ottawa. (Contact: Tim Brooks, 1940 80th Street, Jackson Heights, NY 11370)

June 7-12, 1980
Special Libraries Association, Washington, D.C.

June 12-18, 1980
Canadian Library Association, Vancouver, B.C.

June 16-27, 1980
German Script Seminar, The Moravian Archives, 41 W. Locust Street, Bethlehem, PA 18018 (215-866-3255)

June 28-July 4, 1980
American Library Association, New York City

October 22-25, 1980
American Society for Aesthetics, Annual Meeting, Marquette University. (Contact: Selma Jeanne Cohen, Dance Perspectives Foundation, 29 East 9th Street, New York, NY 10003)

December 5, 1980
Council of National Library and Information Association, New York City

February 10-14, 1981
Music Library Association, Yale University, New Haven, CT (50th Anniversary meeting)

April 2-5, 1981
American Musical Theatre Conference. C. W. Post Center, Long Island University. (Deadline for proposals: 30 June 1980)
Mid-Winter Meeting SAN ANTONIO 1980

More than 250 registrants attended the 49th annual conference which took place at the El Tropicano Hotel in San Antonio, Texas from February 25th to March 1st. Hosted by the Texas Chapter of MLA (Morris Martin, Program Chairperson and Vikki Skinner, Local Arrangements Chairperson), the schedule of events included panel discussions, committee meetings, concerts, exhibits, a tour of a nearby mission and a preliminary workshop on AACR 2, sponsored by the Education Committee, Kathy Logan, Chairperson.

The following articles contain summaries of many of the meetings and the workshop. Newsletter no. 41 will conclude the reports.

Part I

Special interest group meets

Ann Basart (University of California/ Berkeley) presided over the first meeting of the Special Interest Group in Reference and Public Services (SIGIRPS) and proposed as the business of the initial meeting that 1) a chairperson be elected to coordinate, 2) short term and long term objectives be established, and 3) interested people be assigned specific tasks to accomplish the defined goals and objectives of the group. George Hill (CUNY/Baruch College) and Gordon Rowley (Northern Illinois University/ De Kalb) had volunteered to chair SIGIRPS and were approved by those attending the meeting.

Expressed areas of concern for the Special Interest Group include:

1. Bibliographic and Library Instruction. Ann Basart agreed to take responsibility for overseeing this subdivision's activities, including the establishment of a clearinghouse for bibliographic and library instruction materials and a means of communicating to those interested in new materials for instruction. Because Linda Fidler ( Oberlin) and Rick Jones (University of Wisconsin/ Milwaukee) have been working already on accomplishing these goals for the Midwest Chapter, it was suggested that they continue to do so, but consider opening their communication channels to the nationally oriented SIGIRPS.

2. In-Service Music Library Training. Steve Fry (UCLA) will coordinate efforts and communications.

3. Liaisons with ALA and MLA Committees. Dena Epstein (University of Chicago) agreed to serve as liaison with ALA's Reference and Adult Services Division; the chairpersons of all MLA committees working on activities of mutual interest will interface with SIGIRPS. Donna Mendro (Dallas Public Library) will be liaison with the Public Libraries Special Interest Group.

4. Current Awareness. Norma Jean Lamb (Buffalo and Erie County Public Library) volunteered to organize dissemination of information to SIGIRPS on workshops, publications and other items of interest, most likely the MLA Newsletter.

5. Resource sharing. Norman Savig (University of Northern Colorado) offered to coordinate a musical serials and monographs exchange program.

Other items discussed at the meeting included the forthcoming publication of John Druesedow's workbook on music bibliographic instruction (Pierian Press) and of the University of Wisconsin/Parkside's manual on music library use and the availability of an in-ser-

vice training manual from Temple University. The hope that The Music Index would be added to the Dialog data base for computerized reference searches was also expressed.

With attendance at the meeting totaling over 150 MLA members and with the large number of enthusiastic volunteers coming from those present, there is no doubt, as Ann Basart assumed when she began to organize the meeting, that the time is ripe for the establishment of this Special Interest Group in Reference and Public Services. See future issues of the MLA Newsletter for communications from the SIGIRPS; and, please send your ideas and concerns to SIGIRPS representatives delineated above. Join us in New Haven for the next SIGIRPS meeting.

