



Newsletter

Music Library Association

Number 53

May-June 1983

Nominating Committee Seeks Candidates for 1983 Election Slate

The Nominating Committee is seeking suggestions for nominees to run as candidates for the MLA Board of Directors, in addition to suggestions for the names of nominees for citations. The slate of candidates for this year's election will include the following officers: Vice-President/President-Elect/President/Past-President (1984-88); Recording Secretary (1984-86); and three Members-at-large (1984-86). Candidates for office must be current members of the association.

Citations are awarded to those who have contributed to the national affairs of the association and to the furthering of the association's aims, even if not via MLA directly. Membership in MLA need not be a prerequisite to the receiving of a citation.

Suggestions for nominees should be sent to any of the members of the committee by *August 1st*. Members of the committee are William McClellan, Chair (University of Illinois at Urbana-Champaign, Music Library, 2136 Music Building, 1114 W. Nevada, Urbana, IL 61801), Ann Basart (Music Library, 240 Morrison Hall, University of California, Berkeley, CA 94720), and Ruth Watanabe (Sibley Music Library, Eastman School of Music, Rochester, NY 14604). The Nominating Committee will submit the slate of qualified candidates for office and any nominees for citations to the Board at their fall meeting.



Olga Butth

Incoming and outgoing Cataloguing Committee Chairs, Smiraglia and Kaufman

Committees Hold Open Meetings in Philadelphia *Cataloguing Committee Establishes Working Groups*

By Joan Swanekamp, Eastman School of Music

The Cataloguing Committee held an open meeting on Friday morning, March 4, 1983 and, as usual, there was a large turnout. Judith Kaufman (SUNY Stony Brook) announced her resignation as chair and turned the meeting over to Richard Smiraglia (University of Illinois at Urbana-Champaign), new chair.

Jack Knapp (Oberlin College Conservatory) reported on the contributing libraries group. Don Seibert raised the possibility of forming a working group to discuss deviant library practices. David Sommerfield (Library of Congress) reported on DDC 780 and announced that the DDC Subcommittee

was looking for new members. Lenore Coral (Cornell University) reported that almost all the revisions to the ISBD(NBM) document were accepted as proposed and that it would be ready by the end of July. She encouraged everyone to take note, read and comment on the document.

Richard Smiraglia commented on the work of the AACR 2 Subcommittee and outlined the proposed reorganization of the part of Chapter 25 which deals with uniform titles for musical works. Tim Robson (Case Western Reserve University) described the work of the Subject Access Subcommittee

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The President Reports

MLA Records Move to Boston

By the time you read this, all our membership and subscription records, for regular and irregular publications, will have been transferred to Academic Services of Boston (and environs), Massachusetts. If some of you have been confused on this point, the firm's offices are in Brookline, the postal permit has been entered at Boston, and the firm's partners live in Canton, where MLA's locked box and interest-bearing bank account have been established. Those of us involved in this transition are pleased and impressed with the intelligence, courtesy, and excellent work of the firm so far.

Administrative appointments

Elsewhere you will find a complete list of committee members, including new appointments. Members of the Reference and Public Services Committee were appointed at the Philadelphia meeting, but not yet announced. This is an important year for the Nominating Committee, because we are electing both a Vice-President/President Elect and a Recording Secretary, as well as two Members-at-Large. Please convey your thoughtful suggestions to Bill McClellan or the other members of the Committee. The Cataloguing Committee is experimenting with two task forces whose charge is for one year only. Barbara Strauss has agreed to assume the post of Chair of the Preservation Committee. Suzanne Thorin has consented to serve as Convention Manager for the 1984 annual meeting in Austin.

Systemic malfunctions

As I speak to colleagues around the country I hear an increasing concern, not with problems peculiar to music libraries, but rather with systemic malfunctions of the larger administrative organizations of which they are a part, whether the library or a broader unit. One can only speculate about the causes: unexpected budget cuts, staff shortages, hastily formed or short-

sighted objectives ("crisis management"), the gap between the vision and reality of automation. But the results appear to be at worst failures of management, and at best crankiness, irritability, and a system contorted by far too many turns. These problems make us feel increasingly helpless because we neither created them nor can we cure them, yet we are caught in their maze.

