City of Lakes Beckons While Planning Begins for 1989

Doubtless many of your thoughts these days are turned toward our meeting in Minneapolis. Nonetheless, it is not too soon to be thinking about programs for Cleveland in 1989. I encourage you to think about what you would like to see offered on the program—maybe a topic you've wanted to do but couldn't prepare in time for Minneapolis—and drop me a line about it as soon as possible. Proposals need not be elaborate; a short description of the session with some possible paper topics and speakers would be helpful. Send your ideas to me at the Music Library, Northwestern University Library, 1935 Sheridan Road, Evanston, IL 60201. I'd like to receive proposals by the end of the Minneapolis meeting on February 15, 1988.

Shirlene Ward
MLA Program Committee, 1989 Chair.

MLA's 57th Annual Conference
February 9-13, 1988
Hyatt Regency - Minneapolis, Minnesota

Featuring a preconference workshop on archives and archival materials in music, sessions on planning for library audio facilities, copyright, subject access for popular music, the state of music librarianship as a profession, music of Minnesota, and much more!

Gerboth Award Increased

At its June meeting, the MLA Board of Directors voted to increase the Walter Gerboth Award to $500, beginning with the next award made. The award fosters both bibliographical and indexing projects and empirical research in music librarianship by our younger colleagues. The deadline for applications is still November 15; for details see MLA Newsletter no. 68 (March-April 1987), p. 14.

Seminar Date Corrected

The Public Library Committee's seminar on music information for the general librarian will be held in Indianapolis on Tuesday, November 3rd, not the 4th as previously given.

To register for the seminar, contact Anna M. Thompson, Music Librarian, Indianapolis-Marion County Public Library, P.O. Box 211, Indianapolis, IN 46206-0211.

Technical Reports Editor Sought

The Board of Directors of the Music Library Association announces that it is searching for a new editor for the Technical Reports Series. If you are interested in serving in this position please send a letter expressing your interest with a vita outlining your relevant experience including work as an editor and/or author to Lenore Coral, Music Library, Lincoln Hall, Cornell University, Ithaca, NY 14853-4101. Please submit your application by January 4, 1988.

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As I sit here in the midst of this hot summer reflecting on the events of the past few months I hope that many of you are enjoying well-earned vacations. By the time you get this newsletter however, you will be invigorated by a breath of autumn air and by the prospect of a busy year ahead.

I hope that you will all have received your MLA membership directory. Our effort to produce our directory directly from the computerized membership files has not proven to be the straightforward task we had hoped. We hope that you will find the inclusion of telephone numbers to be helpful. I want to thank Linda Blotner for her labors on this project. We will continue to work on the methods for producing the directory in the future in the hope that we can improve both the process and the product.

In June MLA submitted a letter to the Register of Copyrights outlining our membership's continuing concerns about the copyright law during this five year review period. [see page 10.] We also wrote to Henriette Avram, Assistant Librarian for Processing Services at the Library of Congress, to find out about matters relating to the publication of Music, Books on Music and Sound Recordings and about plans for a microfiche register.

Chapter chairs and chairs of MLA committees will soon be receiving requests for annual reports, with some guidelines about the form and content of that report. Please submit your reports in a timely way.

The board has decided to have the program sessions at our annual meeting in Minneapolis taped by a commercial firm. These recordings will be available for sale at the meeting and by mail afterwards. The board regards this as an experiment. We would be happy to hear from the members about whether they think that this is a good idea for future meetings.

The board will hold its fall meeting the weekend of September 25-27 at the Columbia University School of Library Service.

Lenore Coral
President

Help Please: Manuals and Procedural Guidelines Wanted

The Board of Directors of the MLA would like to discover, compile a list—and if possible, secure copies of—manuals or sets of procedures which have been set down for the guidance of any of the offices, liaisons, or committees of the association. Some exist, even if only in draft form. There is one, for example, for the editor of Notes, another for the Convention Manager. But there must be others, and the board would be grateful to members who can send it copies of those guidelines, or provide it with information about where they might be sought. The board will pursue any and all of your suggestions.

Please send to: James Coover, Music Library, Baird Hall, SUNY at Buffalo, Buffalo, NY 14260.

