



THE 1982 MIDWEST CHAPTER MEETING

The Midwest Chapter met in Indianapolis, as guests of the Jordan College of Fine Arts at Butler University, from October 20-23, 1982. Local arrangements were graciously and efficiently handled by Phyllis Schoonover, and her assistant, Sheridan Sotrmes; Richard Jones served as Program Chairperson.

For those arriving early, Wednesday evening's program consisted of a tour of the Indianapolis-Marion County Public Library. On Thursday, after simultaneous open meetings of the chapter Committee on Bibliographic Instruction, the Cataloging Committee, and the Preservation Working Group in the morning, the afternoon session was devoted to a workshop entitled "Instructional Combat: the Arena and the Event," presented by Dr. Sharon Rogers, Associate Dean, Bowling Green State University Libraries. Rogers dealt with the application of learning theories to library instruction. A highlight of the workshop was a sample lesson taught by Beth Christiansen of St. Olaf College. The chapter banquet that night was capped by two dance performances by members of the Butler University Ballet Company, and a presentation by *Pizzazz*, Butler's talented twenty-four voice show choir.

On Friday morning three excellent papers on the nature of music library research and its place in our profession were read: "Music Bibliography as a Discipline," by J. Brad Young (University of Illinois); "Research and the 'New Librarianship' in Music," by Glenn Patton (OCLC); and "The Role of Empirical Research in Standards for Music Librarianship," by Richard Smiraglia (University of Illinois). Responses were provided by Kathleen Macieszko (Baldwin-Wallace College) and Sandra Cobb (Cleveland Institute of Music). (*Texts or summaries of the above papers appear later in this Newsletter.*)

At the afternoon business meeting the chapter adopted a new constitution and bylaws. The afternoon session, "Catalogs, Catalogs, Catalogs!" began with discussions of the degree of success in adapting to AACR2, delivered by Barbara Strauss (University of Wisconsin - Madison), Mark Palkovic (University of Cincinnati), Ralph Papakhian (Indiana University), Connie Field (Northwestern University), and Jay Weitz (OCLC). They were followed by discussions of automation and other types of music catalogs: "Automating the Milwaukee Symphony Orchestra Library," by Paul Gunther (Milwaukee Symphony Orchestra) and "A Personal Collection and Automation Experiences," by Richard LeSueur (Ann Arbor Public Library).

On Saturday morning the group moved to the Butler campus. The day included a chance to view the new music library facilities and the Jean Sibelius Collection, the largest collection of Sibelius materials outside Finland.

--Richard E. Jones, Chapter Chairperson  
University of Wisconsin-Milwaukee

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IMPORTANT!! Special Election, p. 14 --- Call for Papers, p. 12

MLA Midwest Chapter Financial Report  
Nov. 1, 1982 to Post-Meeting 1983

Checking Account Balance on Hand, November 1, 1981 \$1122.34

Receipts

1982 Chapter Meeting	
Registration (69 @ \$7.75)	\$ 534.75
Banquet (60 @ \$8.65)	\$ 519.00
Luncheon (55 @ \$8.60)	\$ 473.00
Workshop fee for non-members (4 @ \$2.50)	\$ 10.00
Dues	\$ 347.00

Dues paid separately before and after Chapter Meeting \$ 431.00

Reimbursement by Butler University \$ 92.50

Gifts \$ 200.00

Total Receipts \$2607.25

Disbursements

Dues/Membership Notices	
Photocopying	\$ 17.07
Postage	\$ 20.40
3 Chapter Newsletters	
Photocopying	\$ 342.90
Mailing Labels	\$ 24.94
Postage	\$ 247.50

Bibliographic Instruction Brochure Printing \$ 30.08

Input of membership information into word processing system \$ 84.48

Chapter Meeting	
Essex Hotel - Banquet, Luncheon, Rooms, Reception & Coffee	\$1543.43
Meeting expenses for guest speakers	\$ 219.70
Metro-Bus	\$ 71.50
Miscellaneous expenses	\$ 28.29

Supplies \$ 32.84

Total Disbursements \$2663.13

Checking Account Balance on Hand, December 31, 1982 \$1066.46

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Savings Account Balance on Hand, December 31, 1982 \$ 420.85

MUSIC LIBRARY ASSOCIATION - MIDWEST CHAPTER

COMMITTEE REPORTS

REPORT OF THE BYLAWS COMMITTEE

The committee appointed to review and revise the Chapter's current Bylaws reports that it met on two occasions since the fall of 1981 (at Northern Illinois University in January, 1982, and in Santa Monica in conjunction with the MLA national meeting in February) to address the initial concerns expressed in the charge to the committee: assuring continuity in leadership and achieving greater efficiency in the conduct of the Chapter's programs and business. Additional input for the committee's deliberations was sought from individuals who recently held leadership roles in this chapter. Throughout the process the Chapter's document was scrutinized for compatibility with the Constitution & Bylaws of the Music Library Association at the national level. The complete text with proposed revisions was distributed to the Chapter membership in the Summer 1982 issue of the Newsletter. The attached draft of the Midwest Chapter's Constitution & Bylaws incorporates the revisions recommended for adoption at this time by the committee. Underscored words are to be added; struck-through words are to be deleted.