The analytic eye

Because of our very position of a small unit having daily commerce not just with one other, but with almost all the other departments of the larger unit, we might provide a useful analytic eye. If we can retain our objectivity, we may be uniquely qualified to identify, describe, and possibly by that very process, help to eliminate one or more of these frustrations. Tact and diplomacy are of course required if we are to cut through layers of confusion. A clear-eyed conception of the fundamental purpose of the library as a cultural and educational resource is essential, so that in the face of budget cuts we do not inadvertently sacrifice the wrong objectives.

Mary Wallace Davidson
President, MLA

New MLA Publication

A Basic Music Library: Essential Scores and Books, compiled by the Music Library Association Committee on Basic Music Collection under the direction of Pauline S. Bayne; edited by Michael Fling. 2nd ed., rev. and enl. Chicago: American Library Association, 1983. \$16.00. ISBN 0-8389-0375-4.

This new edition includes more than double the number of entries in the first edition (1978), and is intended as a collection evaluation tool and buying guide for music collections in small-to-medium size public and academic libraries.

From the Editor

Keeping the News Timely

Budgetary woes not only affect our libraries but our association as well. Because MLA's financial resources are so low at the moment, the *Newsletter* had to cut its length and, consequently, postpone publishing several reports, including summaries of the MLA preconferences and of the recent RLG, MOUG, IAML-U.S. and ARSC meetings. These, along with recent chapter reports, will appear in the fall issue. Perhaps by then our financial picture will be rosier and the cover can also take on color again.

Marsha Berman

Music Library Association Board of Directors

Mary Wallace Davidson, *President*

D. W. Krummel, *Past President*

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Harold Diamond, *Treasurer*

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Jean Geil, Judith Kaufman, Gordon Rowley, *Members-at-Large, 1983-1985*

MLA Newsletter

Marsha Berman, Editor

The *Newsletter* is published four times a year: September-October, November-December, March-April, and May-June, by the Music Library Association, P. O. Box 487, Canton, MA 02021, and issued to its members free.

The purpose of the *Newsletter* is to keep the membership of the Association abreast of events, ideas, and trends related to music librarianship. All pertinent communications and short articles are welcome.

Please type and double-space contributions, and include your name and institutional affiliation. Address correspondence to the Editor, *MLA Newsletter*, UCLA Music Library, University of California, Los Angeles, CA 90024.

Deadline for submitting copy to the editor for the next issue is July 29, 1983.

ISSN 0580-289X

Convention Reports

MLA in Philadelphia: Concluding Reports of Conference Sessions

Whither Bibliographic Citation Services in Music? Status Reports from Representatives

By Marion Taylor, University of California, Santa Cruz

Representatives of five publications gave brief histories of their publications and described their current status at Thursday morning's session:

Music in Print (Musicdata) is committed to international coverage of all serious music despite overlap with other bibliographies. The goal is annual supplements with data cutoff nine months before publication.

Music Index is producing monthly issues as fast as can be expected; annual cumulations are delayed because of the need to achieve consistency in proper names. A questionnaire will survey subscribers about retrospective indexing needs. The audience urged that the data base be made available online.

Music Psychology Index plans greater coverage of eastern European research; its goal is international coverage. Issues take 18 months to produce. Volume 3 (1978-80) will be published in 1983.

Arts and Humanities Citation Index will be available online in 1983. Linda Sacks gave specific examples of the power of online searching and of the scope of the data base which includes music literature appearing in any journal indexed by the Institute for Scientific Information (*Social Science Citation Index* and *Science Citation Index*).

RILM Abstracts is producing a new English language thesaurus which will include a statement of indexing policy and an international thesaurus (16 languages). The goal is to produce the printed index no more than 12-18 months after publication of the articles

indexed. Data is available online six weeks after publication of the printed index and retrospectively only to 1979.