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MLA NEWSLETTER
Nancy Bren Nuzzo, 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 is 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. Address correspondence to Nancy Nuzzo, Editor, MLA Newsletter. Music Library, Baird Hall, SUNY at Buffalo, Buffalo, NY 14260. (716) 636-2924. The deadline for submitting copy to the editor for the November-December issue is October 30, 1987.
Karl Van Ausdal, Editor

One response to Query #1 arrived as a result of the first Musical Queries column in the March-April, 1987 Newsletter. Lothar Roehr (Noten-Fuchs, Frankfurt/Main, West Germany) found an entry for John C. Bonner in Universal-Handbuch der Musikliteratur aller Zeiten und Völker (Pazdirek & Co., 1904-10?) that listed three sacred works besides the two masses mentioned in the query. No biographical information has turned up.

This column is available as a clearinghouse for challenging queries and your participation is encouraged.

Guidelines
All queries and replies should be mailed to the column editor at the address below. Responses should indicate a query number and date. An outline format for a response is adequate, but full bibliographic citations should be provided for all sources used.

Karl Van Ausdal
Music Library
Appalachian State University
Boone, NC 28608
704-262-2389

Information On MLA'S Tax Exempt Number

Many people have been wondering about MLA’s tax exempt number and how it applies to their MLA budget expenditures. As a non-profit organization, (category 501-C3), we are exempt from having to pay tax on purchases and services. As a national organization, MLA has a Federal Tax Exempt Number. This is really an identification number for the government, and is not a number which can be used to purchase items in a store, for example. Each state requires a State Tax Exempt Number for use by the national organization within that state. In order to obtain this state number you must take the Federal I.D. number to the individual State Bureau of Taxation and file for a state number. If you wish to do this please contact me for copies of the necessary documentation regarding our incorporation. If you already have a Tax Exempt Number for MLA in your state, please send that information to me along with a copy of the tax exempt certificate. As Treasurer, I will maintain a roster of these state numbers. Once we establish a number within a state, anyone with MLA budget expenditure authorization can receive a copy of the tax exempt certificate from me.

After this lengthy explanation, I should add that this is separate from the work that Lenore Coral and Gerry Ostrove have been doing to assist the local chapters in obtaining their own tax exempt numbers under the umbrella of the national organization. If you have any questions about chapter tax exempt numbers, please contact Gerry Ostrove.

Sherry Vellucci
MLA Treasurer
IAML Amsterdam: Commission On Service and Training

The Commission on Service and Training presented a program devoted to the teaching of collection development. Four different speakers addressed the concerns of music librarians: Tine van Hees (Fredrik Mueller Akademie, Amsterdam) on books and serials; Maria Nyeki (Bibliothèque Publique d'Information, Centre Pompidou, Paris) on recordings and videos; and Neil Ratliff (University of Maryland) on musical scores. Susan Sommer (New York Public Library) very effectively introduced the topic and moderated the discussion.

For the 1988 Tokyo meeting the Commission plans a program on optical disc technologies and their application in teaching programs, with a demonstration of LISA on CD-ROM.

Officers for the coming three years will be Marsha Berman (UCLA Music Library), Chair; Wolfgang Krueger (Fachhochschule für Bibliotheksweisen, Stuttgart), Vice-Chair; and Marie-Noëlle Chailly (Conservatoire National Superieur de Musique de Lyon), Secretary.

Two project groups are attached to the Commission: the Project Group on Statistics, chaired by Sue Clegg (South Bank Polytechnic, London), and the Project Group on Universal Availability of Publications (UAP), chaired by Thomas Heck (Ohio State University).

Project Group on Statistics. At one of the working sessions of the Project Group on Statistics Melva Peterson (City University of New York), Secretary of the Project Group, gave a summary of responses to a questionnaire on music library statistics that had been sent to national branches.

In the last year the officers of the group made intensive efforts to communicate with and provide information to the ISO Committee members engaged in preparing a new international standard for library statistics. The draft of the new ISO standard will be published in 1988 for public comment. The Project Group is also working on recommendations for music library statistics which can independently serve IAML's constituent members. A draft will be circulated to the national branches for comment before final recommendations are drawn up.

Project Group on Universal Availability of Publications. The Project Group on UAP held a meeting at which two speakers were heard. David Buckle (Director of OCLC Europe, Birmingham) described the international activities in which OCLC is engaged in providing network-based interlibrary loan services. Tony Reed (British Lending Library, Boston Spa), Secretary of the Project Group, gave a summary report of the work of the last three years. This report has been published in Interlending and Document Supply 15 (2), 1987.

Although the Project Group was due to end its activities at this conference, IAML Council approved a three-year extension for additional work. Tony Reed will be chair, and Thomas Heck will be secretary.

