March 1990

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submission deadline for the next issue:
August 5, 1990
MESSAGE FROM THE CHAIR

It was good to see a number of our chapter members at the MLA annual conference in Tucson last month. Those of you who could not attend will enjoy reading the conference reports contained in this issue of the newsletter. The opportunity to meet colleagues from across the nation is always a professionally enriching experience.

Happy news! Our efforts to receive outside financial support for our 50th anniversary projects have met with success. In response to the grant proposal I submitted on behalf of both Northern and Southern California Chapters to the MLA Executive Board, we have received a joint grant of $500.00 to assist with the costs of creating a California directory of music collections. Deborah Smith (Occidental College) and Jeff Earnest (Stanford University) will be leading the project. Please contact them if you are interested in working on this project.

Plan now to attend our next program, "Physical Handling of Music Scores," to be held on Friday, April 27, 1990, at the Los Angeles Public Library. Music binding, mending, shelving, and preservation issues will be addressed. The program will also include opportunity for some "hands-on" practice. Please consider personally inviting those non-members in your libraries who deal with these issues.

See you in April!

Danette Adamson
CALL FOR PAPERS

The Northern and Southern California Chapters of the Music Library Association are planning a two-day meeting celebrating their Fiftieth Anniversary in early October 1991. We wish to have three sessions. One suggestion focuses on music and libraries in California during the period of the two chapters’ existence, with topics such as development of library collections in California, music in the Forties, archival collections of music, computer applications in music and music libraries, etc. Other topics will also be considered.

Please submit suggestions for sessions and individual papers by June 30, 1990 to Garrett Bowles, Music Collection C-075-Q, Central University Library, University of California, San Diego, La Jolla, CA 92039.

Garrett Bowles
UCSD

PERFORMING ARTS LIBRARIES NETWORK OF GREATER LOS ANGELES

What characteristics are shared by the libraries of--but not limited to the libraries of--California Institute of the Arts, University of Southern California, Los Angeles Public Library, Los Angeles County Public Library, Institute of the American Musical, California State University, Los Angeles (or Long Beach or Northridge), the American Film Institute, the Academy of Motion Picture Arts and Sciences, Thousand Oaks Library, and UCLA? Answer: They each have collections of performing arts materials and belong to a cooperative group of about twenty local libraries called the Performing Arts Libraries Network of Greater Los Angeles (PALNET).

This network was established in 1985 "to encourage the use and
improve the scope of library resources in the performing arts, and to facilitate cooperation among libraries in the greater Los Angeles area having collections of performing arts materials."

Membership is open to all libraries in greater Los Angeles with collections in any of the performing arts, including music, theater, theater arts, dance, cinema, radio, and television.

The group is preparing a directory for sharing information about the collections (valuable for informing and referring our own users); coordinating collecting especially of locally produced materials (such as performing arts programs); cooperating in appropriate information services (especially looking at sharing locally developed databases); and sharing information concerning preservation and copyright of materials. The Network is discussing applying for grant or other funding support for preservation, collecting, or processing purposes or for creating shared access tools.

By sharing information about the collections, we have begun to make better referrals both for students and scholars pursuing research projects and for donors contributing performing arts materials to appropriate libraries. PALNET is also considering establishing a liaison for informational and collection development purposes with museums, historical societies and other organizations and facilities in Los Angeles interested in objects in the performing arts. (Our libraries are not funded or equipped to perform a museum function, but this liaison might contribute to the preservation of appropriate performing arts objects in local museums.)

Meetings regularly include reports of highlights or new developments at the libraries, and often include a tour of the host library. This expands our awareness of what each institution holds and offers, so that we can help our own users with referrals to the best materials for each inquiry, including particular research concerns.
For additional information about PALNET, including the next meeting and how to join, please contact Charles Brinkley, PALNET Chair, at California State University, Los Angeles, (213) 343-3958.

Joan Kunselman
Chair, PALNET Grant and Funding/
Public Relations Committee

REPORT ON TUCSON
--public service--

The 59th Music Library Association National Conference in Tucson was attended by close to 500 people---reportedly the largest conference attendance on record. It was my pleasure to hear reminiscences of the first MLA conference, attended by approximately 30 people with the banquet in Vincent Duckles’ home! A far cry from a Southwestern Feast for 500 followed by "Chicken Scratch" music and dancing into the night.

I found this conference particularly inspiring and enlightening from a public service aspect, and came away with many ideas for the future. Of special interest was the opening plenary session: "Bibliographic Instruction Revisited." There were many good ideas for library and classroom instruction from Paula Eliot of Washington State University, including the use of a BI questionnaire for faculty---something I plan to institute. David Riley’s interesting presentation on "BI with CAI" brought up many fascinating options for Computer Assisted Instruction. He gave us the benefit of his experience in developing a music instruction program, and certainly broadened everyone’s thinking as to the possibilities of CAI. This dovetailed nicely with the Small Libraries Round Table in which Pauline Bayne from the University of Tennessee presented a fascinating demonstration of computer-based training for library staff using Hypercard. She took us through the paces of the Macintosh program that she has developed for her library staff.
The plenary session, "Preservation of Sound Recordings," was most interesting and was highlighted by a segment on copyright ("The Legal Aspects of Preservation") presented by Southern California Chapter member Wayne Shoaf. For all of us who are worried about practices in our libraries, Wayne’s talk was most informative and more clearly presented than any I have heard before.

