THE 1984 MIDWEST CHAPTER MEETING

The Annual Meeting of the MLA Midwest Chapter was held in Cincinnati, October 11-13, 1984. The Program Committee, chaired by Richard Jones (Univ. of Wisconsin-Milwaukee), included Beth Christensen (St. Olaf College), Karen Nagy (Northwestern Univ.), and Barbara Strauss (Univ. of Wisconsin-Madison). Local Arrangements were graciously and efficiently handled by Susan Lundell and Mark Palkovic (Univ. of Cincinnati).

The meeting began on Thursday morning with open sessions presented by several of the Chapter committees and working groups. During the afternoon and evening, a workshop on "Subject Access to Music" was presented by the Chapter Cataloging Committee. Speakers and panelists included Linda Fidler (Bowling Green State Univ.), Harry Price (Library of Congress), Tim Robson (Case Western Reserve Univ.), Barbara Strauss (Univ. of Wisconsin-Madison) and Brad Young (Univ. of Illinois). Questions from the floor during and after the various presentations sparked lively discussion and debate.

On Friday morning, two Cincinnati-area psychologists, David Chiappone and Nancy Schmidtgoessling, presented a well-received workshop on "Time and Stress Management for Music Librarians: Some Techniques for Coping." (Session I) They outlined causes and symptoms of stress and then presented numerous strategies for coping, including practice of several relaxation techniques. The Chapter Business Meeting was held at a Luncheon on Friday. It was announced that Katie Holum (Univ. of Minnesota) was elected Chairperson-elect for the Chapter. A financial report as well as other committee reports presented at the Business Meeting appear later in this Newsletter.

After lunch on Friday, participants heard a positive and encouraging presentation on "Evaluation of Music Bibliographic Instruction Programs." (Session II) Virginia Tiefel, Director of Library User Education at Ohio State University, was the main speaker. She also critiqued reports of bibliographic instruction programs presented by Beth Christensen (St. Olaf College), Jaclyn Facinelli (Univ. of Akron), Carolyn Rabson (Oberlin College), and Linda Richer (Pennsylvania State Univ.).

The Friday late-afternoon session (Session III) was on "Musical Life in Cincinnati: an Overview and History." Moderated by Robert Johnson (Univ. of Cincinnati), papers were presented by three Univ. of Cincinnati musicology faculty members who all enthusiastically reported their research on local topics: "Cincinnati Symphony Orchestra," by Donald H. Foster; "Culture comes to Cincinnati: Theodore Thomas and the May Festival," by Samuel F. Pogue; and "Julie Rive King, Ethel Glenn Hier, Marguerite Melville Liszniewska: Three Cincinnati composers," by Karin Pendle.

An elegant patio reception, sponsored by Marty Rubin of Audio Buff, Inc. followed the full day of sessions and allowed Chapter members an informal setting to discuss interests and concerns.
CHAPTER MEETING (Continued)

The meeting resumed on Saturday morning at the College Conservatory Library of the University of Cincinnati with a group of more traditional formal papers stressing "Current Research and Advances in Music Librarianship." (Session IV) John Druesedow moderated the session and the following papers were read by Chapter members: "Flowcharting a Course Through the Bibliographic Ocean," by Thomas Heck (Ohio State University); "A Comprehensive Reference Program for Academic Music Librarians," by Carolyn Rabson (Oberlin College); "The Bibliographical Context of 'The Hymn Tune Index,'" by David Hunter (Univ. of Illinois); and "An Online Index to Organbuilders and Recorded Instruments: a Discographical Tool for Organists and Libraries," by Robert Delvin (Illinois Wesleyan Univ.). Several of these papers are reproduced at the end of this Newsletter.

