



THE 1981 MIDWEST CHAPTER MEETING

The annual meeting of the Midwest Chapter of the Music Library Association was held on the lovely campus of Oberlin College in Oberlin, Ohio, October 22-24, 1981. It was attended by 65 individuals; 18 of whom were attending their first Chapter Meeting. Local arrangements were cordially and efficiently provided by John Druessedow, Jack Knapp, Linda Fidler and Karen Griffith; David Fenske served as Program Chairperson.

The Friday morning session featured a large panel on "Resource Sharing in Cleveland: a functioning system," during which a union list of music serials and a union list of collected editions and historical monuments in Cleveland area music libraries were discussed. The panel had the advantage of being able to point to accomplishments since these new tools have recently either become available or gone to press. Interlibrary loan procedures, an internship program through Case Western Reserve University, and cooperative efforts in area security problems were also presented as evidence of the strong working ties among music librarians in the Cleveland area.

Friday afternoon sessions were arranged in three rotating groups: 1) a tour of the paper laboratory of the Oberlin Intermuseum Laboratory, where preservation and conservation techniques were demonstrated; 2) a tour of the Vial Conservatory Library; and 3) a presentation by Barbara Strauss (University of Wisconsin-Madison) entitled "Preservation of Library Materials." The latter is a slide-cassette presentation and information on it can be obtained through the Interlibrary Loan Department of the University of Wisconsin-Madison.

Following an enjoyable wine and cheese reception on Friday night, a recital was presented by Professor William Porter of the Oberlin Conservatory organ faculty. This lecture-recital demonstrated the new Brombaugh-built mean tone tuned organ in Oberlin's Fairchild Chapel.

A series of formal papers were read on Saturday morning: "Citing Characteristics in Ethnomusicology" by Mirando Pao (Case Western Reserve University); "The Bibliographic Citation of Periodical Literature in Theses and Dissertations Submitted to the Indiana University School of Music, 1975-1980" by Richard Griscom (Northwestern University); "Music in the OCLC Online Union Catalog: a Review" by Richard Smiraglia (University of Illinois) and Ralph Papakhian (Indiana University); and "Supplementary Guides in the Card Catalog--Composer Indexes and Other Reference Aids" by Jeanette Drone (University of Illinois). *(Texts or summaries of the above papers appear later in this Newsletter.)*

Following this session on Saturday morning there was an hour-long Open Forum which focused on the international aspects of music librarianship, new information concerning RILM abstracts, and program ideas for future meetings.

CHAPTER MEETING (Continued)

The annual business meeting was held during the luncheon on Friday and was conducted by David Fenske, outgoing Chapter Chairperson. A financial statement was read and committee reports were given. The new Chapter officers for the next two years were announced: Richard Jones (University of Wisconsin-Milwaukee), Chairperson, and Karen Nagy (Northwestern University), Secretary-Treasurer.

(Editor's note: This summary of the Chapter meeting was based on the Annual Report of the Midwest Chapter, prepared by David Fenske.)

NOTES FROM THE CHAIR:

It is indeed a pleasure to be able to write to you as the Chairperson of the Midwest Chapter and I want to thank each of you for this honor and for the chance to participate in the Chapter in this very special way.

The purpose of this little section of the Chapter Newsletter is to acquaint you with some of the things we have gotten underway or will be doing in the near future. The first of which, you are now holding. Both Karen and I felt very strongly that all members of the Chapter should benefit from the work presented at our Annual meeting and so we have instituted a "Post-Annual Meeting Issue" of the Newsletter. Within it you will find abstracts and full texts of the papers presented at this year's meeting at Oberlin and at last year's meeting at Minneapolis, as well as summaries and descriptions of the other presentations from Oberlin. We hope this will be helpful to both those who attended the meetings and those who did not and fully expect that this will become an annual event.

One of the real pleasures of being Chairperson is the chance to appoint the Chapter Committees, and I have been busy at that task. Elsewhere in the Newsletter you can find a complete list of the Chapter Committees, but there are two which I would want to bring to your attention. Our By-Laws have always called for a By-Laws Committee, but I fear we have found little need for a standing committee like this in the past. I have, this year, re-instituted this committee, with Gordon Rowley as Chairperson, and asked them to completely re-examine all of our Chapter documents and operations, and to make proposals and recommendations with a view to bringing us up to date and making our Chapter more efficient and effective. They hope to have a proposal to you by late spring.

A new "committee" is the Music and Recordings Preservation Working Group, with Rosalinda Hack as Chairperson. This has been constituted as a "working group" rather than as a "committee" to allow a more flexible structure as they begin work, develop a charge, and work out their methods of operation. If you are interested in being a part of this preliminary stage of this very important group, please contact Rosalinda at the Chicago Public Library.

Karen is working on a project to streamline our records and, incidentally, make our mailings more efficient (and maybe even less expensive?!). She hopes,

NOTES FROM THE CHAIR: (Continued)

if preliminary investigation is successful, to issue the first Midwest Chapter Directory of Members before the next annual meeting. At last, we may know who we are!

