SMLA’S
1973
CINCO DE
MAYO
MEETING

On Saturday, May 5, 1973 Southern California Music Library Association members will be meeting at California State University, Long Beach, 6101 East Seventh Street, Long Beach, California in the new Multi-Media Room 200 from 9-12:00 noon. This lecture room is directly adjacent to the library and is conveniently located for parking in Lot 1 at the front of the campus just off of Seventh Street. The day’s program includes the following:

9:00-10:00 a.m. Coffee Hour (Some of the most interesting conversations happen here)
10:00-11:15 a.m. Robert Freeland will moderate a panel discussion on: The Patron’s eye-view versus the Librarian’s eye-view of problems with music classification systems.
   (Panel members to be announced at the meeting)
11:15-12:15 p.m. SCMLA Business Meeting (White Elephant Exchange; see p. 2 Executive Board report)
12:15-12:45 p.m. Tour of CSULB Library
12:30-2:00 p.m. Luncheon and Speaker. The Speaker will be announced at the Meeting. We are hoping to be able to have someone speak on the topic of "Chicano music."
2:00-2:30 Executive Board Meeting

The Luncheon will be held in the Napoli Room at the Golden Sails Restaurant, about one mile from campus on Pacific Coast Highway. It will consist of a tossed salad, Beef Stroganoff and butter noodles, French cut green beans, and chocolate mousse; all for $3.00 per person including tax and gratuity. We have reservations for 35-40 people only, so please respond as soon as possible, with a check made out to the Southern California Music Library Association in the amount of $3.00, to: Henry J. Dubois, Library, California State University, Long Beach, 6101 East Seventh St., Long Beach, California 90840. There is a form at the bottom of the page that you may detach and send in for your reservation. Be sure to get your reservation in by May 2d at the latest. If your Newsletter has been delayed in the mail for any reason and you would like to come, please contact Joan Flintoff at 825-1337 (days) or 672-0026 (evenings) and we will see if it is still possible to obtain a reservation for you. If there are any problems with transportation, please call the same numbers and some kind of arrangements will be worked out.

MUSIC AND THE VISUAL ARTS AT THE UCLA MUSEUM OF CULTURAL HISTORY — APRIL 10-JUNE 7

An exhibition on the history of music as expressed in the visual arts will be presented from April 10 through June 7 in the UCLA Museum of Cultural History, located in the Architecture Building. The exhibition, entitled "Music and the Visual Arts," includes art objects from Europe, Asia, Africa, Oceania, and the Americas; spanning more than 5,000 years of history. The public has been invited to view the exhibition without charge. Through June 7th, the hours open are Tuesdays through Saturdays, 12 noon to 5 p.m., and from 1 to 5 p.m. on Sundays.

Auxiliary exhibitions will be presented in the University Research, Powell, and Music Libraries as well.

MLA'S 1973 SUMMER MEETING IN LAS VEGAS

The 1973 summer conference of MLA, held in conjunction with the annual ALA conference, will be held at the Sands Hotel in Las Vegas from June 25-28. On June 25 the Open Cataloging Forum and a session on "Source Materials on the Music of American Indians, Blacks and Chicano's" are tentatively scheduled. On June 27th a session on "Comedy in Music" and the Business Meeting is scheduled, while on June 28th there is a meeting on "Debugging the Computers." Scheduling is subject to change.
Thirty-four members and guests attended the Jan. 19th, 1973 SCMLA meeting, which was held at the University of California at Los Angeles. The program consisted of papers and discussion on "New Publications of Reference Interest in Music: A Workshop." Susan Sonnet, of the University of California at Santa Barbara, spoke on Discographies. Ann Brieglew, Ethnomusicology Archivist at UCLA, discussed the field of Ethnomusicology. Richard Partlow, of the Los Angeles Public Library, discussed Popular Music. George Hill, of the University of California at Irvine, shared his research on Thematic Catalogues, and Martin Silver, of the University of California at Santa Barbara, spoke on General Music Bibliographies.

Henry J. DuBols, Recording Secretary, submitted minutes of the Business and Executive Board Meetings which followed the above program, for inclusion in the SCMLA Newsletter,

1. Joan Flintoff explained that, although SCMLA Newsletter issue no. 7 had not yet been published due to the illness and death of her Mother, it would be issued as soon as possible and for the information of members attending; the Constitutional revisions were passed at the June 2nd, 1972 meeting and the officers for 1972-73 were elected. These elected officers were then introduced to the members attending the meeting.
   