Patsy Felch Monokoski
Northwestern University

Aspects of Texas-Mexican music

Music in Texas: The Social and Historical Aspects of Texas-Mexican Music was introduced by Don L. Roberts (Northwestern University) with the comment that sessions devoted to the study of local musical styles have become an established custom at MLA meetings. One that has given the MLA membership information on and the chance to hear a wide range of indigenous musical styles. In particular, he noted that when we remember that Spanish music was well established in the United States long before the Mayflower landed, looking at Texas-Mexican music tends to give a better perspective on what constitutes American music.

Dan Dickey (University of Texas, Austin) gave a presentation on nortena music. Manuel Pena (University of Texas, Austin) discussed orquesta and conjunto. Both

(Continued on Page 5)
lectures were liberally illustrated with foot-tapping lively musical examples.

Norteña music (or "northern" music) is a type of music that began to be played in northern Mexico and southern Texas around 1850, evolving from a Spanish background with German and French influence. The Norteño musicians took European dance music from the " genteel" tradition, including the polka, the waltz, the schottische and the mazurka, and added elements of their own ballad techniques and of Spanish music. While early contemporary accounts of dances typically mention the use of a flute, violin and guitar as accompaniment, sometime in the late nineteenth century the accordion began to be substituted for the violin and the flute (possibly because one musician on the accordion could replace two on violin and flute and thus gain an economic advantage).

Ballad tradition of the time called for a duo singing to guitar accompaniment. The 1930's through the 1950's saw a flowering of norteña music, with the standard instrumental accompaniment to the two vocal parts typically being an accordion (a diatonic three-row button accordion that plays different pitches pulling and pushing) and the bajo sexto (or bass six) guitar, a guitar that has six courses of double strings, some of which are bass strings of a gauge more usually found on bass string instruments. However, this is a still-evolving music, reflecting popular tastes, drawing upon new popular elements, as is evidenced by the addition of amplified instruments and percussion in the 1960's and '70's.

Manuel Peña discussed orquesta music and conjunto in the context of social organization and trends. He noted that World War II had the effect of drawing Chicanos into American society; the more affluent Chicanos tended to draw closer to things "American," seeking acculturation, and consequently rejected music that would emphasize Mexican roots. It was in this trend that orquesta music began. While it draws heavily upon Mexican music and Chicano musical traditions, it is also characterized by forms not found in folk music, such as the bolero, and it draws upon a more sophisticated instrumental group, the string band. Thus a duality arose, the conjunto for the lower class, using traditional instruments and traditional forms, most often semi-literate (or illiterate musicians), and the orquesta music of the upper classes, played by literate musicians from scores arranged by professionals, yet drawing heavily upon its conjunto roots and referring back to them. Orquesta music is also heavily influenced by mainstream American music, especially by rock and roll, and at some points has come to sound assimilated; today there is a more general recognition and acceptance of Mexican heritage, manifested by a deliberate use of a more "Mexican" sound and by the use of Spanish names for groups that had previously used English names.

Margaret Lospino
University of North Carolina
at Chapel Hill

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### Producers and distributors of Norteña records

<table>
<thead>
<tr>
<th>Producer</th>
<th>Address</th>
<th>City, State, Zip</th>
</tr>
</thead>
<tbody>
<tr>
<td>Falcon Records (*)</td>
<td>821 N. 23rd Street McAllen, TX 78501</td>
<td>San Jose, CA 95113</td>
</tr>
<tr>
<td>Marsal Productions (**)</td>
<td>2015 Castroville Rd. San Antonio, TX 78237</td>
<td>South-eastern Records (**) 4380 N. W. 128th Street Opa-Locka, FLA 33054</td>
</tr>
<tr>
<td>DLB Records (*)</td>
<td>P.O. Box 37250 San Antonio, TX 78237</td>
<td>Miami Records(?) 2819 N.W. 7th Avenue Miami, FLA 33127</td>
</tr>
<tr>
<td>Norteño Records</td>
<td>2606 Ruiz Street San Antonio, TX 78228</td>
<td>Caytronics Corp.(?) 240 Madison Avenue New York, NY 10016</td>
</tr>
<tr>
<td>Rio Grande Music Co.</td>
<td>119 S. Sam Houston Blvd. San Benito, TX 78586</td>
<td>Freddie Records 1316 N. Chaparral Corpus Christi, TX 78401</td>
</tr>
<tr>
<td>Rangel Distributing Co.(?)</td>
<td>809 Fredricksburg Rd. San Antonio, TX 78201</td>
<td>Folklyric Records(*) 10341 San Pablo Avenue El Cerrito, CA 94530  (Reissues of Norteña from the 1920s to the 1950s.)</td>
</tr>
<tr>
<td>Musi-Mex Records (**)</td>
<td>2596 Pico Blvd. Los Angeles, CA 90006</td>
<td>* indicates companies that have a good selection of different Norteña groups and do mail order business. ** wholesale only</td>
</tr>
</tbody>
</table>