---Karen Nagy

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MESSAGE FROM THE CHAIR:

I would like to offer my thanks and the thanks of the Chapter to all those who helped plan and carry off the very successful meeting in Cincinnati last October. And I would like to encourage members of the Midwest Chapter to begin planning to attend the fall meeting in Madison; Katie Holm (University of Minnesota), who chairs the Planning Committee, along with Local Arrangements Committee members Barbara Strauss and Arne Arneson (Univ. of Wisconsin—Madison), will be very happy to take into consideration your program suggestions. At this point, we are planning to have a joint meeting with the Wisconsin Music Educators' Conference. A special word of thanks should go to Karen Nagy (Northwestern University) for her dedicated work on our chapter newsletter over the past several years. Since the newsletter is our major vehicle for communication, it is particularly important that it be timely, accurate, and substantial; Karen has provided these measures of quality and more. Jack Knapp (Oberlin College) will take over following this issue and will edit the issue preceding the fall conference. Material for the fall issue should reach him by the end of August. I'll look forward to seeing as many of you as possible in Madison on October 24-26 — please mark it on your calendars now!

John Druesedow
Midwest Chapter Chair

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FROM THE SECRETARY-TREASURER:

Those Chapter members who have not paid their Chapter dues through this academic year (1984-85) will receive a separate statement along with this NEWSLETTER indicating the amount of back dues owed the Chapter. If you find no additional statement in your Newsletter, you can assume that you have paid your dues and are in good standing with the Chapter!!
1985 * CHAPTER MEETING * 1985 * CHAPTER MEETING * 1985 * CHAPTER MEETING * 1985

Mark October 24-26, 1985, on your calendar! These are the dates of the fall meeting of the Midwest Chapter at the University of Wisconsin, Madison. The convention hotel is the Howard Johnson Executive Hotel which is located a few blocks from the School of Music.

It should be a very interesting meeting, and I encourage all of you to attend. The program will include an open forum (topic to be announced); a tour of A-R Editions; a demonstration of the University of Wisconsin Network Library System (NLS); a joint session with the Wisconsin Music Educators Conference discussing the needs of the music educator, and how well the library community is responding to those needs; a session devoted to popular music which will feature the John A. Jaeger collection of popular American sheet music (RAM 1620) that will be exhibited in the Elvehjem Art Gallery. We will also schedule times for open committee meetings.

Saturday morning is the time allotted for presentation of papers by chapter members. If any of you have research papers that you would like to present, please notify me by August 1, 1985.

Because the Wisconsin Music Educators Conference is meeting the same weekend, hotel space will be tight. Therefore, when you receive your fall newsletter, please be sure to send in your hotel reservation by the specified deadline.

---Katherine Holm, Program Chairman

COMMITTEE ACTIVITIES

Bibliographic Instruction Committee:

The Bibliographic Instruction Committee had a busy and fruitful year. Our work on standards for bibliographic competency culminated in the publication of a list of competencies and their rationale in the March 1984 issue of Notes. At the same time, the committee began to explore another area of bibliographic instruction, evaluation. We distributed a questionnaire on this topic during the March 1984 and have used its results to formulate our October 12 panel discussion at the Chapter Meeting. The questionnaire also provided a wealth of ideas for new topics and chapter concerns which should keep the committee busy for some time to come. (See pages 7 & 8 for a summary of the questionnaire responses.)

---Beth Christensen, Chair

Small Academic Music Library Working Group:

The Small Academic Music Library Working Group met for the second time at this year's Midwest Chapter meeting. Three were present at the meeting. The working group does not have a formal agenda at this time, however those in attendance felt that they do benefit from the opportunity to discuss problems faced in smaller libraries. We would like to recommend that the group continue to meet at the annual meetings and would encourage others to participate in our discussions.

---Robert C. Delvin, Chair
MLA Midwest Chapter Financial Report
Feb. 15, 1984 to Post-Meeting 1985

Checking Account Balance on Hand, February 15, 1984 $692.66

Receipts

1984 Chapter Meeting
  Registration (71 @ $10.00) $710.00
  Luncheon (57 @ $12.00) $684.00
  Workshop (61 @ $15.00) $915.00
  Dues $280.00