From Franklin to Stokowski—Philadelphia Collections Viewed

By Ned Quist, Peabody Conservatory of Music

The music collections of Philadelphia received an informative and entertaining overview at the plenary session on Thursday, held at the Montgomery Auditorium of the Free Library of Philadelphia and chaired by D.W. Krummel.

Edwin Wolf II observed that perhaps more titles at the Library Company of Philadelphia begin with "opera" or "harmony" than any other words. He then described the music holdings of the library in the context of its historical development from its founding by Benjamin Franklin and others in 1741 to the late 19th century.

Edwin E. Heilakka brought to the session his great enthusiasm for the Leopold Stokowski collection, which came to the Curtis Institute in 1979. The collection of 1416 titles includes scores and parts used by the Philadelphia Orchestra and the American Symphony, as well as 187 of Stokowski's own transcriptions and 10 of his compositions. He described the numerous annotations and editorial changes which Stokowski made to compensate for the poor recording technology of the time. Heilakka also observed that, based on evidence given by people who knew Stokowski, the transcriptions were definitely Stokowski's and not, as has been suggested, the work of his copyist Lucien Callier.

Otto Albrecht then regaled those present with a virtuosic display of raconteurism, describing his many serendipitous finds of rare music materials. These began with his early teaching days at the University of Pennsylvania, when he discovered that a student of his named Francis Hopkinson was indeed a descendant of the 18th century American composer, and yes, he had seen a box or two of old manuscripts in the attic.

The final paper was presented by Frederick James Kent of the Free Library of Philadelphia, who gave a historical overview of the Library's Music Division, beginning with its establishment in 1927. He described its subsequent development through the acquisition of numerous collections beginning with the gift of the Edwin Fleisher orchestral music collection in 1929. Supplementing Kent's talk was an impressive exhibit of music materials from the library's collections, including illustrated covers from the 190,000-piece sheet music collection.

The Orchestra Librarian Serves in a Wide Variety of Roles to One Distinctive Group

By Linda Barnhart, University of California, San Diego

Conference Session III on Friday morning was devoted to the topic of orchestral librarianship. Sam Dennison (Curator, Fleisher Collection of Orchestral Music of the Free Library of Philadelphia) moderated the discussion. Commenting on some of the basic functions of orchestra librarians, he emphasized the point that, while other libraries serve a variety of users, the orchestra library essentially

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Convention Reports

The Orchestra Librarian

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has only one type of patron—the orchestra musician.

Linda Barnhart (University of California, San Diego, former librarian of the San Diego Symphony Orchestra) compared the role of an orchestra librarian with that of an academic music librarian in more depth. One of the major differences is in the preparation of the music, an endeavor seldom occupying the academic librarian, but which for the orchestra librarian entails many hours of work in marking bowings, cuts, rehearsal numbers, transpositions, note corrections, and so on.

James Berdahl (Minnesota Orchestra) discussed his role as reference/resource person and gave examples of the breadth and scope of knowledge expected. He described the problems of handling choral music with vivid personal anecdotes and stressed the "pressure cooker" atmosphere within which most orchestra librarians function.

Marshall Burlingame, the third speaker on the program, reported on his automation activities. Formerly chief librarian of the Cincinnati Symphony Orchestra, Burlingame is currently the director of the NEA/American Symphony Orchestra League Performance Information Project and is working on cataloging the Boston Symphony Orchestra Library. He outlined several automation projects, the most immediate of which is a prototype online orchestra catalog which will index titles, instrumentation, duration, and publishing data. The data base, which will be tested in late 1983, will be supplemented by written files. Burlingame referred the audience to his recent article in *Symphony Magazine* (February-March 1983, 11-13) for further details.

Electronic Publishing Offers Convenience and Profit

By Kären N. Nagy,
Northwestern University

Charlotte Roederer, who received a Ph.D. in musicology from Yale and who currently is an attorney with the firm of Moot & Sprague in Buffalo, presented an informative paper on electronic publishing at the Friday morning session. She first defined the growing field and then commented on some of its legal and economic implications for music scholars and librarians.