Finally, it is very important to say "Thank you" to Dave Fenske and Allie Wise Goudy for their service to the Chapter as past officers, for their help in making the transfer of records, etc. so easy, and for the fine example and high standard they set for us to follow. Karen and I are very grateful to receive things in such fine shape that we are able to undertake some of the projects I have described and, on behalf of the Chapter and especially ourselves, we wish to extend to Dave and Allie a hearty "Very Well Done!" One of the ways I personally wish to follow the example set for me is to seek to make the Chapter function, as much as possible, in the ways the members wish it to function. As a start, I really wish to know what you think about our Chapter, our services to our members, our committees, and our meetings; let me know what is good, what is bad, and what is neither. ("All entries become the property of the Chapter, and no duplicate prizes in case of a tie.") I am very interested and will welcome any communications. (UWM Library, P.O. Box 604, Milwaukee, WI 53201)

-- Richard E. Jones

COMMITTEE REPORT

MEMBERSHIP COMMITTEE:

In September 1981, the Membership Committee (Jean Geil, Kathleen Haefliger, Allie Wise Goudy, Chair) sent out approximately 600 mailings to potential Chapter members. Included in the mailings were a brochure describing the Chapter and information of the Fall 1981 meeting at Oberlin. It was felt that the brochure might also be useful for distribution to persons requesting information concerning the Chapter's activities. Names on the Committee's mailing list were selected from the ALA Directory, the Directory of Special Libraries and Information Centers, the list of music librarians compiled from the survey conducted by the Bibliographic Instruction Committee, and the mailing labels received from the national MLA office. For the latter, all persons who had not paid Chapter dues for more than two years were sent a mailing from the Membership Committee. Those who had paid Chapter dues within the past two years were sent the Chapter Newsletter. All accredited library school in the Midwest also received a mailing. To date the response to the mailings has been minimal. Although records were not kept for the number of persons who attended the October 1981 meeting as a result of the mailing, only 17 new memberships have been received. New memberships, however, are still being received as of the writing of this report. As of October 1981 Karen Nagy, as the new Secretary/Treasurer of the Chapter, assumed the Chairmanship of the Membership Committee.

-- Allie Wise Goudy

Papers from the Midwest Chapter Meeting
October 30 - November 1, 1980
Minneapolis, Minnesota

Abstracts from session on CURRENT PROGRAMS FOR BIBLIOGRAPHIC INSTRUCTION
Organized by the Committee on Bibliographic Instruction,
Midwest Chapter

Panel: Bob Antley, St. Olaf College
Beth Christenson, St. Olaf College
Linda Fidler, Oberlin Conservatory
Richard Jones, University of Wisconsin, Milwaukee
Rosalyn Knowles, Oberlin Conservatory
Judith Pryor, University of Wisconsin, Parkside
Dorman Smith, University of Arizona

Bibliographic Instruction in Music
at St. Olaf College

The St. Olaf Library is about to begin the last year of a five-year National Endowment for the Humanities/Council on Library Resources grant for library instruction which has enabled us to begin a program of bibliographic instruction throughout the college. Our program, based in many ways upon that of Earlham College, is designed to provide bibliographic instruction that is both course-related and sequential. Throughout the experience the importance of evaluation of information is stressed as students are taught the concept and the transferability of the search strategy skill. Because all assignments are course-related, they are relevant to students in their studies rather than being abstract projects which are difficult to integrate with course content. In addition, the sequential nature of the assignments gives students only the information needed at the time and a chance to master one skill before moving on to another.

Music students are introduced to the Music Library as freshmen on the first day of classes through a lecture and tour given in the basic required music course. Library-related assignments during the year are limited to introductions to basic dictionaries and encyclopedias in music. During their sophomore year, students are exposed to the Music Library through a series of assignments: the first deals exclu-

sively with encyclopedias, dictionaries, and books contained within their bibliographies; the second introduces information available in score format; and the third assignment incorporates sound recording and periodical information as students write a full term paper. The element of search strategy is stressed throughout as students learn that, even as novices to a given subject area, they can employ critical evaluation through the careful use of bibliographies and a systematic method of research.

Although offered on a more sporadic basis, upper division classes also use bibliographic instruction. In fact, it is in these courses that the results of the two-year sequential program can truly be felt. Both the instructor and the librarian can begin an assignment knowing that the students have been exposed to a certain number of bibliographic materials and, perhaps more importantly, that they know how to use these materials in a judicious fashion. We can then concentrate on those sources which are intended for use in this specific subject area as we again build upon what the student has already mastered.

The presence of the librarian in the classroom working with the instructor is basic to our program. We believe it is important for students to have contact with the librarian as an integral part of the educational process.

Although our program is still very much in the formative process, positive results have been noted by students,

classroom faculty and librarians. Integrating the bibliographic instruction program in music with that of the entire college has only reinforced its viability in the eyes of the students involved as they are made aware of music as a discipline very similar to others in our liberal arts setting in terms of research strategy, but at the same time very unique in terms of format and specific sources of information.

-Prepared by Beth Christensen

Bibliographic Instruction in Music
At the Univ. of Wisconsin-Milwaukee

The UWM undergraduate music bibliographic instruction program is based on the students' demonstration of familiarity with and ability to use the music library materials to complete seven typical music student tasks which would require use of the library to accomplish. Each of the seven tasks centers on a certain type of material and requires some understanding of how the materials are organized and are to be used, and a good deal of judgement which can come only from repeated use and thought about them.

Students are given non-required instruction in each of these types of materials in informal classes taught by the music librarian. About sixty to eighty-five minutes of class time seems sufficient for each task completion, and the actual assignment requires about forty-five minutes to an hour to accomplish. The completed assignment is given to the music librarian for evaluation on a "pass-fail" basis. Each assignment is returned with extensive comments and "failed" assignments are repeated (with slightly different topics) up to three times until the material is clear and correct.

The "curriculum" is arranged such that students are expected to complete one assignment each semester, although, in fact, many students move much faster. Completion of each task is certified by the music librarian to the Music Dept. and is required for advancement of the

student to the next level of his/her music curriculum. A Faculty Committee oversees the entire program, approves assignments, and would review any complaints or disagreements about evaluations, etc. The seven curricular areas are as follows: (1) Card Catalog for Books; (2) Card Catalog for Music and Recordings; (3) Journal Indices for Music, Part 1: Specifically Musical Indices; (4) Journal Indices for Music, Part 2: General Indices; (5) Reference Materials, Part 1: Dictionaries, Encyclopediae & Bibliographies; (6) Reference Materials, Part 2: Catalogs (scholarly and commercial) and Other Reference Works; and (7) Basic Research Techniques.