Marsha Berman
University of California,
Los Angeles

Additional reports of the IAML Amsterdam meeting will appear in the November-December issue of the Newsletter.

RILM News

The US-RILM office continues to need volunteers to write RILM abstracts. Anyone interested in participating in this program should send a note to:

US-RILM Office
Music Library
225 Lincoln Hall
Cornell University
Ithaca NY 14853-4101

I would like to take this opportunity to once again thank the many people who are already working hard to help us make certain that coverage of scholarly publications on music in U.S. publications is as complete as possible.

The recent announcement that the RILM Center at City University has received a substantial NEH grant to help achieve greater currency in their publication of RILM means that we in the U.S. office will have to work even faster to produce the abstracts needed to meet the speeded-up publishing deadlines.

Lenore Coral
US-RILM Office
Bonnie Jo Dopp, Editor

I imagine most composers, if asked whether music is fiction or non-fiction, would say the former. Anthony Burgess has said that among prose forms, the novel is "the only literary genre for failed symphonists," one of whom he thinks he is. (He provided a complete listing of his musical compositions as of 1982 in _This Man and Music_, having despaired of ever getting into _Grove_.) _Tremor of Intent_ (1966) has been analyzed in terms of sonata form by James I. Bly in _Critical Essays on Anthony Burgess, Napoleon Symphony_ is an analogy of the orchestral score of Beethoven’s ‘Eroica’, and his latest novel ends with a score. Burgess is a serious man of letters whose novels usually require a nearly scholarly degree of literacy for full comprehension. I have yet to tackle the parallels between Beethoven’s Third and _Napoleon Symphony_, but interested readers may turn to David MacNeil’s essay, “The Musicalization of Fiction: The ‘Virtuosity’ of Burgess’ Napoleon Symphony” in the aforementioned _Critical Essays_ for an assessment of this daring attempt at “giving symphonic shape to verbal narrative,” as Burgess puts it.

For an introduction to Burgess as a musical novelist, however, I can recommend his recent _The Pianoplayer_ even to those who have heretofore found him intimidating. In it Burgess plays with words (“My dad could not play with an orchestra. He didn’t like having to bow and scrape to the leader or chief bow-scaper.”) as his pianoplayer encounters remarkably broken-down instruments in the movie houses where he works in the days of silent pictures: “All those notes down there in the bass is just a lot of noise, but that’s very useful for drums and thunder and so on. And that D there is gone, but it’s fine for someone tapping at the window. And that E flat up there near the top has dropped down so it’s the same as D flat and that means I can do a trill on one note very fast.” A lesson in piano playing consumes an entire chapter, lists of wonderfully ordered song titles go on for pages, an excursion into the art of fiddling accounts for the short score for violin and piano (or orchestra) that ends the book, and at one point an opera is created at the piano. Lust and love, revenge and death, murderous intent and a happy ending are included too, resulting in an accessible black comedy that surely has expanded the audience for Burgess (who may have been ignored by _Grove_, but not by _Baker’s_)

_Walking Across Egypt_ is the title of both Clyde Edgerton’s second novel and a hymn he wrote, the score of which closes the book. Edgerton is another musician/writer and he never forgets that music plays a part in the daily lives of most people. The protagonist in his story plays hymns at the piano every night before bed and takes her Christian duties seriously, though not oppressively. Wondering how if she can get mad at her friends she could ever manage to love her enemies (communists, for example), Mattie conjures up a Russian man her age (78) who “would come in and sit down beside me on the piano bench and sing a hymn with me.” This masterful character study of a Southern widow includes a hilarious scene where she sits in a bottomless chair, but concerns itself mainly with her family relationships and her tough-love attitude toward a juvenile delinquent she harbors. Mattie so frequently mentions her need to locate the music for the hymn of the title that we are relieved to find it for her on the last pages of the book and there is a sweet moment of near recognition when one plays or sings it oneself at the novel’s end, the words and tune ring so true to the atmosphere the book has created.

The late expatriate Argentine writer and amateur jazz musician Julio Cortázar presented readers with strange visions and forms more like improvisations than symphonies or hymns. Full of short explorations of mood and possibility, his writing was noticed in _Jazz Times_ as well as the established literary media. _A Certain Lucas_ has abundant musical references including a mediation on music with which to die. Surreal orchestral players are sucked through their bassoons and tap out messages in Morse code on their tympani. A reference to recordings of the madrigals of Gesualdo reminds Cortázar’s followers of the fascination he had with this murderous prince, previously expressed in “Clone,” one of the stories included in _We Love Glenda So Much and Other Tales_. In an explanatory note to this story, Cortázar reveals that it was written as an analogue to a recording of Bach’s _Musical Offering_ which used eight instruments. The story, a chilling retelling of Gesualdo’s crime of passion, concerns eight madrigal singers who appear in segments of it in the same ensemble groupings as they do in the sections of the recording, _Shades of Napoleon Symphony_, perhaps, but this requires far less of the reader.

