MUSIC LIBRARY ASSOCIATION
SOUTHERN CALIFORNIA CHAPTER

NEWSLETTER
MAY 1972

NO. 6

SPRING MEETING

SCMLA's Spring meeting will be held Friday, June 24, at the California Institute of the Arts, 24700 McBean Parkway, Valencia. Members are to meet at 10:00 a.m. in the Langley Dining Room for an informal get-together over coffee and donuts. Beginning at 11:00 members have the opportunity to go on a grand tour of Cal-Arts' brand new facility, which will last from an hour to an hour and a half. Following the tour there will be a Luncheon Business Meeting held in the Langley Dining Room. Lunch will be cafeteria style, therefore costs will vary according to the individual's selection. Please indicate in the space provided on your election ballots whether you will be attending the luncheon or not, so that James Elrod can give an estimate of how many people to expect.

ADDED ATTRACTIONS

Between 1:00 and 5:00 The Ewe Ensemble will be performing on the lawn outside, under the direction of Nicholas England, of the Cal-Arts' Ethnomusicology Dept. At 8:00 p.m. there will be a dance concert. Free tickets may be obtained for the dance concert by writing to their School of Dance ahead of time.

FREEWAY ROUTES AND PARKING

Apparantly the San Diego, Hollywood, and Golden State Freeways all join together to form a greater Highway 5. The California Institute of the Arts is located off this highway on the other side of the San Fernando Pass (if you're coming from the South) The McBean Parkway exit has appropriate signs to lead the way. There are parking lots available at the front and side of the building. They are still new enough not to find it necessary to charge for parking.

SCMLA ELECTIONS

Starr Carlson, Chairman of the Membership/Nominating Committee, has presented the following slate of candidates for the Spring 1972 Election for 1972/73. The ballots, which are to be detached from the enclosed revised constitution, have spaces provided for write-in candidates. The slate of candidates is as follows:

Chairman: Martin Silver, University of California at Santa Barbara
Vice-Chairman/Chairman-elect: John Tanro, University of California at Riverside
(The office of Vice-Chairman/Chairman-elect will be effective only if the constitutional revision on the ballot is approved)
Recording Secretary: Henry DuBois, California State College at Long Beach
Members-at-Large: (Vote for three)
- Mary Pearson, Long Beach Public Library
- John Loetterle, California Institute of Technology
- Robert Freeland, Helix High, La Mesa

DAVE GUTTMAN RESIGNS

Dave Guttmann, SCMLA Secretary-Treasurer for 1971/72 has recently resigned his office since he is leaving the Inglewood Public Library to become the Project Director of the Que Sera Project, Serra Library, Administrative Offices San Diego County Library. This project will involve working with American Indians on Reservations and with Mexican-Americans in an area that extends as far as the Arizona border. It sounds as though he has taken on a very "mobile" job, Joan Flintoff has agreed to serve as acting Secretary-Treasurer to finish out his term, and if the constitutional revision is passed is willing to serve as Executive Secretary-Treasurer.

ANOTHER NEW ADDRESS

Unfortunately SCMLA's experiment to try a permanent Post Office Box address during Dave Guttmann's term as Secretary-Treasurer didn't work out. Any future correspondence concerning SCMLA may be sent to Joan Flintoff at 10726 Condon Avenue, Lennox, California 90304.

DON'T FORGET TO SEND IN YOUR BALLOTS FROM THE CONSTITUTION!
Twenty-nine members and guests attended the Nov. 5th, 1971 SCMLA meeting which was held at the University of California, Irvine Campus. The program consisted of a panel on Music Acquisitions chaired by John Tanno, and a presentation on "The binding of music materials to ensure better circulation control of scores and parts" by Joan Flinthoff and Jill Cogen.

John Tanno, UC Riverside, started off the Acquisitions panel with the question "What makes music so special?" The first problem is with budget since music costs more. He also discussed the lack of satisfactory bibliographies and the necessity of developing collection policies.

Nancy O'Brien, Long Beach Public Library, discussed "selection tools." The Long Beach Public Library uses their local music store for personal and immediate service. Their library finds it necessary to obtain a lot of replacements. They have a tremendous sheet music collection and are trying to build up their chamber music collection as funds permit.

Marsha Berman, UCLA, said that in selecting a dealer the most important consideration is a mutuality of interest. There are many types of music libraries and their collection needs are different. Other factors to be considered are the kind of service and dependability, the information supplied, the dealers business practices, accuracy of invoices, etc.

Susan Sonnet, UC Santa Barbara, spoke on the "Acquisition of records." Many changes have taken place in the Schwann catalog and other tools. The Fall 1970 issue was the last issue of the "One-spot catalog" which was a useful tool for finding individual songs. There is an article by David Hall in the September 1971 issue of Notes which describes the problems of this field. The dealer relationship is very important.