A general outline of the types of assignments follows. It should be noted that the actual assignment is different for each person, and for each repetition of that assignment, and that, in actual practice, the students are cautioned that the assignments represent "only a portion of proper research techniques" used "in an artificial situation." Also, while grammatical ability is not the purpose of the program it is obvious that much of the program depends on the student's ability to communicate in writing the nature of his/her experiences. In special cases, oral description is allowed.

#1. On Monday you are requested to prepare for Wednesday's class a short (15-20 minutes) report on the assigned topic. On Tuesday evening you must perform in a concert so it is imperative that you choose the one book which will include as much information as possible, is most current in its data, and which you can comprehend quickly. Using the UWM card catalog, pick one book which you believe would satisfy the requirements of the assignment and write a short essay explaining your choice in terms of the information found on the catalog card. NOTE: No book is completely exhasutive on any topic: you are looking for the best available under these specific circumstances.

#2. Listed below are six musical publications. Devise for each an appro-

appropriate uniform title and subject heading(s). Write a short paragraph explaining your decisions and be certain to note any additional information you might need to complete the project.

- #3. Prepare a bibliography of at least 20 to 25 items on the topic indicated. Be certain each item is germane to the topic and that each is listed in a complete and uniform form. In a short essay discuss what techniques, headings, etc. you employed to compile the bibliography and a criticism of each of the indices you studied in terms of this topic.
- #4. (Same assignments as #3, above, except bibliography contains only 10-15 items.)
- #5. Choose three encyclopediae/dictionaries (only one may be in the English language) and find the assigned topic within each of them. Write a short essay comparing the manner of bibliographic assistance each of these works would be to beginning research on this topic.

-or-

Choose three music bibliographies and three discographies (only one in each group may be in the English language) and criticize the form and content of the presentation of bibliographic information.

- #6. You have been given the task of writing a report on the assigned topic. Write a short essay concerning which of the reference books you have studied you would use to begin work on this project and explain how you would use each book in doing the assignment. Include a summary of any information on the topic you have learned while doing the assignment.
- #7. You must prepare a major research paper on the assigned topic. Prepare a prioritized bibliography on

this topic and an outline for the paper you would write. Be certain that all bibliographic entries are complete and uniform in format.

-Prepared by Richard E. Jones

Library Instruction Program at
Oberlin Conservatory of Music

The objective of the Oberlin Conservatory Library program is to expose all Conservatory students to the Library and to develop skills upon which they can improve. In the fall of 1981 the Conservatory Library will enter the third year of its instruction program. This program employs a multi-level approach to the library in which students are introduced through a number of classes to search strategy, card catalog, basic reference sources, special sources and non-music sources of value in music research. Although the program is young, and the impact upon the quality of work in the upper division classes still undetermined, the effect of the instruction upon the Library is already measurable. Reference statistics show a decrease in the number of informational questions and an increase in the number of sophisticated, research-oriented questions asked at the reference desk.

The initial contact with the library is made during the new student orientation week. A slide/sound show which describes the Library and outlines the basic circulation procedures is shown to all new Conservatory students. Tours organized by performance area are subsequently given by the three music librarians. These two events serve to acquaint the new students with the music librarians as well as to reinforce the basic user information required to early use of the library.

Instruction in basic reference sources, bibliographic style and the card catalog is incorporated in Music History 101, a survey course usually taken in the first semester of enrollment at Oberlin. This class is a prerequisite for all other music history courses and, as such, provides an opportunity for contacting all new students. The instruction unit, which

was designed by the faculty instructor and the librarian, contains two lectures on library skills, both taught by the librarian. The first of these lectures deals with the card catalog, the second with basic reference sources and bibliographic style.

Both lectures are given during the time normally assigned to listening labs and are attended by the instructor whose presence serves to signal that this instruction is considered essential. At the conclusion of the second lecture, the instructor gives the library skills project to the students. This seven-page project, due at the time of the mid-term exam, requires the students to examine music encyclopedias, indexes, bibliographies of music, discographies, thematic catalogs, and collected works. To further

emphasize the importance of this project, the instructor builds into his lectures references to the sources which the students must use in the project. These projects, which are graded by the librarian, are returned to the students with their mid-term exams.

Library instruction continues in selected upper division classes, notably music history and music education. Lectures on library sources for these classes presuppose knowledge of the basic reference sources taught in Music History 101. Instructional units for these classes are designed by the librarian after consultation with faculty instructors to determine the nature of class assignments.

-Prepared by Linda Fidler

NEWS & NOTES

The 1982 Midwest Chapter Meeting, hosted by Butler University, will be held in Indianapolis, Indiana, October 20-22, 1982. Look for details of the fall meeting in upcoming Newsletters.

A SUMMER ISSUE of the Newsletter is planned and will contain a report on the hard work of the By-Laws Committee. Any other communications about noteworthy events, new members, or pertinent information concerning music librarians and music libraries in the Midwest will be welcomed for possible inclusion. Please submit items for the Summer 1982 Newsletter by June 15, 1982, to Karen Nagy, Northwestern University Music Library, 1935 Sheridan Rd., Evanston, IL 60201.

BAD NEWS! Those Chapter members who have not paid their Chapter dues through this academic year (1981-82) will receive a separate statement along with this Newsletter indicating the amount of back dues owed the Chapter. (\$5 beginning in 1981; \$3 in previous years.)

GOOD NEWS! 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.

It has been suggested that we give a name to our Chapter Newsletter!! Other Chapters have come up with such catchy titles as Breve Notes, Texas Quarter-Notes, Conventional Title, and Notations. So put your creativity to work, as there will be a contest to name our Newsletter at the fall Chapter meeting. Look for details and entry forms in the Summer and Fall Newsletters.