Gifts $150.00

Dues paid separately before and after Chapter meeting $490.00

Sale of Conservation Workshop supplies $2.65

Total receipts $3231.65

Disbursements

Dues notices $8.55

2 Chapter newsletters
  Photocopying $200.50
  Word processing $33.40
  Postage $120.00

Chapter meeting
  Terrace Hilton Hotel (lunch, coffee and rolls, reception) $1130.15
  Bus $136.00
  Program packets $31.65
  Entertainment $100.00
  Speakers $200.00
  Coffee and rolls (for session at U.C.) $35.63
  Supplies (nametags, folders, labels) $74.28
  Workshop
    Speakers $391.75
    Photocopying $68.97
    Postage $36.80

Miscellaneous supplies $24.45

Total disbursements $2592.13

Checking Account balance on hand, March 29, 1985 $1305.99

Savings Account balance on hand, March 29, 1985 $469.37
NEWS & NOTES

MLA Archives:

On pages 9 & 10 of this Newsletter, you will find a copy of a Letter from Bruce Wilson, Curator of the MLA Archives, urging you to send materials you may have been keeping to the Archives for proper storage and easy retrieval. Time to clean out those file drawers, basements and attics....

Meetings, meetings, meetings...
(Or how I spent my 1985 summer vacation in the Midwest...)

ALA meets in Chicago from July 4-9, for the first time in a number of years (due to the ERA issue).

The IFLA meeting will also take place in Chicago from August 18-24.

(Editor's note: If you happen to be coming to Chicago for one of these meeting, don't miss the exhibit called "Music: Chicago Style" at the Chicago Historical Society. It traces the history of musical performance, jazz, music publishing, and instrument making in the city.)

Archives acquired:

"I am pleased to announce that the Northern Illinois University Libraries have received the Chicago Civic Opera Archives as a donation of the Chicago Lyric Opera. The Archives will be housed in and administered by the Libraries' Special Collections and Area Studies Department. The gift to Northern Illinois University also includes a large collection of costumes, maquettes, and scenery, including numerous drops dating back to the late 1800s.

The archival material reflects the productions of the Chicago Civic Opera for the period 1910-1931, and consists of production notebooks, programs, photographs, touring information, drawings, inventory records and finding lists, correspondence, expense records, design plates, pictoral source materials, and other miscellaneous material.

The processing of the archives will soon begin under the direction of Dr. William R. DuBois, Curator, Special Collections, and will result in a published guide and inventory of the collection. The Civic Opera Archives in the University Libraries will establish Northern as a major center for research in the history of operatic production in the United States."

Taken from a memo by Theodore F. Welch, Director

An author among us...

OCLC: a decade of development, by Kathleen L. Maciuszko (Baldwin-Wallace College) was published by Libraries Unlimited in 1984. It is a comprehensive history of OCLC (Online Computer Library Center).
CHAPTER OFFICERS

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MIDWEST CHAPTER COMMITTEES

Bibliographic Instruction Committee: Beth Christensen, chair; Linda Fidler; Greg Fitzgerald; Cathy Hunt; Richard Jones; Gordon Rowley

Bylaws Committee: Thomas Heck, chair; Richard Griscom; Gordon Rowley; Phyllis Schoonover

Cataloging Committee: Ralph Papakhian, chair; Michael Colby; Mark Palkovic; Phyllis Schoonover; Barbara Strauss

Membership Committee: Susan Lundell, chair; Marty Rubin; Sheridan Stormes

Preservation Committee: Rosalinda Hack, chair; John Druesedow; Jean Geil; Edie Miller; Barbara Strauss

Publications Committee: Kathleen Maciuszko, chair; Michael Fling

Small Academic Music Libraries Working Group: Peter Eisenberg, chair; Robert Acker; Beth Christensen; Robert Delvin
49 questionnaires returned

1. Do you presently attempt to evaluate library instruction in music?
   Yes - 14
   No - 33
   NA or not completed - 2

2. If so, in what format(s) does this evaluation take place?
   - 30 respondents did not answer this question.
     a) Questionnaire distributed to students - 7
     b) Questionnaire distributed to faculty - 3
     c) Narrative written evaluation by students - 2
     d) Narrative written evaluation by faculty - 0
     e) Informal discussion with students - 9
     f) Informal discussion with faculty - 12
     g) Other - pre and post testing - 1