Music materials are a handling problem all the way through: in acquisitions, cataloging, binding, and circulation control. Different libraries around the country handle these problems in varying ways depending on local conditions. UCLA's system is not the only system or the best—but through a sharing of methods of coping with these difficult materials, we can often adapt or develop new ways to handle them more efficiently. UCLA has had some problems with center stapling large scores which the machine doesn't fit properly. The bindery used at Irvine has developed a satisfactory way of having pam-binds prepared with handsewing.

At UCLA the Music Library decides what type of binding they want for the various scores and prepare bindery slips which are forwarded with the scores to the Music Cataloger. The Music Cataloger establishes a call number which is added to the scores and slips.

**Call numbers for scores and/or parts:**

Score call number: M
452
P452q
& 4 parts

Parts call numbers: (Abbreviation for each individual instrument is placed on each part which is bound together with the score in a pocket)
M
452
P452q
Fl pt.

**Call numbers for a score alone:**

M
452
P452

**Call numbers for parts alone:** (Binding case) (Each part)

M
M
452
452
P452q
P452q
4 parts
4 parts
Fl pt.

Standard procedures have been arranged with the bindery so that a score can be properly bound from the instructions placed on the bindery slip: such as POCKET FOR RECORD, FLEXIBIND PARTS, POCKET FOR PARTS, etc.

Jill Cogen brought along several examples of the different types of binding which are possible for music or parts with a single gathering, for music with more than one gathering, for music scores with parts that can be center stapled, for music scores with more than one gathering, with parts which necessitate flexibinding.

It was very rewarding to the panel members that there was such a good response to this presentation with questions from the audience. This is where one really learns through a sharing of problems and methods.

Lenore Coral, formerly at UC Irvine, has moved to a new position at the University of Wisconsin, in Madison. George Hill, from the New York Public Library, is taking her old position at the University of California, Irvine.

Free KFI Museum tours are available from April 4th for an indefinite time, on Tuesdays and Thursdays at 2:00 pm. This museum of radio memorabilia is at 141 N. Vermont Avenue. Telephone: (213) 383-2121, ext. 261.

The Music Library at UCLA recently acquired new carpeting and drapes which are supposed to cut down on the noise problem in the work areas.

John Tanno was elected as the new Chairman of the University of California Music Librarians organization.
After driving 530 miles, we (Starr Carlson, Jill Cogen, and Joan Flitoff) arrived at Tucson in time for a late dinner and conversations with other MLA members met at previous conventions. Since MLA had packed one meeting after another, all on interesting topics, it was necessary to determine who would attend what, in order to make sure that we could report on all the meetings.

Marsha Berman attended the first session on "Music Library Administration." Apparently much of the discussion was devoted to budget problems. Arnulf Trejo distributed a brief list on "Sources and types of available Latin American materials" during his talk on the "Acquisition of Latin-American materials."

At the business meeting there were the usual minutes, treasurer's report, etc. It was mentioned that thanks to the generous donations of money by members and of time by University of Michigan Library School students, the national headquarters is back in fairly good shape after the fire in November. Betty Olmstead reported that the project to make Music NUC cards available is progressing and are almost ready to be edited.

This was a brief description of the first day. If you desire further elaboration about details on any of the subjects, please ask members who attended either by letter or in person at SCMLA's Spring meeting.

There was a meeting on the "Editorial policies of Notes" where the staff described how they must balance the cost of the publication material against the income available from subscriptions and advertising. Apparently there has been quite a reaction from the membership about the necessity of dropping (only temporarily they hope) some of the specialized lists due to difficult finances.

Since James Elrod was ill at the time, Joan Flitoff attended the Chapter Chairman's Luncheon for him. There were discussions about various regional chapter problems as well as chapter publications (They all seemed quite impressed with SCMLA's Newsletter).

There was an Open Forum on Music Cataloging Problems which the Committee on Cataloging and Classification hopes to make a regular feature of MLA meetings. It is one of the many avenues of communication between MLA and LC. LC wants our opinions as much as we need their help. If you personally have any cataloging problems in your library write to Katherine Creelman Skrobela, Music Library, Middlebury College, Middlebury, Vermont 05753. The Music Cataloging Bulletin published by the Music Library Association is an invaluable aid to music catalogers; but it can be even more valuable with more contributions from individual catalogers.

The next session was on "Apache music" by Philip Cassadore, a lecturer and recording artist from San Carlos Reservation. If anyone is interested, I will have a list from Canyon Records, one of the exhibitors at MLA, available at the June 2nd meeting. This is a list of recordings from various Indian tribes.

The meeting on "MARC Score and Phonorecord Format; a Working Panel" discussed the development of a second draft of the MARC format for scores and phonorecords which is now available. For a copy write to Lenore Maruyama, MARC Development Office, Library of Congress, Washington, D.C.

The MLA Committee on Professional Education held an open meeting where the training available for music librarianship in library schools was discussed. Many members felt that more formal training with a music emphasis was needed in the library schools. Other schools of thought favored internship programs and/or more emphasis on the importance of practical experience and in-service training programs.