   Chairman: Martin Silver, University of California, Santa Barbara
   Vice-Chairman:
   Chairman Elect: John Tanao, University of California, Riverside
   Recording Secretary: Henry J. DuBols, California State University, Long Beach
   Members-at-Large: Mary Pearson, Long Beach Public Library
                      John Loetterle, California Institute of Technology
                      Robert Freeland, Helix High School, La Mesa

   Martin Silver announced that Joan Flintoff had accepted appointment as Executive Secretary/Treasurer,

2. The Executive Secretary/Treasurer mentioned that since the Treasury was the same as at the previous meeting, the Treasury Report would be given at the next Business Meeting.

   The meeting adjourned at 2:30 so that interested members could tour the Music Library and the Ethnomusicology Archive,

3. At the informal Executive Board Meeting following the Business Meeting, it was decided that Robert Freeland, Martin Silver, and Henry DuBols would plan the program for a May or June meeting, tentatively to be held at CSULB. The Nominating Committee for officers for 1973-74, consists of Katherine Grant, John Loetterle, Joan Flintoff, and Martin Silver (ex-officio). Robert Freeland suggested, and the Board agreed, that a "White Elephant" exchange be included at the next meeting. Members are invited to each bring a book or score, not needed by their library, to be offered for exchange, for giveaway, or for sale. Joan Flintoff accepted an appointment as Membership Representative to the national Music Library Association and Susan Sonnet has again kindly consented to be Job Placement Representative. Martin Silver will represent SCMLA on Publications matters.

Susan Sonnet was elected as a Member-at-large to the national Music Library Association and at the time of the writing of this issue is attending MLA's Board of Director's Meeting in Ann Arbor, Michigan. Therefore, SCMLA can be very proud of having such an active and responsible representative to the national meetings.

Enclosed with this issue of the Newsletter members will find a statement of their membership status. As a member of several library oriented associations, your Executive Secretary/Treasurer realizes personally how difficult it is to remember if one is currently paid up for a particular group or not. Therefore, I hope no one will feel insulted or that they are being forced to pay up ahead of time for the coming year, because of these enclosures. I just want to be sure that all our records are correct and that people who wish to vote for officers SCMLA for 1973-74 will be eligible. With the revised Constitution the membership year runs from July 1st to June 30th of each year.

The Nominating Committee will be presenting a slate of candidates at the May 5th meeting. The Committee regrets that it can't be any sooner than that because not all members are available. However, this method should enable members to meet those candidates nominated. Also, if anyone is interested in making any nominations from the floor they may do so at that time—only be sure you get your nominees acceptance of being nominated before presenting one.
Mr. George R. Hill has replaced Lenore Coral as Fine Arts Librarian at the University of California at Irvine. He has already become active in SCMLA chapter activities. Some members had an opportunity to meet him at the January 19th meeting when he presented a talk on Thematic catalogues.

Karen Miller has joined the staff at UCLA's Music Library as the Librarian in charge of Technical Processes duties in the Music Library, performing liaison functions with the Technical Services Department's centralized processing.

Ruth Tucker, currently a student at UCLA's School of Library Service, is serving as a Library School Intern in the UCLA Music Library where she is working on a project involving the cataloging and description of music manuscripts.

Armen Guzelimian, who has been a Library Assistant supervising monographic processing in UCLA's Music Library for several years, will be leaving at the end of May. He is going to Vienna in June on a Rotary Foundation Graduate Fellowship which provides for his studying piano in Europe for one year.

Stephen Fry, a former Chairman of SCMLA and our 1st Editor of the SCMLA Newsletter has accepted a new position as Associate Music Librarian at Northwestern University.

The University of California, San Diego Music Department has received two beautiful Renaissance string instruments, a lute and a viola da gamba from the owner of the Vitali Import Company of Los Angeles.

The University of California at Irvine has acquired the noted private collection of Orange County Historian Don Meadows. There are more than 3,500 books, many thousands of carefully preserved pamphlets, brochures, handbills and throwaways of every kind included in the collection, as well as several hundred maps, Orange County photographs, etc., on California history.

On February 12 the UCLA Department of Music honored Roy Harris, noted American composer and Composer in Residence at UCLA, with a surprise reception and performances of his works in celebration of his 75th birthday which occurred on February 12.

On Friday, March 9th, Ann Biergle, UCLA's Ethnomusicology Archivist and an active SCMLA member, presented a talk on Romanic winter solstice customs for the Southern California Chapter of the Society of Ethnomusicology.

At the SCMLA Fall Meeting in Nov., 1969 Vern Arvey (Mr., William Grant Still) presented a very interesting talk on "The function of the library in relation to Negro music." At that time chapter members had the pleasure of meeting Mr. William Grant Still. Therefore it seemed that it might be of interest for SCMLA members to know that recently Black Sparrow Press of Los Angeles made two new recordings in honor of his seventy-fifth birthday, as well as a book entitled "William Grant Still and the fusion of cultures in American music."

If the above items of local interest seem a little dominated by UC or UCLA items, this is due to the fact that the editor has reader access to these items and does not reflect a prejudice on the part of said editor. I would be delighted to receive news items from SCMLA members which might be of general interest. I can't print them if I don't receive them.