Dan Dickey
Open Forum

Norma Jean Lamb (Buffalo and Erie County Public Library) opened this year's Forum by thanking people for their contributions and extending an invitation to all for suggestions regarding next year's session.

The first speaker was Nancy Kobialka (University of Miami) who discussed the purposes and uses of *A Discography of contemporary music in the Bielefelder and Gramophone Catalogs, 1970-1977*, a work which she compiled as her master's thesis. This discography lists all works that appeared in either the Bielefelder or Gramophone catalogs between 1970 and 1977 which were written by any composer born after 1920. The main section of the catalog is an author-title listing with complete bibliographic information, a broad classification code (chamber, vocal, electronic, etc.), and an indication as to whether the work was issued as part of a collection. A separate listing of collections (2 or more works issued together) is organized by label and number.

The Bielefelder and Gramophone catalogs offer music librarians access to many recordings that are not listed in Schwann. Both of these catalogs include full analytics to collections, and the Gramophone catalog includes an index to performers. Kobialka's work is of great value to persons researching contemporary composers and their works, since back issues of the Bielefelder and Gramophone are difficult, if not impossible, to locate. Librarians who have little or no access to these two catalogs could use Kobialka's discography as a supplement to Schwann.

Marie Griffin delivered the second topic for discussion, *The Institute of Jazz Studies: Its potential for the Music Librarian*. In her audiovisual presentation, Ms. Griffin outlined the history of the Institute and described the library's collections, facilities, and services. The Institute was founded in 1952 by the late Dr. Marshall Stearns and was moved to Rutgers State University in 1962 where it has become the foremost archival collection of jazz and jazz-related materials under university auspices. The Institute's recordings collection consists of 50,000 phonograph records and numerous tape recordings, cylinder recordings and piano rolls. The library holds 3,000 books, as well as jazz periodicals, catalogs, research files, photographs, films, memorabilia, sheet music and a collection of antique phonographs.

Two exhibits, *Where the Music Started* and *W. C. Handy* are currently available for loan. Under its present director, Dan Morgenstern, the Institute is active in many projects including involvement in a conference on literature and the urban experience, compilation of an oral history project, the organization of live performances, and the ongoing publication of the *Journal of Jazz Studies*. In addition, the Institute recently began publishing the *Jazz Register and Index*, a microfiche listing of all acoustical recordings in the collection. The Register is produced by enhancing OCLC records to provide expanded access points, thereby providing the means to produce indexes by performer, label name and number, matrix number, date of recording, etc. The Register is produced quarterly and is available for an annual postage and handling fee of $10. The Institute is open to all qualified researchers and facilities are available for listening and tape duplication.

For the final topic Clara Steuermann (Arnold Schoenberg Institute) discussed the International Federation of Library Associations and Institutions (IFLA) and its relationship to MLA. IFLA is an independent international non-governmental association that promotes international understanding, cooperation, discussion, research and development in all fields of library activity and provides a body through which librarianship can be represented in matters of international interest. Universal Bibliographic Control (UBC) and Universal Availability of Publication are currently IFLA's projects of broadest concern.

MLA became a member of IFLA in 1975 and invited Jane Franck to serve as our voting representative. As discussion began concerning the ISBD's for non-book materials and music, Jane Franck recommended that MLA send its own representatives, and as a result, Maria Carderisi, Clara Steuermann, Don Krummel and Garrett Bowles attended the 1977 meeting in Brussels. MLA was then invited to collaborate on the ISBD for music and also was encouraged to set up a roundtable, *Music in Libraries* under the umbrella of the Special Libraries Division. The purpose of the roundtable is to promote the establishment and growth of music collections and to act as a link between the general library community and music librarians. As a member of IFLA, MLA is entitled to one vote in Council meetings and full participation in the six sections in which it is registered. At the Copenhagen meeting in 1979, MLA was well represented by Maria Calderisi, Clara Steuermann, Ruth Watanabe, Forrest Alter and Don Roberts. This year's meeting will take place in Manilla, August 17-24, where the Round Table for *Music in Libraries* plans a joint session with the Audio-Visual Media Round Table on the topic, "The importance of Audio-Visual Materials as Documents of Cultural Heritage."