Books discussed in this column:


A reader of science fiction has sent a short list of recommendations for this column and more titles would be welcome, as would suggestions in all other genres. Please send comments and contributions to: Bonnie Jo Dopp, Biography Division, D.C. Public Library, 901 G St., N.W., Washington, D.C. 20001.
Cooperative Retrospective Conversion Project

Vivian Olsen

A cooperative project undertaken by the music libraries of the Eastman School of Music, Indiana University, and the University of California at Berkeley, under the auspices of the Associated Music Libraries Group and funded by a Title II-C grant from the U.S. Department of Education, has resulted in the retrospective conversion of 29,454 bibliographic records for music scores and books. Of these records, 7,370 input at Eastman and Indiana were new to the OCLC data base, and 7,774 of those input at Berkeley were new to the RLIN data base. Tapes from the respective institutions are in the process of being cross-loaded into RLIN and OCLC for the widest possible use by member libraries.

Adherence to standards as described in The National Plan for Retrospective Conversion in Music (MLA Newsletter no. 60, March-April 1985) was strict. Eastman and Indiana used the Enhance capability to significantly improve a total of 7,354 records in OCLC. At Berkeley, 1,232 upgraded or improved records were added to RLIN. This included the addition of access points such as the unique music publisher’s numbers, subject headings, and the upgrading of name and uniform title headings to AACR2 specifications. In most instances pre-AACR2 description was left unmodified, but all codes for fixed fields and indicators were supplied or corrected during enhancement. Only 20 percent of the records converted were simply updated; that is, the record was sufficiently complete that only local information was needed.

To avoid duplication of effort a full matrix of music books and scores was used, with each library concentrating on different areas of their collection. There is some overlap, however, between MUS 9 and MUS 16.5. In these areas it must not be assumed the total represents a total of

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**LITERATURE OF MUSIC**

| MUS 124 | MT1     | Theory of musical instruction and study | 141 |
| MUS 125 | MT2-5   | History and criticism                  | 178 |
| MUS 126 | MT6-18  | Music theory                           | 469 |
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**TOTAL RECORDS CONVERTED** 29,454

unique titles; at least 20 percent are probably shared records between the institutions. Also, the matrix here is not complete but includes all conpector areas covered by this project.

By far the most time-consuming aspect of the project was in the areas of AACR2 authority work and local authority control. The Library of Congress Name Authority File contained about half of the name headings used, and less than 15 percent of the uniform titles used. Thus, out of the total name and name/title headings established for the records, 74 percent involved a cataloger decision based on AACR2. Indiana found that an average of 1.22 unique headings were required per item; Eastman was somewhat higher at 1.27 headings, because of the nature of items converted (M200's generally requiring uniform titles, whereas MT's would not).

Problems with the records largely involved inadequate or erroneous information on the shelf list cards. One advantage of an in-house recon project is that the item to be converted can be pulled from the shelf if necessary. Although this slows the initial effort of "getting the record in," it can save much time in post-conversion clean-up and catalog maintenance.

Other problems centered around the difficulty of personnel recruitment and retention for work that is temporary. Despite some employee turnover and loss toward the end of the project, the original goal of 30,000 converted records was very nearly met.

Monthly progress reports were distributed to participants by the project coordinator. Sample records were also distributed for perusal and comment to aid in quality control. It is hoped that the combined efforts to produce high-quality machine-readable records and particularly the authority work contributed to those records will be of great benefit to libraries involved in or planning for retrospective conversion in the field of music.
American Library Association Annual Conference, San Francisco

At the ACRL Art Section program meeting “Image and Imagination: Adapting New Technologies for Scholarship in the Arts,” Professor Ching-Chih Chen of the Simmons College School of Library Science described her NEH-funded “Project Emperor I” which deals with archaeological excavations from this period of Chinese history. She used the interactive videodisc technology because of its tremendous high density storage, its very quick random access (within 1-1/2 to 3 seconds) to any one of the frames, its archival potential, its high resolution graphics and color capability and the interactive capability. There were two audio tracks running simultaneously, one with an English narration, the other Chinese. One can choose or flip back and forth. The presentation can be interrupted at any point to look at any one frame, go back, or refer to textual information giving historical background. The videodisc was made from pictures which were originally on slides, videotape and film taken as part of her project. While Prof. Chen’s project was focused on a subject in the field of art and archaeology, the interactive videodisc has tremendous implications for scholarship in all fields and is an exciting prospect.