Key issues embodied in the revisions are summarized below. (1) The membership classes, dues structure, and privileges of membership are more clearly defined, and a new category for student members is established. (2) An expanded roster of officers includes a Vice-Chairperson who shall serve for one year as Vice-Chairperson/Chairperson-Elect, then two years as Chairperson, and a final year as Past Chairperson. (3) An Executive Committee is formally organized. (4) The committee structure is more fully developed, and the duties of each group are outlined in greater detail than heretofore. (5) A parliamentary authority is adopted. (6) The entire Constitution & Bylaws are streamlined into one document instead of two.

The committee agrees that these specific modifications resolve points of initial concern, and that they would bring the Chapter's operation into greater harmony with that of the Music Library Association at the national level. The committee recommends therefore that the revised Constitution & Bylaws be presented for consideration at the Fall 1982 business meeting, and further, that the revisions be adopted by the members voting.

Gordon Rowley  
David Fenske  
Richard Jones (ex officio)  
Connie Nisbet Field

REPORT OF THE WORKING GROUP ON THE PRESERVATION OF MUSIC MATERIALS  
AND RECORDINGS

The response to the invitation to interested members on preservation to actively participate on this committee has been disappointing. It is hoped that at the Fall 1982 Chapter meeting we can poll the Chapter members to see if there is enough interest to develop as a committee and to agree on stated goals.

As a preliminary draft of the goals of such a committee, it is suggested that our objectives could be as follows:

- to further our understanding for the needs for preservation;
- to identify such collections/materials in Chapter libraries that are in need of conservation;
- to share in the knowledge of problems, new technology, solutions;
- to keep members informed of local projects and funding possibilities;
- to promote communications with publishers and manufacturers on the special needs of music librarians;
- to be able to provide the national MLA Committee On Preservation with the concerns of Chapter members.

Rosalinda Hack, Chairperson  
Marian E. Keinholz  
Richard E. Jones (ex officio)

## REPORT OF THE SECRETARY/TREASURER

A preliminary financial report will be given at the Fall 1982 Chapter meeting; the full 1981-82 financial report will be published in the next Chapter Newsletter, and will include the 1982 Chapter meeting expenses and dues collection.

At the 1981 Chapter meeting, the current and outgoing officers decided to investigate the advisability of putting the Midwest Chapter address list and/or membership dues records into a computerized word-processor file. A study of the membership record-keeping procedures and knowledge of past difficulties in getting mailing labels from the MLA national organization led to the Secretary/Treasurer's recommendation that an address file be created for the Chapter, but that the membership dues records be maintained manually. Our address list (devised from composite Chapter and national MLA mailing lists) was put on-line in the spring of 1982 by Beyond Words, Inc. of Culver City, CA. They offered the lowest cost of several companies researched. For each person, an address, an institutional affiliation, and an indication of membership in the national MLA and/or the Midwest Chapter is in the file. To date, mailing labels have been received within 10 days of each request and additions and updates to the file have been made promptly and accurately. A Chapter membership directory could be created at a very low cost, and the need or desirability for such a tool will be brought up at the annual business meeting. Phone numbers could be added to the file at any time.

Membership activity focused on three letters mailed out in conjunction with the Spring 1982 Newsletter: 1) to Chapter members owing outstanding dues; 2) to individuals on the national MLA mailing list who were not Chapter members; and 3) to institutions on the national MLA mailing list who were not Chapter Newsletter subscribers. A form letter was used for each category, with individual names (and past-due amounts) written in. These direct "personal" communications resulted in payment of outstanding dues by 23 individuals and in new membership/subscriptions from 17 individuals and 15 institutions.

Kären N. Nagy  
Secretary/Treasurer

## REPORT OF THE CATALOGING COMMITTEE

At the last committee meeting in Oberlin we passed a resolution urging LC to acquire and catalog all publications of the American Institute of Musicology and the Institute of Medieval Music. Instead of submitting that resolution to national MLA, the chair of the committee, with the assistance of Richard Jones (chapter chair), contacted the librarian at LC who has responsibility in this area. Assurances were given that these publications would be acquired and cataloged. Since that time (last winter), MARC records have been appearing for new monographic publications by those bodies. However, cards have not yet appeared for scores. It is not clear whether this is a problem with acquisition and cataloging or card distribution. This matter may warrant further investigation.