3. Is evaluation of music B.I. conducted separately or is it included as a part of the overall course evaluation?
   Separate - 10
   Included in course evaluation - 8
   NA or not completed - 31

4. Are your evaluation methods part of a unified library system policy or procedures?
   Separate - 14
   Included in unified library systems - 5
   NA or not completed - 30

5. Are you required to evaluate your bibliographic instruction efforts?
   Yes - 4
   No - 30
   NA or not completed - 15

6. Would you be willing to share any evaluation tools you have been using with other interested librarians?
   Yes - 11 (see attachment)
   No - 7
   NA or not completed - 31

7. Would you be willing to participate in a panel discussion on this topic?
   Yes - 4 (see attachment)
   No - 25
   NA or not completed - 20
8. What issues should be addressed?

   No response from 37 respondents
   Suggestions from 12 respondents

   - Discuss successful & unsuccessful evaluation programs.
   - Specific B.I. Evaluation
   - How to start, set-up, pursue?
   - What values are we looking for in Music B.I.
   - A separate course vs integration in 1 classroom debate
   - pros & cons
   - Use of videotapes, slides, etc. - effectiveness with time involved
     in preparation
   - How to convince administration you need B.I. program
   - Why consider music B.I. evaluation apart from general - main
     library B.I. evaluation
   - New Bibliographic tools & computer programs or retrievals
   - Cooperation between music librarian and Music Department instructional
     faculty in evaluation
   - Cooperation between music librarian and central library in evaluation
     (i.e. sharing of tools)
   - Who is raising the issue of evaluating B.I.-students? Administrators?
     Music faculty?
   - Marketing the importance of B.I. to music faculty
   - Current methods and are they successful
   - Would like to see standards - of materials taught and how in
     depth they are covered
   - How is this different from evaluation of B.I. in other subject areas
   - What methods are simple but valid
   - What are the results of the evaluation used for
March 1, 1985

Dear MLA Member:

You can help to build the MLA Archives.

Established since 1982 at the Music Library of the University of Maryland, College Park, the Archives is maintained there in the company of a number of other archives of national and international music organizations. Ten years ago when the MLA Archives was begun, materials were gathered at the Library of Congress; these have now been brought together with the materials at Maryland. Work progresses steadily; all accessions have been inventoried and are currently being arranged. A Joint Committee was established in 1984 to advise the operation of the Archives, particularly with regard to the collection of materials.

Here's how you can help. Send the Archives papers which have been retired from active use in the committees and special projects of the MLA. A special form to use in transferring documents to the Archives is attached to this letter. The Joint Committee is currently working on guidelines for the retirement of records; in the meantime, any questions about the usefulness of particular materials should be addressed to the Curator. Also, be sure to check with the Curator if there is any question about mailing costs.

You can also help by giving the Archives information about MLA records or related materials which should be acquired for the Archives. Where such materials are incorporated into existing institutional collections, the Archives could use that information as well in order to refer inquiries to the proper resources. A form for sending this kind of information to the Archives is attached.

The full membership of the Joint Committee for 1984-85, with addresses and phone numbers, is given on the reverse of this letter. Please let them know how you can help.

For the Committee,

Gail Sonnemann, Chair
Joint Committee

Bruce D. Wilson, Curator
MLA Archives

mlaltr85
JOINT COMMITTEE FOR THE MLA ARCHIVES, 1984-85

For the Music Library Association

Gail Sonnemann (Chair, Joint Committee)
George Mason University Library
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Suzanne Thorin (for the MLA President)
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Elizabeth Auman (for the Library of Congress)
Music Division
Library of Congress
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Tel. (w): 202/287-6321

Bennett Ludden (Member At-Large)
325 Riverside Dr. #114
New York NY 10025
Tel. (w): 212/864-7331

For the University of Maryland

Bruce D. Wilson (Curator, MLA Archives)
Special Collections in Music
Music Library, Hornbake 3210
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H. Joanne Harrar, Director of Libraries
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Danuta Nitecki, Associate Director of Libraries
for Public Services
McKeldin Library
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College Park MD 20742
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The collection is also open to the public, with the exception of the rare and sensitive documents and materials. Access to the collection is granted by appointment only, and all visitors must comply with the regulations and procedures set forth by the institution. The collection is available for research, study, and educational purposes, and researchers are encouraged to consult the collection's official website for more information. The collection is continuously updated with new materials, and visitors are welcome to check the website for the latest additions and updates.
national school of organ composition, this is noted instead. Finally, two accession number fields are used to locate file records in the database, and recordings in the I.W.U. Library.