Roederer suggested that if a musicological data base, such as RILM, were up-to-date it could eliminate the time lag in journal research as well as provide multi-market publication possibilities. Taken one step further, texts or anthologies for music survey courses, including source readings or musical examples, could be prepared quickly and economically, while being tailored to the individual desires of any instructor for any particular course. One type of "instant publication" is exemplified by the publisher John Wiley & Sons, whose authors do their writing online. Print copies of their books or articles are produced on a demand basis—the publisher becomes an "electronic switching agency" in such cases. Roederer felt that impending taxation on publishers' inventories might inspire other companies to follow suit.

She then advised music librarians who are or will be involved in electronic publishing. Stressing that there are potential profits in this field for individual authors, system designers, and contributors to institutional or commercial data bases, she made the following suggestions: (1) copyright all relevant information or materials; (2) consult knowledgeable lawyers to help in setting up contracts which will protect information, be economically aggressive, and minimize taxes; and (3) recognize the importance of confidentiality when creating or adding to copyrighted data bases.



Olga Butth

Leslie Greer at Registration Desk in Philadelphia

American Music and Automation Typify Bibliographic Projects

By Mark Smith, SUNY College at Purchase

On Friday afternoon a highly enlightening forum, ably moderated by George Hill, was held on "Current Projects and Developments in Music Bibliography." Recurrent themes which emerged during the program were the subject of American music and the process of computerization.

The first speaker, Harold Samuel, discussed the preparation of registers of the manuscripts and papers of about 35 twentieth-century American musical figures. These archives, held by the Yale Music Library, include the papers of such composers as Charles Ives, Carl Ruggles, Quincy Porter, and Horatio Parker.

Next, Susan Feder delivered a presentation on "Amerigrove" nickname for *The New Grove Dictionary of Music in the United States*. This work, edited by H. Wiley Hitchcock and Stanley Sadie, is projected for publication in 1984, in 2-3 volumes, at a

cost of \$150-200. There will be over 4500 articles, written by approximately 700 contributors.

Linda Solow reported on "The Boston Composers Project," which began in 1976 as an undertaking of the Boston Area Music Libraries (BAML) to document the works of established composers residing in the Boston area. 196 composers were included. MIT Press will publish the project results in the fall.

Joachim Schlichte described *RISM Series AII*, which is planned as a computerized bibliography of over 1.5 million music manuscripts from the period 1600-1800. The first microfiche publication is expected in May or June, 1983, and the online data base should be available within two years; the next issue of *Fontes Artis Musicae* will have order forms.

Lenore Coral read Gillian Anderson's paper entitled "Indexing 19th-Century Music Periodicals." Anderson included representative periodicals in her indexing project, among them *New Orleans Courier*, *Dwight's Journal of Music*, *San Francisco Chronicle*, *Song Messenger*, *Musical Merchandise Review*, and *Music and Drama*.

The final speaker, Carol Oja, reported on the recently published book *American Music Recordings: A Discography of 20th-Century U.S. Composers*. A computerized project of the Institute of Studies in American Music, it will be continually updated and refined. Chronologically, the discography begins with Ives and covers only commercially issued recordings of "serious" works.

Academic Librarians Challenge Roadblocks to Status

By Victor Cardell,
Yale University

On Friday morning a forum on faculty status for music librarians featured Judith Kaufman (SUNY Stony Brook)

as speaker and Arne J. Arneson (University of Wisconsin—Madison) as respondent.

Kaufman opened the session by providing historical background on faculty status among college and university librarians—from the adoption of the Association of College and Research Libraries' standards for faculty status in 1971 to the problems of administrative pressure to publish and increasing difficulty in obtaining tenure in the late '70s and '80s.