David Farneth
University of Delaware

Copyright concerns after 2 years

March made its proverbial entrance on Saturday morning in San Antonio. For the final session the weather was brisk and lemonie, while the session itself was brisk and juridical. Carolyn Hunter opened the session with an apt quote indicating that lawyers can argue about the clearest expressions. Marybeth Peters, speaking for the Copyright Office, then demonstrated that they can be suspi-
Cataloging and Classification Committee report

The meeting, Judy Kaufman presiding, began with the following announcements: 1) Ruth Henderson has resigned as editor of the Music Cataloging Bulletin (MCB); Margaret Iskenderian will be the new editor as of the April 1980 issue. Pending board approval, Margaret will also join the committee; 2) David Sommerfield has resigned from the Cataloging Committee.

An AACR 2 Subcommittee, with Katherine Skrobela as chair, has been proposed to the Board and awaits approval, as well as a Joint Cataloging Committee-Automation Committee Subcommittee on MARC, Katherine Skrobela and Don Seibert representing the Cataloging Committee.

The report on non-Western music subject headings prepared by Judy Kaufman's Subcommittee on Musics other than Western Art will be submitted to the Library of Congress and published as an entire issue of MCB. June Gifford reported that the Filing Rules Subcommittee has set about incorporating the Rather machine filing rules into its own document and will do the same with the soon to be published new ALA rules.

A new subject heading from the Library of Congress was announced by Harry Price: PUNK ROCK MUSIC. In addition, serials (including periodicals, monographic series, and society publications) will be classed henceforth by their specific subject matter -- numbers being established for the purpose -- rather than in ML 1, 4, 5 or 25-28.

See MCB, March 1980. LC's choices for musical instrument terminology for use under AACR 2 (rule 25.29D1) was partly determined by present subject heading practice. Violon- cello will be retained to avoid massive subject changes entailed by switching to cello. Changing to timpani will cause only a few changes, and contrabassoon (the more common term, anyway) none at all.

The Council of National Library and Information Associations (CNLIA) has taken under its wing a joint Committee on Specialized Cataloging, Don Seibert, chair and MLA representative. Charles Simpson, the ARSC representative, reported on progress so far. A detailed report by Don appeared with the committee reports distributed in San Antonio.

The ALA-LC institutes on AACR 2 have been set, and the Research and Technical Services Division (RTSD) of ALA will be provided with the MLA mailing list so that interested members may register. (The dates and locations are printed elsewhere in this newsletter.) For advance information contact RTSD. State Library Associations are also planning AACR 2 institutes.

Lenore Coral outlined problems with ISBD(NBM): 1) Physical description area needs to be expanded;
Cat-Class (Continued from Page 7)

2) Moro and better examples are required; 3) Universal placement of performers in statement of responsibility area. Fred Bindman is the U.S. delegate to the working group's meeting in Cambridge, England this August. Garrett Bowles chairs the TAML Subcommittee on ISBD(NM). Either should be contacted before April 1 with comments and positive proposals.

Questions to Fred Bindman, Head, Music Section, Descriptive Cataloging Division, Library of Congress, included: concern over sporadic cataloging of American Institute of Musicology publications (actually an acquisitions problem for the Music Division); the relation between BIOACOUSTICS, an LC subject heading, and biosound, not an LC subject heading (the former does not encompass the latter, but a monograph on the latter topic would probably generate the subject heading); whether the Library of Congress will close its shelflist (not in the near future); treatment of collective uniform titles for multi-talented creators (non-predominant endeavors will require qualification, e.g., Nietzsche's musical works and Wagner's literary efforts).

The lion's share of the allotted time was spent discussing the feasibility of combining ELECTRONIC MUSIC with solo instrumental and chamber music headings, instead of the current LC practice of supplying two subject headings for works of acoustic-electronic nature. If practical, the reasoning behind the decision not to combine both aspects in one subject heading will be published in a future MCB issue.