Source of Data

The data for each field was drawn from record jacket notes or accompanying material whenever possible. As any cataloguer of sound recordings knows, however, the amount of information available from these sources varies greatly from recording to recording. We found this to be particularly the case regarding data about the instruments.

Recordings which focused on a specific organ, or on a builder were usually well documented, often with detailed histories, specifications and photographs. We have also come across several examples of the opposite extreme, where virtually no information about the instrument was given, not even its location. These are not included in the index. For the most part however, we found statements of the organ’s builder, location and not infrequently, dates and specifications.

Our goal has been to supply as much information about each instrument as possible. Therefore, we have not felt bound to record only that data available from our chief source of information. But once a cataloguer always a cataloguer, I suppose, so to distinguish between data taken from the chief source and supplied data, the latter was placed in brackets.

Supplied data came from a variety of sources, most frequently, the accompanying material to other recordings of the same instrument. We also found the New Grove Dictionary to be very useful for verifying dates of instruments by lesser known and contemporary builders. When necessary, we consulted either biographical works on individual builders or historical works on organ building in general.

If the builder’s name was not given in the recording-at-hand or acquirable from other sources, we entered “unspecified” in the primary builder field. In the date field a “?” was used. Hopefully, these can be replaced with accurate data at a later time.

Regarding the spelling of personal, geographical, and church names, the forms given on the recording were used whenever present. For supplied names, the form most frequently encountered in the language of national origin or geographical location was used.

A word about subsequent builders and restorations. We found this to be the most elusive information to obtain, and that least documented in recording notes, unless the builder was of such stature as a Schnitger, a Caville Coll., or a Beckerath. This field is therefore included on as the information was available.

Search Techniques

With D-B Master any data field may be searched, and up to twenty fields may be searched simultaneously. The success of a search depends on the type of search performed, and the presence of data to support the search criteria. The search may produce a single match, multiple matches, or no matches.

For prompt retrieval of records, the program recommends the use of either a full or partial primary key search. The primary key consists of those search criteria which most clearly identify a particular record in the database. When correctly entered, each complete primary key will produce one match. A partial primary key search searches for records based on one or more of the primary key elements. Additional qualifiers will narrow the search accordingly.

The primary search key may contain up to ten fields, however: the maximum length of the key may not exceed thirty-five bytes. Our primary key consists of four fields: the primary builder; the country, state or province; the record label name; and an internal accession number, which provides an unique address for each file record. To keep within the thirty-five byte limit, an abbreviated form of the first three fields is used in searching. For the primary builder and the label name, the first five characters of the surname or label are used. For compound names, the first two letters of each name are used separated by a slash, e.g., AE/SK for Aeoian-Skinner. Standard abbreviations for geographical areas are used. The accession number is a six-character, alpha-numeric code built on the label name and a three-digit number, 001-999. The total length of the primary key is twenty-one bytes.

A full primary key search takes 2 or 3 seconds per record to complete (plus the time required to switch data diskettes, when necessary). A partial primary key search takes slightly longer, about three seconds, but has the advantage of producing multiple matches. After the search key has produced its first match, the command "Control/N", or next record, will cause the computer to search for any additional records which share the desired search criteria. This command will continue to produce records until all matches have been made.

D-B Master also permits the creation of secondary search keys. They are searched which are frequently used for record retrieval. They may be searched either alone or in combination with primary key elements. Secondary key searches take 4-5 seconds. We have designated the city and composer/subject fields as secondary keys.