In 1981 three librarians at Stony Brook were denied promotions by a university review committee that included no librarians. Although these three were eventually granted their promotions, extensive reformulation of criteria and procedures for promotion and tenure of librarians first had to be undertaken. A new review committee for librarians now includes both teaching and library faculty.

Arneson related the story of four librarians at the University of Colorado who were denied tenure and promotions by the University President. His decision not to pass the favorable recommendations on to the Board of Regents was based on his refusal to recognize the role of librarians, and an apparent desire to remove them from faculty status. The involved librarians have initiated a lawsuit based on abuse of administrative power and a failure to act according to operational and contractual procedures and policies. A document of role clarification was drawn up, with recommendations for new working policies and procedures, as it was clear that the administration did not understand what librarians do. The President was not convinced, and has implemented a new two-track system, tenure and non-tenure. The tenure-track system will require all of the responsibilities inherent to librarianship as well as those of traditional teaching faculty.

A lively discussion ensued, including such topics as the importance of professional/academic status versus faculty status, and the need for librarians to market themselves and to articulate their professional growth.

Committee Reports

Cataloguing Committee

Continued from p. 1

mittee, which included the compilation of a manual on subject headings and a new charge to review the new 048 document of the MARC Committee. Harry Price (Library of Congress) elaborated on the new LC subject heading practice for period subdivisions (reported in *Music Cataloging Bulletin*, 14/1, January 1983). Catherine Garland (Library of Congress) brought us up-to-date on *Music Online* with the good news that implementation was probable this summer.

MARC

By Marie Griffin, Institute of
Jazz Studies, Rutgers University

The MARC Committee reviewed completed and current projects and outlined plans for the coming year at its open meeting on March 5, 1983, in Philadelphia.

Marie Griffin, Chair, described format changes affecting music users which have been approved for inclusion in *MARC Formats for Bibliographic Data*. In Field 007 coded values were added to provide identification of the physical forms of archival recordings, to distinguish special characteristics (e.g. digital recording) and to indicate if special playback equipment is required. A record-linking technique will permit analytical cataloging of a component part (e.g. one track of a sound disc) and link this to the bibliographic record for the containing item (e.g. the record album). Field 306 was extended to include the duration of printed music. Field 254 was defined to provide coding for a musical presentation statement according to LC's interpretation of rule 5.3 of AACR 2. A coding procedure was developed and field 880

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MUSIC LIBRARY ASSOCIATION ADMINISTRATIVE STRUCTURE COMMITTEES AND SPECIAL OFFICERS

STANDING COMMITTEES

- Development:** Annie F. Thompson (University of Puerto Rico), *Development Officer*, Jean Geil*, Christine Hoffman*, William Rorick
- Education:** Ruth Tucker (Cornell University), *Chair*, Dee Baily, Laura Dankner*, Jeannette Drone, Kathryn Logan, Jeffrey Rehbach*, Annie F. Thompson
- Finance:** Neil Ratliff* (University of Maryland), *Fiscal Officer*, Michael Keller, D. W. Krummel*, Gordon Rowley*, Suzanne E. Thorin
- Nominating** (For the December 1983 ballot): William McClellan* (University of Illinois at Urbana-Champaign), *Chair*, Ann Basart*, Ruth Watanabe*
- Program—February 21-27, 1984** (Austin); *Program:* John Tanno* (University of California, Riverside), *Chair*, Dee Baily*, Connie N. Field*; *Local Arrangements:* Olga Buth* (University of Texas, Austin), *Chair*, Robin L. Fradenburgh*, *Budget Officer*, Vicki F. Skinner*, Mary Jane Stolais*, Judy Weidow*; *Convention Manager:* Suzanne E. Thorin
- Publications:** Kathryn Logan (University of North Carolina), *Chair*; Harold Diamond, Christine Hoffman, Suzanne E. Thorin, and editors of the following publications: *Music Cataloguing Bulletin:* Marguerite Iskenderian (Brooklyn College); *Index Series:* Donald Thompson (University of Puerto Rico); *Newsletter:* Marsha Berman (UCLA); *Notes:* Susan T. Sommer (New York Public Library); *Technical Reports:* Michael Fling (Indiana University)
- ADVISORY COMMITTEES:** *Index Series:* Michael Fling, Michael Keller, Neil Ratliff; *Technical Reports:* Lenore Coral*, David Sommerfield*, Donald Thompson*