*"Citing Characteristics in Ethnomusicology"
* by Miranda Lee Pao, Case Western Reserve University *

Introduction

Few citation studies are directed to the humanities. Borradus' review article pointed to the potential of citation analysis in terms of collection development (1). Yet of the 124 references he cited, not a single one pertains to music in particular. Vaughan in the 1950's did a study of references in the Musical Quarterly for a master's thesis, which was referred to in an article by Bebout, Davis and Oehlerts (2). Professor Longyear published a study of citations in six major journals in Notes (3). Our purpose here is to present the preliminary results we found in investigating the citation patterns found in 28 source articles in Ethnomusicology. Comparisons with the two earlier studies will be made whenever possible.

Source Data

Ethnomusicology is the official journal of the Society of Ethnomusicology. It is commonly considered as the most important journal in this area of research. We collected a total of 28 articles published in the journal in 1979 and 1980. Topics ranged from the practice, structure, and analysis in music from Africa, the Americas, Europe and the Orient. Thus the field is well-presented even in this limited study. Two of the articles were co-authored. A total of 31 authors contributed to these 28 articles.

They vary widely from no reference in an article to 140 references in another article on the Navajo Indians. Most articles have cited 4-30 references.

Methods

We used FAMULUS, which is a packaged set of programs implemented on the DEC-20 computer on the campus of Case Western Reserve University, to facilitate analysis. Each record consists of ten fields of information--author(s) of the cited item, title, journal or publisher of the cited item, year of publication, author of citing source, title and year of citing source. Thus the collection of references may be sorted alphabetically by authors, publisher/journal, years, etc. Data was input via a video terminal. The process was tedious. However, once the keying was completed, FAMULUS allows for easy manipulations with fairly simple control programs.

Cited Data

1. Types of cited materials
Of the 594 items cited, 58% were citations of monographs, 33% of periodical literature, and the remaining 9% included field notes, notes to recordings, personal communications, unpublished works and the like. Vaughan's data indicated that articles in the Musical Quarterly cited 69.5% from monographic materials, and 25.4% from journal articles. We see a consistency of the predominant importance of book materials in music, even though ethnomusicology draws relatively more heavily from journals in topics in musicology in general. Thus to study

journal citations alone in music would not represent the total picture of citation use of musical literature.

2. Language

Less than 20% of the cited items were in non-English languages. This result is considerably lower than Vaughan's study of 1950's articles in the Musical Quarterly in which 42.5 were in foreign languages. Professor Longyear's results range from 29-49%, and he felt that since 1945 both quantity and quality of English-language musical scholarship have made substantial growth. His findings were also considerably higher than ours. It is reasonable to assume that music also joins other disciplines in the general trend to regard English as the language for scholarly communication. We noted that the majority of the publishers are from the U.S. Just as Professor Longyear, we also found that publications from the Netherlands tended to be in English.

3. Time range

Cited items in ethnomusicology ranged from 817 to 1980. Even though three ancient Indian sources were edited and reprinted by Columbia University Press in 1972, the original date in the 800's was also given. However, as expected, most cited items were much more recent. Fifty percent of them were published since 1967, making the so-called 'half-life' of this literature approximately 13 years (4, 5). Up until 1955, there were less than 8 items citing from any specific year. The heaviest citation years were the decade of the 70's, which accounted for about 41% of the total citations. It is intuitively expected that the fall-off rate of the 'use' of literature in music is much slower than the sciences and social sciences (Table 1). Even from the strictly citation-use point of view, this concentration in the 1-1/2 previous decades might be viewed as physical evidence that secondary access to older materials might be partially justified, thus relieving some of the space so urgently needed in any music library.

Price Index, which is the percentage of the cited sources within the last five years, is calculated as 24 which is higher than that calculated for the Musical Quarterly, which is 22. Therefore ethnomusicology draws upon a slightly more recent group of publications than other musicological research.

4. Subject dispersion

Since our sample source data is limited, and the subject is easily segmented into subtopics by geographic locations and cultures, each source article tended to cite a different set of items. This, we found only 27 out of the total 594 cited items were cited more than once. Not being a subject expert in this area, I suspect that each subtopic must be quite well-delineated in scope and in coverage. The most cited publication was a general text, Anthropology of Music, by Merriam, which was cited nine times (Table 2).

There was a preponderance of journal titles cited only once. There were even more publishers which received single citations. The subject was widely dispersed among 97 journals and 196 publishers. Three-fourths or 71 journals were cited once (Table 3). Thus, 25% or 26 journal titles were responsible for two-thirds of journal citations. We noted that older references were drawn mostly from anthropological journals rather than musical journals giving evidence that this area of investigation has only gained its identity in the recent past.

Self-citation of the journal Ethnomusicology was heavy. It accounted for 24% of all journal citations (Table 1). We tended to interpret the phenomenon in two ways: 1) obviously, Ethnomusicology is a core journal devoted to the subject; 2) from Professor Longyear's results, one is also tempted to

Table 1. CITATIONS DISPERSION BY PUBLICATION DATES

	6 MUSIC JOURNALS	ETHNOMUSICOLOGY
SELF-CITATIONS	10.2-20.3%	24%
JOURNAL CITATIONS:		
1976-80		20%
1966-75	40%	34%
1956-65	21%	20%
1946-55	14%	8%
1931-45	9%	5.9%
1900-30	15%	6.8%
PRE-1900	11%	7.3%
1967-80		50%
1970-80		41%

Table 2. Frequency Distribution of Citations

Frequency of Citation	# of Cited Items	
9	1	Merriam, A.P. <u>Anthropology of Music</u> , Northwestern U.P., 1964
3	2	Merriam, A.P. <u>Ethnomusicology of Flathead Indians</u> , N.Y. 1967 Levi-Strauss, C. <u>Mythologiques I: Le Cru et le Cuit</u> , Paris: Plon, 1967
2	24	
1	567	
630	594	
		331 monographs by 196 known publisher
		11 monographs by unlisted publisher
		198 articles by 97 journals
		7 papers presented
		17 dissertations & theses
		30 study & field notes, personal communication, etc.