The Library Instruction Round Table program “Hit Them Where They Are: Library Instruction on the Spot” focused on point-of-use instruction. Jean Westcott, a graphics consultant from Oakland, California, described some basics for library signage and other visual communication. Less is more, so choose the essence of what you want to convey. Instead of showing a whole person, just use a hand or face. Don’t use too much diversity in lettering styles. Prefer one or a maximum of two type styles. Create variety in the weight (i.e., thickness) of letters. Make words more graphic, such as α+δ+δ, or GALP. It was stressed that the goal of this type of drawing is for communication, that art ability is not needed. Use lines, circles, squares, arrows. It is not necessary to add depth or perspective to the picture in order to communicate. Test the placement of signs and watch what happens. Signs should be obvious to those who need them but not disturb those who don’t. Information should be obvious upon entering the library and at key decision points, but should minimize self-consciousness as users stop to read.

Bonnie Jo Dopp of the Washington, D.C., Public Library reported on a number of sessions which she thought would be of interest to public music librarians as well as others:

“Of interest to reference librarians was a meeting of the Reference and Adult Services Division (RASD) discussion group on performance standards for reference/information librarians. Studies of various sorts are being done and they do not all result in the dismal picture many unobtrusive tests of ready reference services have produced of a profession that delivers right answers only about half the time. Still, discovering what causes failure when it does occur is a worthwhile pursuit. Some research has shown that the most important ‘environmental’ factor in reference failure is being busy at the desk, though size of the collection also matters (larger collections evidently working against success; reasons for this need to be investigated). Some evidence shows user satisfaction with reference services is higher when student assistants rather than professionals are on duty, by the way.

“Another RASD session on review media for reference books featured seven representatives all explaining their purposes, points of view, review processes and unique qualities. Look for comprehensive ARBA to appear quarterly soon. RQ is proud of its reputation for excellence in evaluative, comparative reviews; Library Journal touts its timeliness and compressed, succinct statements. Reference Books Bulletin does not specify length to its teams of reviewers, nor does Wilson Library Bulletin to its lone commentator, who hopes it is refreshing to have one idiosyncratic, personal voice among these media. Choice lets reviewer enthusiasm, not editorial opinion, select the books on its ‘Outstanding Academic Books’ list each year.

“Former California Chief Justice Rose Bird’s talk on media focused on how the news is handled but her concerns could be applied to popular culture as well. ‘Nothing is savored long enough to really understand,’ she said. Our society values image over content and we have no sense of historical reference to place contemporary events in context. Information professionals should not merely give the people what they want (which she expressed as ‘cotton candy for the mind, consumed in a moment and leaving us undernourished.’)”

Follow-up contacts were made at this conference with two of the groups originally contacted at the mid-winter ALA conference. The ACRL Art Section Program Committee for the New Orleans conference is working on a session on collection development of jazz collections, involving all the arts. Arrangement has now been made for an MLA group to work with the ALA group on the session. The ACRL Art Section is also talking about developing future liaison relationships with other organizations in the arts. The LAMA, Buildings and Equipment Section, Standards for Physical Space Requirements for Libraries Committee has recently been established for the development of standards. A liaison from MLA to this group is now being established.

Brenda Chasen Goldman
MLA Representative to ALA
Bibliographic Control Committee, Subcommittee on MARC Formats

MARC News

Changes to Field 007 for sound recordings. MARBI, the ALA LITA/RTSD/RASD committee responsible for making changes to the MARC formats, approved two MLA proposals at its meeting in June 1987. The changes bring Field 007 for sound recordings up to date with recent advances in digital sound technology.

Prior to the adoption of the proposals, Field 007 Byte 04 (Kind of Sound) had been used to record two types of information: the configuration (or number) of playback channels (such as monaural, stereophonic, or quadraphonic) and the technique used to record the sound (such as acoustic, electric, or digital). In 1985, the MLA Bibliographic Control Committee Subcommittee on MARC Formats (SMF) began working on an update of the 007/04 code values in order to provide better coverage of digital technology. The resulting list of codes was found to be too lengthy, so Sally McCallum (LC Network Development and MARC Standards) suggested that the proposal be rewritten with the two types of information carried in separate bytes. SMF sketched out the codes and descriptions for the two bytes (see MCB 17, no. 10 [October 1986]: 7) and completed final work on the proposals during the MLA annual meeting in February 1987.