SPECIAL COMMITTEES

- Administration:** Brenda Chasen Goldman (Tufts University), *Chair*, Jerry Persons, Ida Reed
- Archives:** Frank Campbell (New York Public Library), *Chair*, Elizabeth Auman, Bennett Ludden, Suzanne E. Thorin
- Audio-Visual:** Philip Youngholm (Connecticut College), *Chair*, Joan Flintoff, Leslie K. Greer, James B. Wright, Vernon McCart, Donna Mendro
- Awards:** Dena J. Epstein* (University of Chicago), *Chair*, Garrett Bowles*, Harold Samuel
- Cataloguing:** Richard Smiraglia* (University of Illinois at Urbana-Champaign), *Chair*, Catherine Garland (*Library of Congress Music Section Representative*), Marguerite Iskenderian (*MCB Editor*), Judith Kaufman, Glenn Patton*, Joan Swanekamp
- Subcommittees:** *AACR 2:* Richard Smiraglia, *Chair*, Richard Hunter, Marguerite Iskenderian, Joan Swanekamp; *DDC Revision:* David Sommerfield (Library of Congress), *Chair*, J. Samuel Hammond, Tony Woodward, Dennis S. Wujcik; *Musics other than Western-Art:* Judith Kaufman (SUNY Stony Brook), *Chair*, Harry Price; *Subject Access:* Timothy Robson (Case Western Reserve University), *Chair*, Karen Famera, Harry Price, Dennis Wujcik, Brad Young

- Liaisons and Representatives:** *Coordinator, Contributing Libraries:* David Knapp (Oberlin College Conservatory); *Representative to ALA Cataloging Committee, Description and Access:* Joan Swanekamp* (Eastman School of Music); *Representative to INTERNET:* Richard Smiraglia; *Representative to MLA MARC Committee:* Catherine Garland
- Working Groups** (1983-1984) *Nonconformist Approaches to Cataloguing:* Donald Seibert (Syracuse University), *Chair*; *Popular Music in AACR 2:* Joan Swanekamp*, *Chair*, Robert Piggott*, Mary Van Sickle*, Mark E. Smith*
- Constitutional Revision:** Geraldine Ostrove (New England Conservatory of Music), *Chair*, Gillian Anderson*, Walter Gerboth, Marguerite Iskenderian
- Legislation:** Carolyn Owlett Hunter (Cornell University), *Chair*, James N. Berdahl*, Virginia S. Gifford*, Margaret F. Jory, Edwin N. Quist, Carolyn Rabson, Bruce Wilson
- MARC:** Marie Griffin (Institute of Jazz Studies, Rutgers University), *Chair*, Connie N. Field, Catherine Garland
- Subcommittees:** *028:* Elizabeth Rebman (Stanford University), *Chair*, Lois Schultz; *048:* Victor Cardell* (Yale University), *Chair*, Donald T. Green*, Richard Griscom*, Nancy Lawrence*, Mark E. Smith*
- Microforms:** Stuart Milligan (Eastman School of Music), *Chair*, Arne Arneson, Siegrun Folter*, Allen Hoffman*, Gordon Rowley, Pamela Starr
- Preservation:** Barbara Strauss* (University of Wisconsin-Madison), *Chair*, Jean Geil, Gerald Gibson, Danny Hatcher, Rosalinda Hack
- Public Libraries:** Norma Jean Lamb* (Buffalo and Erie County Public Library), *Coordinator*
- Reference and Public Services:** Richard Jones (University of Wisconsin-Milwaukee), *Chair*, and chairs of the following subcommittees: *Bibliographic Instruction:* Linda Fidler* (Bowling Green State University), *Chair*, Beth Christensen*, Richard Duris*, Donna Ridley-Smith*; *Guidelines for Reference Books and Bibliographies in Music:* Ann Basart* (University of California, Berkeley), Geri Laudati* (East Carolina University), *Co-Chairs*; *Music Library Newsletters:* Ross Wood* (Eastman School of Music), *Chair*; *Online Reference Services:* John Druessedow* (Oberlin College), *Chair*, Dean Corwin*, David Ossenkop*, Dorman Smith*, Helene Stearn*; *Information Sharing:* Gordon Rowley* (Northern Illinois University), *Chair*, Dena Epstein*, Norma Jean Lamb*
- Resources and Collection Development:** David Fenske (Indiana University), *Chair*, Nina Davis-Millis, Peggy Daub, Francis Gramenz, Joan Kunselman, Linda Solow, Marian Taylor