There is a number of other searches possible with this program. They include a range of values search (either alphabetic or numeric), a wildcard search, an includes search and various relational searches, e.g., < less than a prescribed value, = equals, > greater than, <= not equal to, >= greater than or equal to, and < less than or equal to. The effectiveness of these searches is limited in D-B Master however, by the time they require to function. These are sequential searches, that is, they start searching at the beginning of the file and continue until a match is found. The "next record" command will cause the computer to continue searching in this manner until the end of the file is reached.

Another useful search, but again sequential in nature is the "OR" search. This allows for two or more values to be assigned to one field. The variable criteria of an "OR" search can also be combined with a constant value in another field to create the "OR/AND" search. Generally, sequential searches are more practical when used in preparing printed reports.

Printing and Reports

Any file record can be fed to a printer once it has been located by the computer. It is also possible however, to print selected fields from the record in the form of a report. Reports are created much in the same way that the full record formats are created and are saved on a utility diskette. After the report format has been created, and the various search criteria defined, the computer sorts the entire file for all records fitting these criteria. It then displays or prints them in their primary key order.

As we have worked with D-B Master we have discovered a few things about the program which make it now seem less than ideal for the project. The foremost complaint we have
FLOWCHARTING A COURSE THROUGH THE BIBLIOGRAPHIC OCEAN

Thomas F. Heck
Head, Music/Dance Library
The Ohio State University

ABSTRACT

The flowchart has become an internationally recognized method of diagramming the various steps that must — or may — be undertaken to accomplish a task. But unlike such conventional devices as checklists, where one is supposed to proceed from step A through step "X" in a sequential manner, flowcharts offer the user a variable number of decision points, where a yes-or-no question must be answered. The entire shape of the procedure might be radically changed depending on the answer at any given point. The "process" rectangle and the "decision" diamond, the most common flowcharting symbols, appear below:

![Flowchart symbols]

When suitably constructed, the flowchart can become a multi-dimensional map, where one can "leap" ahead to avoid unnecessary tasks or "loop" backwards to repeat a certain useful routine, depending on the situation. Connectors such as these symbolize the need to jump somewhere rather than follow a predetermined line:

On-page connector: \( \square \)

Off-page connector: \( \text{P} \)

The accompanying two-page flowchart is an example of how these devices can be employed to guide students through what is here being affectionately called the "bibliographic ocean." In this case, the particular body of water is guitar music and its appurtenant bibliographies.

The flowchart and its annotations were "demonstrated" last October at the MLA/Midwest Chapter meeting in Cincinnati through the use of a contributed question, namely, "How can I obtain a copy of the first edition of Carcassi's Progressive Studies, Op. 60?" Many overhead transparencies were used to show how the various cited bibliographies could be negotiated in a logical fashion to accomplish the objective. It is impossible to reproduce the details fully in the present abstract, but the presentation is available for "replay" by invitation. Handout follows.
Locating Elusive Guitar Music

START

1. Have you verified author's name? Dates?

- Y: Check published catalogs and bibliographies
- N: Have you verified form(s) of title?

2. Was the work composed pre-1900?

- Y: Is the work now in print?
  - Y: Is the modern ed. satisfactory?
    - Y: END
    - N: Seek an earlier or first ed.
  - N: Uncertain

3. Check current commercial catalogs.

4. Check likely bibliographies of music.

5. Did you find publisher?


7. Is the work in the OCLC on-line cat.?

8. Is it in LC's Music catalogs?

9. Is it in N.U.C., pre-'56 imprint?

10. Is it in JFA Archive catalog?

11. Join JFA: write to Archive for a mail-order copy.

12. Is it in MT Pub. Library Catalog?

13. Write to MT Public library for a copy.

14. Is it in other pub'd. cat. of a major lib? Y: Write to appropriate library for a copy.

END

Determine from the catalog the nearest holding library; then borrow (interlibrary loan), request a photocopy, or arrange a visit in person.
Consider contacting major private collectors in U.S.10

**Y**
Located yet?
**N**

Is it in CPM?13

**Y**
Write to British Library for a copy.
**N**

Is it in other published catalog of overseas library?14

**Y**
Contact the national library of the country where publication is suspected; request assistance.
**N**

X
Determine from the catalog the nearest holding library; borrow (interlib. loan), request a photocopy, or visit in person.