Kitty Skrobela, MLA's representative to the Committee on Cataloging: Description and Access (CC: DA), the new ALA cataloging code maintenance committee which is entertaining possible rule changes before implementation, specifically 1) situation for which there are no rules; 2) rules that conflict with other rules; and 3) rules too unclear to be used. Kitty was prepared to present three specifically musical cases for discussion and vote: 1) 25.34-25.36 - collective musical titles; 2) 25.27A - language of title, or "original" vs. "best known" and 3) 21.23 - entry of sound recordings. Time only permitted sufficient discussion and vote on the first case: a majority voted in favor of reinstating the AACR 1 form for these titles, e.g., [Works, piano] instead of [Piano music]. Feeling, however, ran deep on both sides. There was a general expression against the result of 25.27A in combination with alternative rule 22.5C (LC's adopted option), or Tchaikovsky wedded to Spiashchaia krasavitsa, instead of to The sleeping beauty, or that Russian title to Chaikovskii. Various solutions were proposed, but nothing voted on conclusively. The third case was just thrown out for future consideration -- especially through the medium of Kitty's Purple Sheets, series 2.

David Sommerfield
Library of Congress

Pre-Conference Workshop:

AACR-2 for music librarians

Part I

LC approaches AACR-2

Ben Tucker's remarks covered some of the advantages of AACR 2, gave information on the communication of the Library of Congress's slant toward AACR 2, and commented on Chapter 1 of Part I of the rules, as a prelude to Fred Bindman's more detailed discussion of Chapters 5, 6, etc.

If one were to enumerate the advantages of AACR 2, heading a list should be the obviously democratic process that was the basis of the rule revision work. The particular interests of several specialist groups, including music librarians, were accommodated, but no one was made perfectly happy. While broad advantages within the text can be readily found, such as the thorough incorporation of ISBD provisions in Part I and the strong emphasis on sought headings in Part II, such advantages have all been adequately described elsewhere.

The advantage of AACR 2 that needs some attention at the moment is the way the new rules have caused other happy events and have accelerated progress toward still other goals. AACR 2 has forced an emphasis on standards. Primary examples are the abandonment of superimposition and the adoption of AACR 2 as the single standard replacing the multiplicity of practices found in our very mixed database of headings dating from 1897. To have adopted this single standard before further commitments to automation, multi-library cooperation, and the ultimate goal of Universal Bibliographic Control, puts us on a road without detours.

To cite another example more root ed in the past than the future just suggested, there is the hurry to produce the family of ISBDs from the single progenitor that is ISBD(G), the standard governing Part I of AACR 2. Another hurry provoked by AACR 2 is the Library of Congress's rush to get everything in MARC. (While we probably shall not make it with music and sound recordings by 1981 due to our own budget cuts, this will come very soon thereafter--instead of continuing to be put off year after year as has been the case up to now.) There is also the Library's
hurry to enter into cooperative arrangements for a national authority file. Again, we shall not have everything in order by next year, but no longer will such projects be continually put in the future—thanks to AACR 2. Without AACR 2 and the abandonment of superimposition, we would have limped along for another decade toward these ever distant goals—particularly due to budget cuts.

The LC slant toward AACR 2 is being publicized in Cataloging Service Bulletin (CSB). Occasionally the Library of Congress Information Bulletin (LCIB) is also a medium of such news. They are both available without charge; for subscriptions write to: Cataloging Distribution Service, Library of Congress, Washington, D.C. 20541 for the CSB and the Information Office, Library of Congress, Washington, D.C. 20540 for the LCIB.

For matters of particular concern to the music librarian we are working with representatives of the Music Library Association to disseminate information. One obvious medium for our cooperative efforts is the Music Cataloging Bulletin. The Library of Congress will also provide six teachers for each of the 16 regional institutes on AACR 2 being organized by ALA, the purpose of these institutes being to communicate the LC application and interpretation of AACR 2. [Dates and locations of some of the institutes appear elsewhere in this issue. Ed.]