Table 2. FREQUENCY DISTRIBUTION OF CITATIONS

conclude that major musical journals have the tendency to specialize in sub-areas so that self-citations become necessary. This conclusion needs to be further investigated.

If a Bradford partition is effected on the journal article frequency distribution, the nucleus consists of a single journal, Ethnomusicology. Thus the subject has reached a level of maturity. The next zone consists of a mere six titles. Together they contributed over 40% of all journal citations. This finding can be an aid in terms of subscription decision.

There were 196 publishers cited, but again only a quarter of them were cited more than once (Table 4). Again if a Bradford partition is performed on the distribution, the nucleus consists of a mere eight publishers who were responsible for 22% of the total citations. Of the eight most cited publishers, most of them were academic university presses. Such data is reassuring since time is well-spent in the chore of keeping abreast of lists from non-profit presses on whose shoulder most of the scholarly and unprofitable publications fall.

5. Authors

A total of 440 unique authors were cited 683 times. We were not surprised to see well-known names in the top ten most cited authors (Table 5). They were Merriam, McAllester, Levi-Strauss, Bruno Nettl, Frisbie, Wyman, Blacking, Anthony Seeger and Zemp, in descending order of citation frequencies. Together they contributed 81 publications which were cited 104 times in our sample.

Price speculated that co-authorship is a function of the amount of external funding available. In that respect, co-authorship in the humanities should be minor, and in music negligible. Therefore, we were surprised to find out that 90 out of a total of 440 authors cited co-authored at least one publication in our sample. They produced 49 works.

We were also interested to see if those who collaborated were more productive than those solo authors as was found in the subject of computational musicology (6). Since our data does not include the total number of publications by each cited author, we examined the average relative citation received by collaborators. The average number of times the co-authors were cited was:

$$\frac{157}{90} = 1.74$$

This is compared with the average number of times all cited authors (those who collaborated as well as those who did not) were cited:

$$\frac{630}{440} = 1.43$$

Thus again collaboration may be a means to stimulate productivity and co-authors may be rewarded by more exposure in being cited than solo workers.

Conclusions

Even from this very limited sample of source articles in ethnomusicology, it was obvious that the subject draws from multidisciplinary sources. Works from anthropology and folklore were cited along with musical publications forming a new mix of topics. This analysis showed a wide dispersion of the subject among many journals and publishers. Fortunately, heavy concentration of citations came from a relatively smaller core of published sources. Thus in terms of collection development, this kind of data may serve as an aid. In journal collections in particular longer runs of fewer journals may be a trade-off in times of a tight budget.

Since we have had success in using a packaged computer program in this quantitative analysis, we would recommend more use of such programs, especially when the cost of computer use is low in comparison to other utilities.

Table 3. Journal Citation Distribution

# of unique journal	# of times journal cited	cum. % cited	journal name
1	49	23.6	Ethnomusicology
1	11	28.8	J. Am. Folklore
1	9	33.2	Am. Anthropologist
1	8	37.0	Musical Quarterly
1	5	39.4	African Music
5	4	49.0	Current Anthropology
			JEMF Quarterly
			J. Music Theory
			Perspectives of New Mus.
			Yrbk. Int'l Folk Mus. Council
3	3	53.4	
13	2	65.9	
71	1	100	
97 journals	208 times cited		

Table 4. Publisher Citation Distribution

# of unique publisher	# of times cited	cum. % cited	publisher name
1	14	3.9	Harvard U.P.
1	12	7.3	Northwestern U.P.
5	9	20.0	Columbia U.P.
			U. of Calif. U.P.
			U. of Ariz. U.P.
			U. of Chicago U.P.
			Oxford U.P.
2	8	24.5	Norton
			Tiketani Tripitaka
3	6	29.6	
1	5	31.0	
5	4	36.6	
14	3	48.5	
19	2	59.2	
145	1	100.0	
196 publishers	355 times cited		

TABLE 5. AUTHOR CITATION DISTRIBUTION

# OF AUTHORS	# OF TIMES CITED	NAMES
1	16	MERRIAM, A.P.
1	13	MCALLESTER, D.P.
1	12	LEVI-STRAUSS, C.
2	11	HAILE, F.B.
		NETTL, B.
1	10	FRISBIE, C.J.
1	9	WYMAN, L.C.
1	8	BLACKING, J.
2	7	SEEGER, A.
		ZEMP, H.
2	6	BECKER, J.
		SEEGER, C.
5	5	BAHR, D.
		KEILER, A.
		LOWMY, A.
		MATTHEWS, W.
		POWERS, H.S.
14	4	
15	3	
47	2	
347	1	
440 AUTHORS WERE CITED	683 TIMES	

Finally, in management principles one of the basic justifications for learning to perform linear programming and other extremely sophisticated analyses is that corporate managers always look for quantitative data to support his or her intuitively decided course of action. I believe that there is a lesson to be learned by us all.

References

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2. Bebout, L., Davis, D. Jr., Oehlerts, D. "Use Studies in the Humanities: A Survey and Proposal," RQ, 14:40-44, 1975.
3. Longyear, R.M. "Article Citations and Obsolescence in Musicological Journals," Notes, 33(3):563-571, 1977.
4. Line, M.B., Sandison, A. "Obsolescence and Change in the Use of Literature with Time," J. Doc., 30:331-341, 1974.
5. Line, M.B. "The Half-life of Periodical Literature: Apparent and Real Obsolescence," J. Doc., 26:46-52, 1970.
6. Pao, M.L. "Collaboration in Computational Musicology," Journal of the American Society for Information Science, 33(1): , 1982.