The approved proposals redefine 007/04 to include only the information on configuration of playback channels and add a thirteenth byte to Field 007 to contain information on recording technique. Assigning separate bytes to these two types of information reduces the number of code values and makes it possible to code one type of information regardless of whether the other is known. The restructuring also paves the way for accommodating future developments in sound recording technology.

During discussion of the proposals, someone suggested that the name of 007/12 (Special Reproduction Characteristics) be changed to “Special Playback Characteristics.” Provided no one finds a problem with this change, it will be made.

The full description for these elements will appear in MFBD Update #16. Copies are available in advance from Richard Griscos.

Proposed changes to 008/21 (Existence of Parts) and 008/20 (Format of Music Manuscript and Printed Music). In 1985, SMF submitted a proposal to define exactly what constitutes the “existence of parts” in Field 008 Byte 21 (Existence of Parts). The proposal recommended that the coding of this byte be associated with the content of Field 300 subfield Sa (Extent of Item). During discussion by MARBI in summer 1986, a few observers pointed out that the presence of the words “part” or “parts” in Field 300 does not necessarily indicate that the cataloging institution holds parts. Some institutions describe the “ideal” copy regardless of whether they hold the complete item. Walt Crawford (RLG) recommended that the byte be made obsolete, and other members concurred. Richard Griscos offered to bring this suggestion before the MLA membership for their reaction.

Articles appeared in MCB (17, no. 10 [October 1986]: 17) and the MLA Newsletter (66 [September-October 1986]: 5). In Eugene, the Music OCLC Users Group, the RLG Music Cataloging Subcommittee, and the BCC Subcommittee on MARC Formats discussed the problems associated with 008/21, and each arrived at the conclusion that the byte is not useful. The question remained, however, of what should be done to revise 008/20 (Format of Music Manuscript or Printed Music), since the coding of this byte is dependent upon the content of 008/21. The matter was left unresolved. MARBI Discussion Paper no. 15, which was presented at the June 1987 meeting, summarized the discussions that took place in Eugene and was submitted with the hope that MARBI could offer some advice on how the 008/21 problem could be resolved.

MARBI encouraged LC to prepare a proposal to make 008/21 obsolete and to set up some guidelines for the coding of 008/20 that will in effect maintain the current coding practice for that byte. For example, a score with parts would still be coded “a - Full score” and not “m - Multiple formats.” A set of parts would receive “z - Music in other than score form” as it always has. This proposal will be submitted for publication in the October or November issue of the Music Cataloging Bulletin. Readers should submit comments by December 15, since the proposal will be considered at the January 1988 MARBI meeting.

A complete report of the June 1987 MARBI meeting is available from Richard Griscos, Northwestern University Music Library, 1935 Sheridan Rd., Evanston IL, 60208 (BITNET: GRISCOM@NUACC).

Richard Griscos
Northwestern University
NISO News

A brief summary of recent NISO business to keep you all informed. There have been only two votes taken during these summer months, one to approve a Chinese, Japanese, Korean character set standard and the other to approve a standard for Information Retrieval Service Definition and Protocol Specifications for Library Applications.

This fall we will be voting on a proposed standard for Eye Legible Information on Microfilm Leaders and Trailers and on Containers of Processed Microfilms on Open Reels, on a Common Command Language for Online Interactive Information Retrieval, and on a revision of the American National Standard for Book Numbering.

At the end of September, I will be attending the NISO annual meeting as MLA's representative. MLA can expect to start receiving a higher volume of ISO standards for review as the result of a recent questionnaire that I completed.

In July we asked Phil Youngholm to attend the latest of the ANSI-MIPS hearings. You may recall reading about this project in the March-April 1987 issue of this newsletter. I hope that we will continue to be able to find an interested MLA member to attend these hearings and represent our interests as the hearings move around the country.

If any of you are curious about any specific NISO standard please don't hesitate to get in touch with me.

Lenore Coral
MLA NISO Representative

MLA Voices

Concerns About Copyright Law

Every five years the Register of Copyrights is required to report to Congress concerning Section 108 of the copyright law. Section 108 provides for the reproduction of copyrighted materials on the part of libraries and archives. The Register's report is to cover the extent to which this section of the law has achieved the intended statutory balancing of the rights of creators and the needs of users, and describe any problems that may have arisen regarding this section.