SPECIAL OFFICERS

- Convention Manager:** Suzanne E. Thorin* (Library of Congress)
- Placement Officer:** Ida Reed (Carnegie Library of Pittsburgh)
- Publicity Officer:** Christine Hoffman (Manhattan School of Music)

Committee Reports

MARC

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and subfield \$6 were defined to permit the coding of vernacular (e.g. Chinese, Japanese, Korean) as well as romanized data in a MARC record. Griffin described the changes made in expanding the MARC manuscripts format to an archival format; she also outlined progress on the proposed MARC films format.

Catherine Garland (Library of Congress) reported that the proof copy of the *LC Music Online Input Manual* was issued just prior to the Philadelphia meeting. It will be used at LC this spring and will be available for distribution some time after online cataloging of music is operational at LC.

Subcommittee reports

Field 028 Publisher Number for Music. The 028 Subcommittee approved the MARBI Committee report which recommended that: no changes be made in the 028 field at this time; guidelines for the field indicate that the primary purpose of the field is for retrieval; numbers coded in subfield \$a may include alphabetic or numeric characters but not number designations such as no., nr., or #; subfield \$b will contain the source of the number (for sound recordings the label name; for printed music the publisher's name).

Field 048 Number of Instruments and Voices. Victor Cardell (Yale University), Chair of this Subcommittee, presented the preliminary draft of a proposed expansion of field 048. This document includes: (1) a list of musical instruments arranged according to an adaptation of the Sachs-Hornbostel classification; (2) a list of ensembles, voices and miscellaneous instruments; and (3) the list of instruments in parts (1) and (2) arranged in conformance with the categories defined in the MARC music format for field 048. Comments are welcome; copies of this document may be obtained from Victor Cardell, Yale University, Music Library, New Haven, CT 06520.

Proposed Subcommittees

Field 047 Form of Composition. A subcommittee will be appointed to review the 047 field for expansion. Because code values in this field usually correspond to musical form subject headings, the subcommittee will include a representative from the Subcommittee on Subject Access of the MLA Cataloguing Committee. *Musical Themes and Incipits.* A subcommittee will be appointed to investigate providing for the coding of musical themes and incipits in the MARC authorities format.

Reference and Public Services

By Richard Jones, University of Wisconsin—Milwaukee

Wednesday's 8:15 a.m. open meeting of the newly organized Reference and Public Services Committee attracted a large attendance despite the early starting time.

Linda Fidler (Bowling Green State University), Chair of the Bibliographic Instruction Subcommittee, announced plans for a nationwide study of bibliographic instruction programs in music. The subcommittee will also be concerned with disseminating information about such programs and with documenting techniques for their evaluation. This group is also interested in contacting music librarians involved in instruction programs in public libraries.

John Druessedow (Oberlin College) chairs the Subcommittee on Online Reference Services. Their activities will focus on five areas: (1) documenting and disseminating information about vendor services in music and promoting music reference needs to vendors; (2) investigating music services in local library systems; (3) studying the possibility of using micro data bases as a basis for shared development and cooperation among libraries; (4) determining how patron instruction is affected by online services;

and (5) questioning the economic impact of online services on collections, librarians, and patrons.