* "The Bibliographic Citation of Periodical Literature in Theses and Dissertations
* Submitted to the Indiana University School of Music, 1975-1980."
* by Richard Griscam, Northwestern University

Summary of paper

Severe budget cuts, in combination with constantly escalating journal prices, have forced librarians to consider the possibility of cancelling journal subscriptions. Many methods have been devised to aid librarians in determining the relative worth of individual titles, the most reliable of these being citation analysis. Citation studies were first applied to the literature of the sciences, and have only recently been extended into the humanities. Usually the studies are based on citations found in periodicals. Unfortunately, the results reflect journal-use in the scholarly community as a whole and reveal little about use in a particular library. In an attempt to side-step this problem, the present study analyzes citations in dissertations and theses, which provide a convenient means for measuring formal, in-house use of periodical literature. The findings are as follows: Books account for 58% of the total number of citations; periodicals comprise 30%. A total of 265 periodical titles were cited, but less than 30% were cited more than once. Music theory majors rely more heavily on periodical literature than do music education majors, who, in turn, cite more periodical literature than musicology majors. Music theory majors cite a very small group of journals, the majority of which become obsolete in a little over ten years. Music education majors use a large variety of periodicals, which become dated almost as rapidly as those of theory; many of the journals concern topics other than music, such as general education and psychology. Musicology majors make use of a large number of journals having a fairly low rate of obsolescence.

Editor's note: The entire paper will appear in print as follows:

Griscam, Richard. "Periodical Use in a University Music Library:
A Citation Study of Theses and Dissertations Submitted to the
Indiana University School of Music from 1975-1980."
The Serials Librarian, 7, no. 4 (Summer 1983)

* "Music in the OCLC Online Union Catalog: A Review" *
* by Richard Smiraglia, University of Illinois, and Ralph Papakhian, *
* Indiana University *

Editor's note: The following summary of the published paper was read by Richard Smiraglia at the 1981 Chapter meeting.

"Music in the OCLC Online Union Catalog: A Review" is an article by Ralph Papakhian and myself which will appear in the December 1981 issue of *Notes*. This article was conceived as part of an attempt to review various online music resources. As far as we know, this way of looking at OCLC is unique. What we attempted to do was to review the music data in the system much in the same way any other standard reference source might be reviewed. That is, we looked at the structure, scope, timeliness and reliability of the system as a source of information available to music libraries.

Because of the lack of specific information about the music in the Online Union Catalog, it became apparent that research was going to be required. Two areas in particular, the scope of the music in the Online Union Catalog and what we've termed the utility (that is, reliability and ease of use) of the data itself, were chosen as areas which were ripe for some basic research. Since the purpose of this morning's session is current research this paper will focus on those activities.

For the study of the scope of the Online Union Catalog we selected several standard lists that are used by many music libraries for the purpose of collection development and searched them at the terminal to see if we could discern a level of basic comprehensiveness. Consequently our results indicate a minimum level of inclusiveness that can be expected in the Online Union Catalog. For current materials we searched the "Books Recently Published" and "Music Received" columns in the December 1979 and September 1980 issues of *Notes*, and the "New Listings" column in the corresponding issues of *Schwann-1 Record and Tape Guide*. As a representative sample of a standard list of retrospective materials, we searched *A Basic Music Library: Essential Scores and Books* (edited by Pauline Shaw Bayne). The various lists were divided between the authors. The specific dates of the searches were determined by accessibility of OCLC terminal time at our respective libraries. All of the searches were conducted between October 1980 and April 1981.

The coverage of current book materials from the "Books Recently Published" columns was virtually complete. The December 1979 list was searched about one year after the date of publication and except for Chinese titles was completely represented in the Online Union Catalog. However, this is not necessarily an indication of the timeliness of the appearance of bibliographic records relative to the dates of publication of the books they describe. Of the items included in the December 1979 list, 78% have publication dates earlier than 1979. That is, the lapse of time between the date of publication of a book and its citation in *Notes* can be one year or more.

The September 1980 list was searched seven months after the date of publication. Remarkably, 95% of the citations were located. Clearly there is a substantial representation of current books about music in the Online Union Catalog insofar as the *Notes* column represents current publications. This level of representation can be expected to be attained at a maximum of about two or three years after the actual date of publication. At the very

least, libraries that rely on the column for book selection can reasonably expect cataloging copy via OCLC within one year after publication of the column. This is a minimum expectation; many of the items listed are in the Online Union Catalog before publication of the column. It is likely that most of the items in the column are in the Online Union Catalog by virtue of their inclusion in the Library of Congress MARC tapes. The column is compiled by a member of the Library of Congress staff.

The "Music Received" column of *Notes* depends on the submission of materials by publishers. Yet, because of the lack of comprehensive lists of printed music, this list has long played an important role as a major source of information on new publications. There was as you might expect, a substantial difference in the representation of printed music in the Online Union Catalog as compared to that for books. Of the items listed in December 1979, a January 1981 search found 61%. This compares to the 98% of books found. In the December 1979 list 70% of the scores have publication dates earlier than 1979. The September 1980 list was searched in October/November 1980 and 31% of the scores were located. There is some difficulty in comparing this result with that for the corresponding book list because the search occurred only a month or two after publication of the list, as opposed to seven months for the books. Even assuming retrieval might have doubled to 62% in a seven month interval, the proportion of items found would still be significantly lower than for books (which was 95%).