THE NATIONAL SCENE

The Music Library Association's annual summer national conference was held at the Sheraton-Chicago Hotel from June 29 through July 1, 1972. The first regular session featured several papers. Desta J. Epstein, Assistant Music Librarian at the University of Chicago, read her informative and entertaining paper "Librarian as Detective: The Search for Black Music's Past." In 1969 musicologists said that there was no trustworthy evidence before the Civil War on Black music. However, using a librarian's interdisciplinary approach, her historical research on Black music turned up documentary evidence from various fields which she hopes to have ready for publication sometime in the near future.

Richard Wang, also from the University of Chicago, gave a paper called "The Critical Evaluation of Jazz: Whom Can We Trust?" He commented that there was too much superficial criticism on jazz by people who knew little or nothing about it; and that the best jazz critics were usually jazz musicians who directed their criticisms at the music itself and who knew what it was all about.

Richard Jackson, from the Music Division of the Library and Museum of the Performing Arts of the New York Public Library, stated in his paper "Andrew Carnegie Meets the Rolling Stones: Are Librarians Tuned in?" that "the search for a reasonably clearcut definition of rock is almost fruitless." He felt that there was basically a lack of good criticism on rock. The commentator's don't agree on terminology or chronology in their definitions.

Ingrid Loebel's demonstration on "Home remedies for scores" was very practical. It's impossible to describe the details of her procedures conisely, but anyone interested can examine the detailed notes taken on measurements, procedures, etc., by Joan Flaimoff simply by asking to see them.

Due to spacing problems the report on the Workshop on Record Library Problems which was held on June 28th prior to the main MLA Conference will be on page 4.
The first session was on Equipment - Demonstration of Quad Stereo, Cassettes, 8-track Cartridges, Dolby system, chromium oxide tape. It was impossible to have an in depth coverage of the field in such a limited time, so the emphasis was presenting general information that would help form a basis on which to build further research.

We were told not to focus on hardware or equipment as the primary thing; since the proper main concern should be concept. The impact of technology has been so considerable and there is such a complex of hardware and software that it's almost impossible to keep up with all the new things coming up. The library as an "information source" has to consider the new forms or sources of information produced by a changing technology in order to prepare to meet the new problems of handling such materials as sound media, microforms, video tapes, etc. The library in some institutions is considered a component of a multi-media structure. There are new forms of information and modes of information use. There can be visual input, audio input, and a module to connect a person to a computer all in one location. It was mentioned that we need to "maintain our equilibrium as future shock becomes present shock."

High fidelity is in its second generation since: 1. The equipment is becoming smaller and the software to go on the hardware is changing shape (ultrafiche, etc.) 2. Dolby equipment can reduce "random noise," 3. Speakers are being designed for room sizes and types. 4. Cassettes with pictures as well as sound are available. It all leads to special cataloging problems.

The standard cassette equipment has small speakers with a small portable cassette recorder which can play back from its own speaker or with earphones. (Dolby, low noise cassettes, etc.) With earphones it is necessary to be careful of controls; since earphones are speakers; so the coupling between them and your eardrums must be protected so injury isn't possible. An integrated amplifier is necessary with quadrophonic (It should accept a minimum of 4 sources) This more elaborate equipment is more important and necessary for those recordings involving music where there is concern about "the original sound," "surround sound," and "ambient sound" among other special problems. It was recommended that it was a good idea to set up with quadrophonic capabilities to begin with if possible; but compatibility is no problem. It is possible to convert stereo equipment you already have into quadrophonic later -- but be careful what you're getting, Be careful in matching the additional equipment to what you have. There are a number of articles on how to do this; so read the standard literature. When you plan a listening room, consider "quad" to begin with and bring in somebody who knows about designing speakers for a room. Every speaker manufacturer will tell how great his equipment is; but there actually isn't that much difference in speakers. What is important is placement of the speakers. It's a good idea to have the equipment in a roll around unit that can be closed and locked.

The second session was 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? We already know the copyright hazards of copying print materials by means of ditto, thermo, xerox, etc., but aren't really sure of who is being infringed with recordings. The composer holds one kind for the music, the writer of the lyrics another, the jacket design and notes yet another; and to top it all off, the rights are often relinquished to a licensing who in turn can license yet another agency or individual.