The following letter was submitted by the Music Library Association to the Register of Copyrights for consideration in the preparation of the Register's Report of 1988.

Margaret Welk Cundiff
Chair, Legislation Committee

Register of Copyrights
Copyright Office
Library of Congress
Department 100
Washington DC 20540

Dear Mr. Oman:

I am writing to express concerns held by the Music Library Association about the copyright law that we would like to have incorporated into the second five year review.

In 1982 the Music Library Association conducted a survey to study the effect of Section 108 of the copyright law on music librarians, music library users and music publishers. The survey resulted in a joint proposal of the Music Library Association and the Music Publishers Association to amend 17 U.S.C. Section 108(h). The American Library Association went on record in support of our desire to see the special restrictions in that section lifted. The Report of the Register of Copyrights (January 1983) recommended adoption of that proposal. However no change has yet been enacted to the copyright law.

As Music Librarians we view the restrictions imposed by Section 108(h) as a prohibition against the performance of normal library activities reasonably expected by our patrons. The exclusion of musical works from the list of copyrighted works which can be reproduced under Section 108 has severely impaired our ability as music librarians as demonstrated in our earlier survey to support the research efforts of scholars, students, and other patrons who have chosen music as their area of study. No other discipline has such restriction imposed upon the study of its materials.

We hope that your office will consider once again recommending that these restrictions be lifted when the report of the Register of Copyrights to Congress is prepared.

Sincerely,

Lenore Coral
President

June 12, 1987
Pacific Northwest

The 1987 meeting of the Pacific Northwest Chapter of the Music Library Association was held May 1-2 in Vancouver, BC, on the campus of the University of British Columbia. Members convened in the conference room of the music library and were welcomed by Eldo Neufeld and Kirstin Walsh, UBC, hosts for the meeting.

Two panel presentations comprised Friday afternoon’s activities. In “Publishing: Perils and Rewards,” Cindy Richardson (Western Washington University), Marsha Reed (Seattle Pacific University), and Robert Richart (WLN) discussed work on their respective books, addressing the concerns of time, funding, and institutional support for their efforts, and the satisfaction of seeing themselves in print. “Bibliographic Instruction” featured reports by John Gibbs (University of Washington), Kirsten Walsh (University of British Columbia), Sandy Acker (University of Victoria), and Paula Elliot (Washington State University) on their respective orientations and teaching activities.

Saturday morning’s business meeting was called to order by president Eldo Neufeld. Elections of new officers placed Vice-President/President Elect Marian Ritter (Western Washington University) in the office of president, Marsha Reed (Seattle Pacific University) in that of vice-president/president elect, and Paula Elliot (Washington State University) as secretary-treasurer. Leslie Greer was appointed newsletter editor. Eldo Neufeld congratulated several chapter members on their recent contributions to the profession and the organization. Notably, Chris Olson and Leslie Greer were cited for co-chairing Local Arrangements for the national meeting in Eugene, and each was given a wittily worded certificate citing their achievements. Other citations: Bob Richart for winning the Gerboth Award, Laurel Sercombe for soliciting nominations for chapter officers, Marian Ritter and Kirsten Walsh for local arrangements for the chapter meeting, Cindy Richardson and Marsha Reed for the completion of their monographs, and Paula Elliot for her winning MLA t-shirt design. New chapter member Charles Coldwell (Seattle Public Library) extended an invitation to Seattle for next year’s spring meeting.

Following the business meeting, chapter members heard stimulating presentations by UBC music faculty members Evan Kreider and Gregory Butler. Kreider spoke about his editorial work on the Opera Omnia of Pierre de la Rue, and Butler described his research on first editions of the works of J.S. Bach.

Paula Elliot
Washington State University

**BRIEFLY**

- **MLA Publication.** MLA’s most recent publication is number 24 in the Index and Bibliography Series. Gillian B. Anderson’s *Music in New York During the American Revolution: An Inventory of Musical References in Rivington’s New York Gazette* (135 pages, ISBN 0-914954-33-4) indexes all musical references in James Rivington’s Gazette, a weekly newspaper published in New York City, 1773-1783. It includes references to music and instruments for sale, concerts, assemblies and balls, and musical instruction. The inventory is available from MLA’s Business Office, P.O. Box 487, Canton, MA 02021, for $12.00 (MLA members), $13.50 (agency), and 15.00 (retail).