Several possible reasons for this disparity might be offered. First, OCLC participating libraries may not be collecting specific categories of music represented on the lists. Second, the omission of printed music and sound recordings from the Library of Congress MARC program means that cataloging from the Library of Congress for these materials will appear only if entered by an OCLC member library. This factor raises the question about how many citations in "Music Received" columns eventually appear in the National Union Catalogs. Third, there is no national effort for the acquisition and cataloging of printed music and sound recordings similar to the National Program for Acquisitions and Cataloging for monographs. Finally, in the realm of speculation, it may be that the acquisition and cataloging of printed music continues to enjoy a lower priority in all types of libraries.

The results of searching the *Schwann* "New Listings" were rather similar to those of the "Music Received" columns. Of the classical, popular and jazz recordings listed in December 1979, 59% were found in a February 1981 search. This compares to the 61% of printed music. The September 1980 "New Listings" were searched in November 1980 (as was the September 1980 "Music Received"). In this search 23% of the sound recordings were located, compared to 31% of the printed music. While there is insufficient data to conclude that OCLC participating libraries are cataloging current sound recordings at a rate similar to current printed music, (the differences between the two lists prohibiting a firm conclusion), the findings are certainly indicative of a substantial interest in the acquisition and cataloging of sound recordings. Moreover, it is interesting to note that 90% of the classical recordings in the December 1979 list were represented in the Online Union Catalog within about a year.

Nearly 50% of the popular music and jazz recordings were located. In the September 1980 lists, the proportion of popular music and jazz recordings found (approximately 23% each) is similar to that of classical recordings, where the figure was 24%. These results can be interpreted in two ways. First, there is much activity in collecting and cataloging recordings of popular music and jazz, which may be an indication of the major contribution to OCLC made by public libraries, since Library of Congress cataloging for

these materials is only minimally available, or OCLC participating libraries seem to be cataloging a small portion of the nonclassical musical manifestations of our time. It is difficult to establish a parallel between the percentage of popular music and jazz recordings found and the percentage of printed manifestations found because of the small sample in the "Music Received" columns.

A Basic Music Library, published in 1978, represents the collective effort of several MLA committees over a period of about eight years and is described in its preface as "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." The editor acknowledges omissions from the compilation, saying "that in the areas covered it can be used as a good source for the selection of books and scores for a modest collection." While the citations are limited to material that is available for purchase, the lists are retrospective in nature and the printed music citations, as opposed to those for books, are generally not dated at all.

These lists were searched in the Online Union Catalog between October 1980 and January 1981. Of the 941 unique entries, 92% are represented in the Online Union Catalog. Significantly, a large number of specific citations not found in the search are represented in the Online Union Catalog by other editions. For example, in the categories "Piano-Vocal Scores" and "Biographies" other editions of all of the publications not found were located. It can be asserted that practically all of the works listed in A Basic Music Library are represented in the Online Union Catalog while only a very small number of specific manifestations are not.

As I mentioned earlier, we also examined the accuracy of the data in the Online Union Catalog to see what conclusions if any could be drawn about the utility of the records as defined by the integrity of the bibliographic data. Of course, a comprehensive study of all of the music records would be enormously expensive and time consuming considering the number of variables which could occur. The basic data for this section of the study were the cataloging records of current music materials processed at our libraries. As a result our findings may not be generalized to all of the other music in the system, nor will they exactly represent other libraries' use of the system for cataloging purposes. However, these findings do have specific bearing on the use of the cataloging subsystem in academic music libraries and on the use of the Online Union Catalog in other subsystems as well.

A sample of OCLC printouts for books, scores and sound recordings was extracted from the music cataloging divisions at Indiana University and the University of Illinois. All printouts used for the three types of materials were saved during the months of July and September 1980. This yielded a total sample of 996 records.

The first area of analysis was the amount of change per record as utilized for cataloging purposes. This gave us a preliminary idea about the utility of the records as used for cataloging. If a certain number of changes were made to a given record, it could be inferred that a percentage of those changes (the total number of changes per record minus the number of changes made for local internal manipulation of the records) represents the number of possible errors in the records. A change was tallied any time an alteration was made to an existing data element, either in content, or in tagging.

Two points were immediately apparent. First, there was a relatively high number of alterations encountered in the control data (Oxx fields). The changes in these areas accounted for 79% for books, 71% for scores and 54% for sound recordings of the total number of changes made in the records examined. This reflects the frequent changes in both OCLC and MARC standards for these areas of the bibliographic record as well as the fact that these elements are by and large unused by OCLC member libraries. While this has little direct

bearing on the current use of the cataloging subsystem, it does not seem to bode well for the future of online catalogs based on archive tapes derived from the OCLC data base.

Second, there is wide variation among the three formats. Considering the total number of non-local changes made, monographs received the fewest for an average of 3.7 changes per record. The change rate for scores was 8.6 per record and for sound recordings it tripled to an average rate of 12.9 changes per record. This curve held true in each of the areas we examined. For instance, one might assume that the many changes in rules for descriptive cataloging of sound recordings could account for a high rate of change (10 per record) in descriptive fields for sound recordings. But the rate of change in descriptive fields for scores (2.7) is still a third higher than that for books (1.9), even given the seeming similarity in cataloging techniques. It is possible that the largenumber of changes in access points for sound recordings (3.5) could be attributed to the addition of analytical added entries. But the rate of change in access points for scores (1.9) was more than twice that for books (.8), a situation in which it seems less likely that a differing number of added entries would be responsible. It is likely that the higher rates of change in access points for scores and recordings are due to the presence of uniform titles in access points. Bibliographic records for books rarely have uniform titles, thus there is less chance for discrepancy.

Next we tried to determine the rate of change for Library of Congress records versus that for OCLC member copy. Including local changes, the books indicated an average of 5.5 changes per record for Library of Congress records and 11.8 changes per record for OCLC member records. The scores indicated 8.1 changes per record for Library of Congress records input by OCLC members and 11.2 changes per record for original cataloging input by OCLC member. For sound recordings the rates were 9.3 and 19.8 respectively. While far from conclusive, the evidence would nevertheless tend to indicate that though the change rate is lower for non-MARC Library of Congress copy it is still fairly high when that copy is input by OCLC member libraries. The automatic addition of Library of Congress MARC copy for music should greatly enhance the utility of the Online Union Catalog for music materials.