A record might be copied completely onto tape and then stored in an archive to save the recording; or an instructor might make an excerpting tape drawing from many sources. One also might record live music on tape under local individual circumstances. These are borderline instances where the legality of the actions may or may not be considered ethical, legal, etc., depending on the situation. There has been outright piracy and unfair competition where a recording is made off the air and then sold under "label," An interpretative document on the new law PL 92-140 may be obtained by writing the Copyright Office at the Library of Congress, Washington, D.C. This would not be a copy of the law itself. Considering the fact that no one seems to really know how this law will be applied until there are some court cases to set precedents, there was much discussion on the advisability of circulating records and whether written permission should be obtained in every case when making archival or excerpting tapes before any "dubbing" or copying is done. There was actually no new information or consensus of opinions on these problems. There is the same difference of opinion that occurs in discussing copyright problems with print materials. Nothing can really be cleared up until there is a revision of the general copyright law.

The last session on the Cataloging and Classification of Phonorecords and the discussion on ANSCR covered the routine problems such as listing contents, added entries, etc.; as well as the usual debate on whether it is really necessary to classify records at all since so many different subject areas may be represented on one disc-- not to mention albums.
The Open Forum on Cataloging Problems always seems the most interesting and valuable to me. (I suppose that shows my bias as a music cataloger.) Virginia Cunningham from the Library of Congress discussed several possible changes that the Library of Congress was considering:

1) Dropping initial articles in uniform titles; without changing the case endings in such languages as German. [This has gone into effect since the meeting and is now official]

2) Converting to the plural in uniform titles and subject headings in order to eliminate filing problems.

From: Concerto, 2 harpsichords
To: Concertos, harpsichords (2) [then individual work’s op., no., etc.]

3) Sonatas (2 pianos) to Sonatas (Pianos (2)) or Sonatas (Pianos 2)

4) New subject headings for recorded anthologies with a time orientation; Music, Baroque, etc., which would be used almost exclusively for collections (Choice between term versus century)

5) Unidentified sketches will have a made up title starting with the word: Sketches...

Reports and minutes are available for those not able to attend the national meetings from MLA’s Executive Secretary’s Office (William Welchlein, 343 So. Main, Room 205, Ann Arbor, Michigan, 48109)

Martin Silver represented SCMLA at the Chapter Chairman’s Luncheon as our newly elected Chairman.

Several items of interest came out of the Business Meeting:

William Welchlein said that all back issues of the Music Cataloging Bulletin are available.

Chapters have been requested to submit any ideas on possible MLA contributions (activities or publications) to the Bicentennial Celebration in 1976. Write to the President or Publicity Officer, or Publications Committee Chairman (Mary Wallace, Music Library, Wellesley College, Wellesley, Mass. 02181)

Copies of MLA’s brochures on Music Librarianship are also available from MLA’s Executive Secretary.

Every music cataloger should have a copy of the second edition of Lenore Coral’s Concordance (MLA Index series, 4) just released in a new edition. Not only is it of interest due to the fact that Lenore is well known to us as a former member of SCMLA; but it is an indispensable tool in converting from Rinaldi to Fanna numbers in the Vivaldi uniform titles.

Technical Information Reports for Music-Media Specialists (TIRMMS) is the title of a new Music Library Association publication series which will be devoted to technical problems encountered in the music library. Contributions are solicited from librarians or others who have met and/or conquered technical problems of any sort which are pertinent to music libraries or collections. Manuscripts for possible inclusion in the series should be sent to: Troy Brazell, editor; TIRMMS; University Library, Eastern Michigan University, Ypsilanti, Michigan; 48197.

STAFF CHANGES AT LIBRARY OF CONGRESS

Edward N. Waters was appointed Chief of the Library of Congress Music Division, replacing retiring Harold Spivacke. Water’s replacement as Assistant Chief is Donald Leavitt, who was Head of LC’s Recorded Sound Collection.

As of November 20, 1972, the new Head of the Music Section of the Descriptive Cataloging Division at the Library of Congress replacing retiring Virginia Cunningham, is Mr. Fred M. Bindman.

MLA’S CATALOG OF PRINTED MUSIC

The Music Library Association Catalog of Printed Music: A supplement to the Library of Congress catalog of Music and Phonorecords, 1953-70 is to be published by Rowman and Littlefield as soon as the final editing is completed.

MLA’S FEBRUARY MEETING AT BLOOMINGTON

Since your Newsletter editor was unable to attend this national conference due to the recent death of my mother, I would like to solicit articles from any SCMLA member who was able to attend so that we can all share what happened. MLA members who receive the MLA Newsletter and the Music Cataloging Bulletin are able to get an idea of what is going on—but there is nothing quite like the personal touch.

The SCMLA Newsletter is published in accordance with the policies established by the Publications Committee of the Music Library Association. The Purpose of the Newsletter is to communicate the ideas, policies, and activities pertaining to music and music libraries to friends and members of SCMLA. It is for 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 Flitoff, SCMLA Newsletter Editor, 10726 Condon Avenue, Lennox, California 90304. The editorial office where the Newsletter is published remains in Los Angeles.

THIS BLANK SPACE NEEDS YOUR IDEAS AND CONTRIBUTIONS