Ross Wood (Eastman School of Music) is heading an effort to document, collect and disseminate information about music library newsletters.

Ann Basart (University of California, Berkeley) and Geri Laudati (East Carolina University) co-chair the Guidelines for Reference Books and Bibliographies in Music Subcommittee which will be concerned with modifying existing general standards to reflect the needs of music scholars and librarians.

Gordon Rowley (Northern Illinois University) chairs the Information-Sharing Subcommittee. This group will coordinate the information dissemination efforts of the other groups and will investigate expanding the current awareness project to determine if it is desirable to develop a special communication channel for public services music librarians.

... And Briefly

• **Home-grown online catalogs.** Do you know of any music libraries that are developing their own online catalogs, especially any which do not rely on vendors, but use local computer resources and expertise? Please send information to Chris Montgomery, Cataloging Dept., Olin Library, Wesleyan University, Middletown, CT 06457.

• **OP music inquiry form.** The Music Publisher's Association and the National Music Publishers' Association have prepared a revised version of their *Inquiry Form on Out-of-Print Copyrighted Music*. Copies may be requested from the Music Publishers' Association of the United States, 130 W. 57 St., New York, NY 10019.

• **Music periodical exchange.** Libraries may obtain back issues of music periodicals which they lack and make available their duplicate issues to other libraries through the Music Periodical Exchange. For information about this service write Kastle Kiosk, Music Periodical Exchange, 1611 12th Avenue, Greeley, CO 80631.

• **19th-century music periodicals.** *Periodica Musica* is the Newsletter of the Répertoire international de la presse musicale du XIXe siècle (RIPMxix), Centres internationaux de recherche sur la presse musicale (CIRPM). RIPMxix operates under the auspices of the International Association of Music Libraries (IAML) and the International Musicological Society. Volume I, Number 1, Spring 1983 of *Periodica Musica* was available to participants of the IAML conference held in Washington DC in May. It "offers an opportunity for scholars, archivists and librarians to disseminate information concerning nineteenth-century periodical literature dealing with music and musical life." *Periodica Musica* will be published once a year. Contributions for the following year's issue should be sent before November 1 to Professor Zoltan Roman, Department of Music, University of Calgary, Calgary, Alberta, Canada T2N 1N4.

New Faces/ New Jobs

Siegrun H. Folter, Assistant Professor and Cataloger, Lehman College Library

Robin L. Fradenburgh, Music and Monographs Cataloger, Cataloging Department, University of Texas at Austin

Joseph W. Fuchs, III, Senior Librarian, Brand Library, Glendale City Library

Claire Kach, Assistant Division Head, Art & Music Division, Central Library, Queens Borough Public Library

Karl F. Miller, Audiovisual Librarian, Fine Arts Library, University of Texas at Austin

Richard Slapsys, Music Specialist, Art & Music Division, Central Library, Queens Borough Public Library

Eric D. Western, Music Cataloger, Marriott Library, University of Utah

... Retirements

Marguerite Herman retired this past December from her position of Music Cataloger after serving with the University of California, Berkeley since February, 1975.

Marian Ohr retired as Music Cataloger at the University of Utah Marriott Library after 22 years service.

Calendar

July 2-5: Sonneck Society, summer meeting, "British-American Interactions in Music," University of Keele, England.

August 8-16: International Council for Traditional Music, 27th Conference, New York.

August 21-27: International Federation of Library Associations, Conference, Munich.

September 17-21: Library Information and Technology Association, National Conference, Baltimore.

October 16-20: American Society for Information Science, Conference, Dallas.

October 20-23: Society for Ethnomusicology, 28th Annual Meeting, Tallahassee.

October 27-30: American Musicological Society, 49th Annual Meeting, Louisville.

Music Library Association

Annual Conference

Austin February 22-25, 1984
Louisville 1985

Board Meeting

Stony Brook October, 1983

MLA Newsletter

Music Library Association

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