Analysis to determine the type of inputting library and the sources of cataloging revealed 213 inputting libraries responsible for the 996 records. ARL members accounted for 24% of the libraries contributing bibliographic data with the Library of Congress accounting for about 5%. Public libraries represented 18% and other academic libraries made up 57% of the total. The sources of cataloging, that is, where the copy originated as opposed to who input it, were: Library of Congress MARC records, 16%; Library of Congress input by OCLC members, 12%; public libraries, 8%; ARL members (not including the Library of Congress), 34%; and other academic libraries, 30%. In comparing the figures for two categories of material, scores and books, an interesting difference is noted. Over 58% of the book records were Library of Congress MARC records, 11% were Library of Congress records input by OCLC member libraries and 31% were original cataloging by OCLC member libraries. But among the records for scores, only 30% were Library of Congress based records while 70% were original cataloging by OCLC member libraries.

One obvious conclusion is that the lack of a Library of Congress MARC program for music scores and sound recordings seriously affects the percentage of records which are based on Library of Congress cataloging. On the other hand, it is clear that for music scores and sound recordings at least, OCLC represents a major effort at shared cataloging.

The final check on this data was to determine whether there had been an improvement in the rate of change over time. The clear majority of all records or 70% were entered into the Online Union Catalog during the two

years preceeding the study. There was a substantial drop in the average rate of change for those records from approximately 12 in 1979 to approximately 8 in 1980. It may be safe to conclude then that over time the utility of the records has improved and that in all probability it will continue to do so in the future. Because of the simplicity of our sampling techniques many of our results must be considered tentative. Further rigorous study of the music in the Online Union Catalog to yield more definitive results is definitely called for. Nevertheless our data suggest that the scope of the Online Union Catalog with respect to both current and retrospective materials can be regarded as comprehensive for basic music library collections--a development which stands as tribute to the cooperative efforts of OCLC and its participating libraries. Since our investigation was limited to basic materials the total scope of the data base remains to be evaluated, particularly in terms of the coverage for the more specialized and esoteric music publications. We are aware however, of a much greater richness in the contents of the data base due to the efforts of such special library members as the Rutgers Institute for Jazz Studies. Additionally, many music libraries have participated in retrospective conversion projects thus broadening and strengthening not only the bibliographic representation of the basic music library repertoire, but the information about location as well.

Finally, there is evidence in this study which indicates a much broader use of member-generated-original-cataloging than is the case for the general library where much of the cataloging used is from the Library of Congress MARC tapes. We should resist the urge to state that "there is no MARC for music." The simple fact is that while there may be no Library of Congress MARC program for music at present, there is in effect a national MARC program for music materials. This "grass-roots" effort has supplied OCLC members with bibliographic and location data far beyond the scope of the Library of Congress' own music cataloging program. Each of the non-Library of Congress records for music in the Online Union Catalog represents an item for which, only a few years ago, each music library would have had to have supplied its own original cataloging. The change rate notwithstanding, the mere presence of these records and their availability to OCLC participants indicate the substantial impact OCLC and music libraries have had on each other. The impending implementation of the MARC program for music at the Library of Congress can only mean even greater hope for the efficient use of a national shared cataloging program for music.

 * "Supplementary Guides in the Card Catalog -- Composer Indexes and Other
 * Reference Aids"
 * by Jeanette Drone, Doctoral Student, University of Illinois

Editor's note: The following summary was prepared by the author.

At the fall Chapter meeting, Jeanette Drone described several reference aids that she developed to supplement the card catalog when she was music librarian at Memphis State University. The following extract concerns three types of supplementary catalog information.

For sound recordings of works by composers who have a large number of discs cataloged as [Works. Selections] a separate index (on colored cards), arranged by work or opus number, is placed after the alphabetically filed cards in the Sound Recording Catalog. Each card lists the sound recording number(s) (accession number(s)) on which the work is located. A card with no accession number indicates the library does not own a recording of that specific title; thus, the index can be used as a guide for collection development. Indexes in the catalog include those for the works of Bach, Beethoven, Brahms, Mozart, and Schumann.

S. 140 Bach, Johann Sebastian.
 [Machet auf, ruft uns die Stimme]
 #1618
 #912
 #457 (Chorale, arr. guitar)
 #2926, 1740, 1919 (Chorale only)

A similar index for the works of Bach is in the Book/Score/Performance Music Catalog, with call numbers for the various editions of each work. The index is in a separate drawer after the alphabetically filed cards.

S. 140	Machet auf, ruft uns die Stimme		
M	2020	M	Music
B16	E9x	B12	Ref.
S. 140	1901a	M	3
score		B1133	Choral Lib. #990
		Ser. 1	
		v. 24	

Subject guide cards are filed in the Book/Score/Performance Music Catalog. (The entire M/ML/MT shelf list is in the public catalog area.) Guide cards for the various instruments have been made (colored cards for easy identification), referring library users to the shelf list or to the shelves.

VIOLA - material can be found in the shelf list and on the shelves in the following class nos.

- M 45-9 Viola alone
- M 224-6 Collections/pieces, viola & piano
- M 227-8 Collections/pieces; arr. viola & piano
- M 1014 Viola with orchestra (full score)
- M 1015 Viola with orchestra (piano red.)
- M 1114 Viola w/string orch. (full score)
- M 1115 Viola w/string orch. (piano red.)
- ML 128 V36 Viola music - Bibliography
- ML 900-5 General books: History and construction; music and playing
- MT 280-98 Instruction and study, including orchestral excerpts

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