Of more specialized interest were sessions on the music of the Southwest, and on antiquarian music collecting. Wonderful resources of early Southwest music were presented, including the Zarzuela, Mariachi, and Chicken Scratch music, and the music of Pueblo and Athabascan peoples of Arizona and New Mexico. Jim Wright from the University of New Mexico talked on the Zarzuela and gave insight into the extremely active performance life of earlier days. Don Roberts’ (Northwestern University) delightful talk on Native American music of the Pueblo and Athabascan peoples was highlighted with fascinating recordings and his own rendition of a Native American song he has learned in his research. Though few of us can indulge in antiquarian music collecting, the well-rounded session on this topic set clear guidelines for how to begin such a project and inspired one to seek funding to begin!

Always of great value are the many small group meetings. Even those who are not able to attend National conferences would do well to find out about the many round tables which maintain active communication throughout the year. System user groups are a relatively new benefit of the Association, and membership is most valuable to anyone who is automating a library. The groups are most useful for voicing concerns regarding the special problems of music access.

All in all, the 59th conference was a most enlightening and energizing meeting in a lovely and (for once!) warm setting.

Deborah Smith
Occidental College
REPORT ON TUCSON

--technical service--

I am always interested in the news from the Library of Congress when I attend MLA meetings. They present an excellent opportunity to interact directly with its catalogers, both in finding out the current situation at LC and in getting feedback on music cataloging questions.

LC is in the middle of reorganization, with the administrative phase complete. Current concerns include the backlog of material (37 million vols.) and the cost of cataloging that backlog using the current methods ($350 million). LC catalogers are at a disadvantage because they are unable to access any national bibliographic utility to use shared cataloging. One of the results of the arrearage at LC is that they are only cataloging approximately 5-10% of their current sound recording receipts. All of us who prefer to wait to catalog sound recordings until LC copy is available are affected by this backlog. The RLIN music catalogers met to address this concern, and we worked out an informal arrangement to have each institution catalog at least 100 new sound recording titles a year to help make up for the lack of LC copy.

Virginia Giford of the Library of Congress gave a presentation about how to submit new subject heading proposals to LC. She walked us through the procedure given in the Subject Cataloging Manual and encouraged us to submit additions to LCSH, reminding us that LC only establishes headings for what it has in its collection.

Several times during the week, music catalogers met to discuss the use of the 04X tags. Last year, LC announced its intention to discontinue coding these tags. Up to this point, there has been enough opposition to this change from the music cataloging community that LC has continued to include these tags; however, the LC catalogers felt that it was simply a matter of time before adding this information will be phased out. Nevertheless, discussion continued in Tucson on how to improve
use of these tags, including combining the information used in the 045, 047, and 048 tags together using different subfields, or even encoding this information in name/title authority records.

At the meeting of the Subject Access Subcommittee, we were reminded that as LC revises and replaces subject headings in older cataloging records the item is not re-examined; therefore, we should not rely on these older records as examples of the intended scope of the heading. Several people at this meeting expressed their concern and frustration in using the subject heading "Electronic music" as it is currently defined in LCSH. Stay tuned for further developments in this area.

The revision of AACR2 has continued to present problems, because of the number of apparently unintentional changes (i.e. typos). Several text changes forwarded to the JSC have been accepted as simple typos; others will have to be submitted as rule revisions. LC is issuing Music Cataloging Decisions and Rule Interpretations as an interim step in continuing current practices until the formal rule revision is complete.

Finally, I attended a lengthy meeting where we discussed the thorny issue of multiple versions. The possible ramifications of this issue are still in the theoretical stage, so MLA members were asked for their opinions regarding possible changes in cataloging practices. The idea of linking multiple versions of an intellectual work which appear in more than one format arose from two different areas: the problems with multiple bibliographic records which are for the same work, and the desire to reduce cataloging effort and expense. Right now, the concept of linking multiple versions is limited to unpublished preservation copies (microform or photocopies). The idea is to maintain a single bibliographic record, with the details about the actual format held by individual libraries contained in a holdings statement. The majority of MLA members present at this meeting felt that this concept could acceptably be applied to preservation copies of scores and also to unpublished tape dubs. This is the least radical of the
proposals; some of the proposals rejected by MLA include linking identical issues of LPs, CDs, and cassettes, or linking miniature and full scores with the same plate numbers.

Kathy Glennan
USC

SHARPENING YOUR IMAGE

The Special Libraries Association, Southern California Chapter's annual management seminar will be held Thursday, April 26, 1990, 8:30 a.m. to 4:30 p.m. at the Ramada Inn, 6330 Bristol Parkway, Culver City. Kaycee Hale, Executive Director, Resource Research Center, Fashion Institute of Design & Merchandising, will present "Your Public Image: Marketing Your Library" in the morning and "Your Professional Image: Marketing Yourself" in the afternoon. The fee of $50.00 includes lunch and a workbook. For further information and registration contact Cynthia Perkins, CHHER-Information Center, California Medical Hospital, 920 West 15th Street, Los Angeles, CA 90015. (213) 742-5872.

Doris Sublette
SLA Calendar Coordinator

NEWSLETTER NEEDS YOUR INPUT

The MLASCC Newsletter needs your input to be a viable bridge of communication between music libraries and between music librarians. The newsletter is published three times a year in March, August, and October (or November). Please send me articles and news items that you think are of interest to the general membership, together with your name and institution. Topics include music, music librarianship, unusual library activities and acquisitions, and special personal happenings. Please send your articles and also changes of address to Gloria Rogers, Editor, MLASCC Newsletter, San Diego State University Library, San Diego, CA 92182 (phone: 619-594-5826). Thanks.