Turning to the text of AACR 2 itself, Mr. Tucker called attention to three points emphasized in the General Introduction: 1) Paragraph 0.1: These rules ... are not specifically intended for specialist and archival libraries, but it is recommended that such libraries use the rules as the basis of their cataloging and augment their provisions as necessary; 2) Paragraph 0.9: The necessity for judgement and interpretation may be based on the requirements of a particular catalogue or upon the use of the items being cataloged. The need for judgement is indicated in these rules by words and phrases such as if appropriate, if important, if necessary. These indicate recognition of the fact that uniform legislation is neither possible nor desirable, and encourages the application of individual judgement based on specific local knowledge; and, 3) Paragraph 0.14: The examples used throughout these rules are illustrative and prescriptive. That is, they are intended to illuminate the provisions of the rule to which they are attached, rather than to extend those provisions. Neither the examples nor the form in which they are presented should be taken as instructions unless the accompanying text specifically states that they should.

The first of these points is the basis for the cataloging manuals the Library of Congress is helping to produce for specific materials, including rare books. The second and third points must be emphasized for the guidance they offer in the direction of a new attitude toward bibliographic description (Part I of AACR 2, not Part II).

After listing some of the provisions in Chapter 1 that differ from past practice, Mr. Tucker concluded his remarks by expressing his hope that the entire United States segment of the cataloging world can continue to act cooperatively, and that close contact can help us produce records that adhere as closely as possible to one standard, consequently being as usable to others as to the originator.

Ben Tucker
Chief
Office for Descriptive Cataloging Policy
Library of Congress

Cataloging sound recordings using AACR-2

Garrett Bowles
University of California at San Diego

My talk centered on the cataloging of sound recordings with AACR 2; relating those rules with ISBD(NBM) (International Standard Bibliographic Description of Non-Book Materials) and AACR 1. The formulation and use of a standardized set of cataloging rules is considered highly necessary in order to affect cooperative cataloging.

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Epstein views ALA

ALA Midwinter Meeting, Chicago, January 20-23, 1980

I provided an MLA presence at ALA sessions on IFLA, copyright, the ACRL AV Committee, and the PLA AV Committee. At the luncheon for IFLA association members, I was able to discuss affiliation with ALA with Robert Wedgeworth, ALA's executive secretary. He feels affiliation is what each association makes it, and strongly approves of MLA’s grass-roots effort at finding groups within ALA with common interests with whom we can cooperate. It seems most unlikely that musical matters will automatically be referred to MLA. If we wish to be consulted, we must be present when these matters arise. We now have Donna Mendro, of the Dallas Public Library as a regular member of the Public Library Association AV Committee, and Katherine Skrobela as MLA representative on the Cataloging: Description and Access Committee which will monitor and review cataloging policies for ALA, including the implementation of AACR 2. These are healthy developments, and I hope that more MLA members will become active on ALA committees as resource people on the special problems relating to music.

These problems have been prominent at the hearings held by the Copyright Office looking toward the five-year review of the new law. Nancy Marshall, chair of ALA's Ad Hoc Copyright Committee urged that music people attend these hearings to answer the questions that only they can answer. Susan Sonner, our Legislation chair, would like to hear of any difficulties the new law presents: excessive time needed for keeping records, permission for duplication denied, and the like. If provisions of the new law are unduly hard on music libraries or interfere with service we have given our users in the past, we should say so. Perhaps these provisions can be modified.

The Board of Directors has asked me to continue as liaison with ALA for another year. I would like to hear from people who are interested in acting as MLA representatives at ALA meetings, especially the upcoming conference in New York. Sometimes two meetings of concern to MLA are held at the same time, and one person cannot get to both. Please write to me at the University of Chicago, Library, Chicago, IL 60637.

Dena J. Epstein

Bowles-AACR 2

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AACR 2 is not considered an advance in standardizing the cataloging rules for sound recordings because it does not advance the science of cataloging these materials. The AACR 2 revision process was principally the work of generalists who generally ignored the almost 30 years of American experience in cataloging sound recordings, more experience than all other cataloging agencies combined. Many of the AACR 2 rules for sound recordings were changed during the final edit process, principally due to the intervention on our behalf of Ben Tucker, Chief, Office of Descriptive Cataloging, Library of Congress.

As in any endeavor, there have been some good results as well as some bad. The new rules for the treatment of the imprint are generally an improvement of previous rules. The place of publication, publisher, distributor, and manufacturer are to be recorded providing the researcher more specific information about the recording. However, adhering to the old practice in part, of recording the label name instead of the publisher, will create confusion in the future. The label name should be reserved for the note area (6.7B19).