Lawrence Clark Powell was in the audience and had some delightful contributions to make in the discussion.

MLA Basic Music Collection is a series of select lists of music and books about music prepared to assist small and medium-sized general libraries in enriching their music collections. Single copies of any of the lists may be obtained by sending $0.25 to cover postage and handling to James Pratt, Music Department, University of North Carolina, Chapel Hill, N.C. 27514.

List 1 - Reference books
List 2 - Study scores; Orchestral music
List 3 - Biographies
List 4 - Vocal music; Operas, Oratorios, etc.

A Basic Record Library, distributed by Schwann Record Catalog has been chosen as the guide to a basic record collection, it being readily available, at no cost, and not restricted to specific recorded performances. A recent publication of major importance in the development of international cataloging standards is the Code International de Catalogage de la Musique, Vol. III: Rules for Full Cataloging (Frankfurt and New York, C. F. Peters, 1971).

"Music Librarianship; an information brochure of the Music Library Association" may be obtained by addressing inquiries to: William J. Welchlein, Chairman, Committee on Professional Training, Music Library Association, School of Music, University of Michigan, Ann Arbor, Michigan 48105.
The Black Music Center, School of Music, Indiana University, Bloomington, Indiana 47401 has announced two seminars for 1972. If you are interested in further details and/or registration forms, please request them from the Black Music Center.

Afro-Caribbean Music, June 19-29 (in the Caribbean)
Spirituals, Blues, and Gospel Music, July 5-8 (in Bloomington)

The Black Music Center was established in 1970 by the National Endowment for the Humanities and by Indiana University to serve as an international clearing house, depository, and research-reference site for the documentation of Black music history, without restriction by musical idiom, historical period, or geographic origin.

The MLA Institutes Committee is presenting "A Workshop on Record Library Problems" on June 28, 1972 at the Sheraton-Chicago Hotel, Tropical Room from 1:00 - 9:30 p.m. There will be a meeting on Equipment, then one on "Dubbing - Is It Practical? Is it ethical? Is it legal? What will be the effects of Public Law 92-140 providing for copyright of sound recordings?", then another session on the Cataloging and Classification of Phonorecords. Please write to The Chicago-Sheraton, 505 North Michigan Ave., Chicago, Ill., 60611 for room accommodations. Then mail the following request by June 1, 1972 to Vernon Martin, Director of Library Service, Morningside College, Sioux City, Iowa, 51106: Please reserve ___ place(s) at the WORKSHOP ON RECORD LIBRARY PROBLEMS. Enclosing $10.00 per registration. Include your name, address, and zip code.

The MLA Annual Summer Meeting will be held at the Sheraton-Chicago Hotel, Chicago, Illinois from June 28 - July 1, 1972. The Registration fee is $5.00, the MLA Banquet is $9.00, the Boat Cruise on Lake Michigan $2.00, the Regenstein Library Tour $1.75. Write to Mr. Vern Frudd, The Library, University of Illinois at Chicago Circle (Box 8196) Chicago, Ill., 60680 no later than June 18. Make your checks payable to the Music Library Association. The Preliminary Program is as follows:

WED,
1:00 - 9:30 p.m., Workshop on Record Library Problems
6:00 p.m., Forum for Student Members and newcomers to MLA

JUNE 29
9:30 a.m., First Session
"Librarian as Detective: the Search for Black Music's Past"
"The Critical Evaluation of Jazz: Whom can we trust?"
"Andrew Carnegie Meets the Rolling Stones: Are Librarians Tuned In?"
2:00 p.m., Second Session
"So You Have Phonorecords: a Look at Other Types of Music Materials in the Public Library,"

10:00 p.m., Boat Cruise on Lake Michigan

FRI
9:30 a.m., Third Session
12:45 p.m., Open Forum on Cataloging Problems
2:00 p.m., Business Meeting
3:15 p.m., Tour of the new Regenstein Library

SAT
9:30 a.m., Fourth Session
JULY 1
"New Directions in Contemporary Music Performance on Campus,"

The Newsletter Editor begs the readers indulgence for the extremely close typing of this issue of the Newsletter. Cost and space considerations to get as much information across to the membership as possible made format or esthetic considerations secondary.

The SCMLA Newsletter is published according to the policies established by the Publications Committee of the Music Library Association. The purpose of the Newsletter is to communicate ideas, policies, and activities pertaining to music and music libraries to friends and members of SCMLA. It is a forum for opinion and discourse between all persons interested in problems of music librarianship and in the business of SCMLA.

The SCMLA Newsletter invites letters, news items and discussion for publication from any interested individuals or institutions. Please send correspondence to Joan Flintoff, SCMLA Newsletter Editor, 10726 Condon Avenue, Lennox, California 90304. The Editorial office where the Newsletter is published remains in Los Angeles.