- **Creston Collection.** The University of Missouri-Kansas City Libraries recently received the manuscript collection of American composer Paul Creston. The collection consists of the composer’s manuscript scores, correspondence, scrapbooks, writings, printed scores, sound recordings, and other documents. The material has been added to the holdings of the Institute for Studies in American Music at UMKC’s Conservatory of Music and will be available for scholarly research. For more information, contact Peter Munstedt, Conservatory Librarian, General Library, University of Missouri-Kansas City, Kansas City, MO 64110-2499.

- **CAMS Program Proposals.** The Program Committee for the thirty-first annual meeting of the College Music Society welcomes proposals for papers, panels, discussions, performances, lecture/recitals, clinics, and other types of presentations for the society’s October, 1988, meeting in Santa Fe. Proposal guidelines are available from the CMS National Office, 1444 Fifteenth Street, Boulder, CO 80302.

- **Archer Endowment.** The Canadian Music Centre, Prairie Region, has created the Violet Archer Library Endowment Fund, with a significant donation from Dr. Violet Archer, and in cooperation with the University of Calgary and the Government of Alberta. Interest from the fund will support the continued acquisition and processing of Canadian music scores for many years to come. (Reported by Clare Richman in the Canadian Association of Music Libraries Newsletter, vol. 16, no. 2.)

- **CAML Officers.** Recently-elected officers of the Canadian Association of Music Libraries are Rita Vine (University of Calgary), President; Peter Higham (Mt. Allison University), Vice-President; Joan Colquhoun (National Library of Canada), Past-President; Sister Louise Smith (University of Western Ontario), Treasurer; Debra Begg (University of Ottawa), Membership Secretary; Cynthia Leive (McGill University), Secretary; and C.-P. Gerald Parker (Université du Québec à Montréal) and Vladimir Simosko (University of Manitoba), Members-at-Large.

- **Visiting Librarian.** The Music Library of the University of Virginia has been awarded funds from that university’s Center for Russian and East European Studies to support the visit of Aniela Kolbuszewska from the Biblioteka Uniwersytecka Wrocyaw, during the spring of 1988. Ms. Kolbuszewska has served as music librarian for the music department of the University of Wrocyaw library for many years and is an active participant in POLAND in IAML. While in residence at the University of Virginia she will learn the intricacies of the U.S.-MARC format for music, AACR2, and OCLC by cataloging the collection of Slavic music scores that the Music Library has received through exchange programs with Poland, Czechoslovakia, and the USSR. Ms. Kolbuszewska will attend the annual MLA meeting in Minneapolis, and plans to visit a number of other music libraries during her stay in the U.S.
NEW FACES/NEW JOBS

L. Anderson, Music Librarian (half-time), California State University, Fullerton.

Linda Solow Blotner, Music Librarian, Hartt School of Music.

Peter Eisenberg, Catalog Librarian—Presser Grant, Curtis Institute of Music.

Robert L. Evensen, Assistant Director for Collection Management and Creative Arts, Brandeis University.

Constance Gempeler, Music Catalog Librarian, Arizona State University.

Judith Kaufman, Special Assistant to the Director for Personnel, University Libraries, State University of New York, Stony Brook.

Daniel Kinney, Acting Head, Music Library, State University of New York, Stony Brook.

Charlotte A. Kolczynski, Reference Librarian I, Music Department, Boston Public Library.

David Lasocki, Music Cataloger, Regional Campus Libraries, Indiana University.

Leslie McCall, Reference Music Librarian, University of Alabama.

Lloyd Ostby, Librarian IV, Head of Art/Music/Films Department, Memphis/Shelby County Library.

Linda Parker, Chairperson, Humanities & Social Science Department, University of Nebraska-Lincoln.


Vincent Pelote, Librarian, Institute of Jazz Studies, Rutgers University.

Michael Rogan, Reference Librarian I, Music Department, Boston Public Library.

R. Wayne Shoaf, Archivist, Arnold Schoenberg Institute.

Bradley Short, Assistant Creative Arts Librarian, Brandeis University.

Leslie Troutman, Music User-Services Coordinator, University of Illinois.

Judy Tsou, Music Librarian, Duke University.

Joyce Wemer, Principal Librarian, Music & Media Department, Morris County Free Library.

Maurice B. Wheeler, Curator, Hackley Collection, Detroit Public Library.

CALENDAR

October 1-3: Southeast Chapter, Music Library Association, Annual Meeting, Athens, Georgia


November 5-8: Society for Ethnomusicology, 32nd Annual Meeting, University of Michigan, Ann Arbor.