AACR 2 contains unnecessary rules and omits other necessary ones, as might be expected from a generalist's revision. There are several rules, for example, for sound track film, an extremely rare recording medium not to be confused with sound movie film. Only a very few highly specialized archives contain any examples of sound track film. Treating such a rare medium raises the question why other less esoteric media were not contained in the rules (such as cylinders, wire recordings, etc.). Treatment of piano rolls is also inadequate in the new rules.

One important addition is a statement of recording and reproducing characteristics (6.5C8) which gives the standards used in creating the recording. Especially significant is a statement telling that the sound has been encoded, for example by the Dolby or DBX method.

A particularly useless piece of information which AACR 2 now specifies be supplied is duration of the entire recording, this to be put in the collation (6.5B2). Duration is very important, but only in relationship to the individual works on a recording, not to the recording as a whole. Catalogers must now themselves supply, often by adding together all durations found on a recording, information which will not be used. An exact duration is important in order to distinguish between performances which otherwise appear identical. They are particularly useful to radio stations. Luckily, individual work durations will also be listed in the notes (rules 6.7B10 and 6.7B18).

Because these rules do not effectively provide a basis for the cataloging of sound recordings, I predict they will often be ignored or altered, resulting in non-standardization. The cataloging of sound recordings will then remain an expensive process.

The second topic was the machine implications of AACR 2. Most changes which are needed have been discussed and approved in a meeting.
News from the Chapters

Chesapeake

The fall meeting of the Chesapeake Chapter was held at the American University, Washington, D.C. on 10 November 1979. The program, organized by David Sommerfield of the Library of Congress and held principally in the recital hall of Kreeger Music Building, was devoted entirely to cataloging, and the turnout, in excess of thirty was gratifying. The morning session began with a panel discussion on the topic "OCLC and Music," moderated by Robert Keefe, music cataloger at the University of Virginia, Charlottesville. Mr. Keefe and panelists Binnie Braunstein (University of Maryland, Baltimore County), our host James R. Heintze, and Edwin Quit (Peabody Conservatory, Baltimore) described the different ways in which their libraries use OCLC and fielded questions from the audience.

Next the group visited the new Jack and Dorothy Bender Library and Learning Resources Center -- it opened in January, 1979 -- where a planned demonstration of OCLC was temporarily sabotaged by the system's refusal to come up ("Re-try momentarily!" was its response to all overtures). Fortunately, George Arnold, head of Technical Services, was present to describe his department's use of OCLC and some of the problems they encounter. Eventually OCLC came to life and a brief hands-on demonstration was possible; this was followed by a tour of the library, among whose more worthy features is an automated circulation system which can be queried directly by patrons to learn the status of an item not found on the shelf, a staff operat-ed copy center providing a wide range of services, and a study room with a separate entrance which is open 24 hours per day, 365 days per year.

After lunch the members returned to Kreeger for the business meeting and election of officers. Elizabeth Auman (Library of Congress) was elected chairperson, Ned Quist was reelected vice-chairman and Richard Hunter continues as secretary-treasurer.

I then gave a talk on "Name and Uniform Title Authority Work at the Library of Congress," in which I described the changes in music catalogers' work at LC since the advent of the Automated Name Authority File and, with the assistance of Fred Bindman, Head, Music Section, Descriptive Cataloging Division, and Ben R. Tucker, Chief of the Office for Descriptive Cataloging Policy, answered questions on LC policies and procedures, particularly with regard to music uniform titles and AACR 2 coding of headings.

To close the program, the chapter welcomed past national President Dena Epstein (University of Chicago) whose topic was "Implementation of AACR-2: What Happened at Chicago and What Comes Next." Ms. Epstein reported on the ALA preconference on AACR-2 and announced some of the workshops, publications, and other efforts planned to assist in the transition to the new rules in 1981.

Richard H. Hunter
Library of Congress

Greater New York

The Greater New York Chapter of the Music Library Association held its second meeting of the year at New York University's Bobst Library on Saturday afternoon, December 1, 1979. The meeting was planned by Marguerite Iskendarian (Program Chairperson); Ruth Hilton (Associate Music Librarian, NYU) was our host.

Charles E. Lindahl (Associate Music Librarian, Sibley Music Library, Eastman School of Music) gave a very entertaining talk on the tribulations of editing a directory, calling his lecture, "Slouching toward the revised edition of the IAMM Directory, USA." We also heard Léonie Rosentiel, author and musicologist, speak about "Incidents and Coincidence: in search of Nadia Boulanger (1887-1979)." She is writing a book about Ms. Boulanger, and related many fascinating experiences from her research. Members had an opportunity to tour the music library facilities during the social hour.