X

Located the work yet?

**Y**
Consider contacting major private collectors overseas.15
**N**

Located the work yet?

**Y**
Send notice of your search to guitar & musicological journals.
**N**

Never give up.

Sub-routine for music published pre-1800:

W
Is it in RISM B/vii?11

**Y**
X

Is it in RISM A/1?12

**N**
Contact the RISM office in country of suspected publication for further leads.

**©1994, Thomas P. Heck**
1 - Bibliographic verification can be undertaken at any library having published Library of Congress (LC) catalogs. Watch for changes in established forms of name, since new Anglo-American cataloging rules, effective 1981, have modified the spelling of some long-established names of guitarists. For example:

   Pre-1981 LC form............ Sarsi, Fernando, 1778-1839
   Current form............... Sor, Fernando, 1778-1839

   It may be useful to search all forms of name and title, depending on how old or current the catalog you are consulting happens to be.

2 - In addition to the many publishers' catalogs of guitar music which appear from time to time, and which are most libraries拥有, there are also some general catalogs of guitar music in print worth consulting. Here are a few recent ones (in reverse chronological order):


3 - The quintessential publishers' catalog series is Alexander Weinmann's Beiträge zur Geschichte des Alto-Kiever Musikverlages, Ser. 2 (Vienna, 1920-). See Duclaux nos. 1718 ff.

4 - Nineteenth-century bibliographies of music (commercial or trade catalogs in particular) can be useful in establishing publishers' names and the titles and dates of appearance of much of the repertoire for guitar at that time. See such tools as the Whittington/Kohnmeister Handbuch der Musikliteratur series (Duclaux no. 585) and various national bibliographies of music (Duclaux nos. 818 (Pazdir) and 820-840), as well as any scholarly catalogs of the composer's works (in LC class ML34a or ML410, for ex.).


6 - The National Union Catalog: Pre-1956 Imprints. London: Mansell Information, 1968-.

7 - Heck, Thomas F. Guitar Music in the Archive of the Guitar Foundation of America and at Cooperating Locations: a computerized catalog. Columbus: Guitar Foundation of America, 1981. (Note: This is currently available from the GFA Archive, and is for sale to GFA members only for $5. For more information, contact the GFA at 5511, Garden Grove, CA 92645.)


9 - For instance, the Dictionary Catalog of the Music Collection of the Boston Public Library (New York, 1972).

10 - Vahad Scitell Bickford (+1900) had one of the largest personal collections in the U.S. It has lately been in the custody of California State University at Northridge. Prof. Ronald Purcell of the Music Dept. at CSUN would have the latest information on the status of that collection and its availability.


14 - Published catalogs of music libraries and collections are numerous and the number is constantly growing. Duclaux nos. 1134-1562 offer a survey of the field. One of the most important European guitar music collections is in Copenhagen, at the Royal Library (the Rischel/Birket-Smith collection). Editions Orphée has announced its intention to publish a thematic catalog of this collection. See Soundboard, 1/3 (Fall 1983): 300.

15 - Collectors such as Jiro Nakano (Japan), Siegfried Behrend (Germany) and Robert Spencer (London) have been very helpful to myself and others in the past. The GFA Archive has a catalog of the Nakano collection available for consultation; write the author at the Music Library, Ohio State University, 1813 N. High St., Columbus, OH 43210, with inquiries.

THOMAS F. HECK
Interests and Recreational Activities

I enjoy playing the piano, reading, and watching movies. I also enjoy outdoor activities like hiking and cycling. I am a member of the local library and attend various book clubs and film screenings. I enjoy spending time with friends and family and am active in community service through volunteering at local charities.

Reference

[End with a formal closing such as "Sincerely, [Your Name]".]
they are available from the author on request.

Editor’s note: Space limitations prevented

If the text is not clearly visible or legible, please provide more information or a clearer image of the text.