The chapter will have two spring meetings: on Saturday, April 26, Dr. Imogen Fellinger, Music Librarian at the Staatliches Institut für Musikforschung Preussischer Kulturbesitz in West Berlin will speak about that collection and its relationship to the German music library systems, and Barbara Hampton Renton will speak about Czechoslovakian libraries in which she has recently done research; and, on Tuesday, May 27, online searching techniques will be demonstrated in a meeting called, "Music research ONLINE: a lecture-demonstration of the RILM abstracts database using the Lockheed Dialog computer system." The April meeting will take place at Columbia University and the May meeting at the City University of New York Graduate Center.

Dee Baily
CUNY/Brooklyn College

Southeast

The Southeast Chapter of the Music Library Association met at the University of North Carolina at Chapel Hill, November 16-17, 1979.

The first formal session was a music cataloging update presented by Larry Dixon and Kathy Logan, music librarians at UNC, Chapel Hill. The session centered around implementation of AACR-2. Dena Epstein (University of Chicago) followed with a presentation entitled "Recent Research in Pre-Civil War Afro-American Music," which included the relaying of some of her experiences while researching her book Sinful Tunes and Spirituals. Other sessions were "Sources and Collections of Folk

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Southeast (Continued from Page 11)

Music in Southeastern United States," presented by Dan Patterson, chairman, UNC Folklore Curriculum, and "Sound Recordings at the Library of Congress - Programs and Services," by Gerald Gibson from the Library of Congress. The final speaker was Jeanette Drone, music librarian at Memphis State University, who talked about the "Development of In-House Reference Tools," using indexes and guides she has devised for her library as examples.

At the business meeting two offices for two-year terms were elected: Larry E. Dixson, chairperson and Shirley Marie Watts (Vanderbilt University), members at large.

Mavis Jackson
Atlanta Public Library

Texas

The Texas Chapter of the Music Library Association met at the San Antonio Public Library on October 20, 1979. The morning session was delivered by Marcia Parsons (Perry-Casteneda Library, University of Texas, Austin), and she presented an interesting and practical discussion on the OCLC Interlibrary Service subsystem at UT, Austin. After a brief introduction to the service, she discussed its implications for music librarians, the problems of the system and existing restrictions in the lending of microfilms. An informative brochure and a sample form helped to explain and clarify the procedures involved in the search for information, as well as the borrowing and returning of materials. A discussion then followed on how ILS can be used in cooperation with other systems to obtain copies of books, scores, dissertations, theses, etc.

Other related topics of discussion, such as the patron's responsibilities in observing the copyright law, the number of requests that are filled and unfilled, the operation of the system with regard to staff and time, and how library cooperation can improve the efficiency of the service, elicited thought-provoking questions from the members. Consequently, we are planning to review the possibility of broadening library cooperation by studying the current lending policies of various Texas libraries, which will hopefully result in a more accurate account of holdings in the state.

After lunch we were treated to a presentation on Mariachi music by Josephine Orta, who is co-founder of the first Mariachi mass in San Antonio. Ms. Orta elaborated on the historical development of Mariachi music, tracing its roots back to the year 1521, and she outlined the success of using Mariachi musicians in today's Catholic mass from the beginnings in 1971 to the present day. During the second part of her presentation she played the vihuela, a popular instrument used by Mariachis and sang songs and parts of the mass.

Raymond Villarreal
San Antonio Public Library

Bowles-AACR 2

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with the MARBI Committee with participation of the MLA Automation Committee in January 1979. The resulting addenda have not been issued by the Library of Congress MARC office.

Perhaps the most important change, one with great implications for improved access to sound recordings and music, is the addition of the 028 field which provides for the entering of publisher and label names and edition or recordings numbers. These numbers often provide the single most efficient access to both music and sound recordings. A subcommittee of the MLA Automation Committee is studying, at the request of the MARBI Committee, the use of these files. The subcommittee would like to have information on the number of libraries which maintain publisher's number or plate number files for music, and issue number or matrix number files for sound recordings. They would like to also know how those files are arranged. Please send your information to: Elisabeth Rebman, Music Library, The Knoll, Stanford University, Stanford, CA 94305 as soon as possible.