The committee also began to investigate LC AACR2 rule interpretations relevant to music cataloging to see if committee action may be needed to recommend changes. Finally, the committee prepared and presented a session at the chapter meeting (Oct. 22, 1982) on "The Impact of AACR2 on Music Libraries."

A. Ralph Papakhian, Chair  
Connie Nisbet Field  
Pam Juengling  
Mark Palkovic  
Barbara Strauss

## REPORT OF THE BIBLIOGRAPHIC INSTRUCTION COMMITTEE

The Bibliographic Instruction Committee has been hard at work since I last reported to you. The long-awaited Directory of Music Library Instruction Programs in the Midwest Chapter has finally appeared due in large part to the excellent work of Kathy Talalay, Indiana University. Kathy, who is currently on leave and is not with us today, expended a great deal of effort on our directory and deserves acknowledgment of her major contribution.

The committee has also been at work devising a draft document outlining a set of bibliographic competencies for undergraduate music students. The first fruit of this labor was aired at the open committee meeting held yesterday morning. At this meeting the committee obtained a variety of useful comments which will be incorporated into the document.

The members of the Bibliographic Instruction Committee continue work on projects such as the competencies and development of workshop presentations such as the one held Thursday as part of the Chapter Meeting.

Linda M. Fidler, Chair  
Beth Christenson  
Gordon Rowley  
Cathy Hunt  
Kathy Talalay  
Donald Jones  
Anne Godine  
Richard Jones, ex officio

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\* "Music Bibliography as a Discipline" \*  
\* by J. Bradford Young, University of Illinois \*  
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Nearly fifteen years ago Herbert Goldhorr stated the need for research in librarianship: "We are almost exclusively dependent on knowledge acquired in actual experience by trial and error and not yet systematized into scientific laws and theories." This is still entirely true of music librarianship. Although there are many knowledgeable music librarians there remains a total dearth of systematic learning about music libraries and their collections. The unique character of music collections justifies their special study as a discrete form of professional librarianship. They are significantly different from any other libraries and require a unique body of professional knowledge. Bibliography, the study of physical objects primarily intended as the vehicle for a text and their interrelationship to that text, is a major part of that knowledge.

I see bibliography as occupying a position in relationship to librarianship similar to that between biology and medicine. Just as physicians are dependent on the progress made in biological research so we music librarians are on that in music bibliography. D.W. Krummel observes in surveying the field of music bibliography that while bibliography is defined by Sir Walter Gregg as the study of books as physical objects "irrespective of their contents" it is just because of an interest in the contents that music bibliography exists. Indeed he shows us that "music bibliography becomes a legitimate study in its own right as it concerns the effect of the musical function on the bibliographical form" of a document. Music bibliography has rarely been cultivated as a study in its own right. The greatest portion of such systematic music bibliography as we have, has been created as a Hilfsgebiet or auxiliary discipline to musicology. Progress in the philosophical and theoretical foundations of music librarianship has been limited by harnessing this essential discipline more to the purposes of other fields.

So much of the great Anglo-American tradition of the New Bibliography has been concerned with the detailed study of the transmission of great literary texts. This has produced a wealth of technical data but neglected to take a wide perspective on the meaning of this information. Similarly musicologists have taken an interest in musical documents as physical objects because they are vessels for the great musical texts which they study. Their focus has been on the text rather than the object itself, neglecting those broader aspects of the object not pertinent to the text.

In France a school of l'histoire du livre has grown up within the Annales movement. It is characterized by an integration of social science methods with historical research, taking a view of history from the bottom up. While the Anglo-American approach seeks to study a book as an object with questions about when, where and how it was made the French have looked as well at for whom and why it was made. Indeed the French emphasis has been on books as part of the material culture of the society which produced them, as a way of looking at the people who made and used them as well as those who wrote them. This concern with the book as an intersection of author, publisher and reader is shared by librarians.

In this context we can look at music bibliography by contrasting musical documents and musical documentation. Musical documents are those objects which are inherently musical because they were created as the vehicle of a musical text. Manuscript and printed musical notation along with mechanical and electronic sound recordings of music are the most common forms of musical document. Musical documentation on the other hand is comprised of all those objects which serve to document musical activity. A legal document such as a composer's will might function as musical documentation although it is not a musical document because it does not carry a musical text. Its form is not inherently musical. The study of musical

documents is the goal of music bibliography proper while the reference bibliography of music would study as well those conventional bibliographic objects, such as books, which deal with the subject of music. Because books about music follow much the same patterns of production and distribution as most other books their study can follow more the principles established for general reference bibliography. Indeed other forms of musical documentation must follow the principles established for the study of that form of object whatever its function, such as iconography for art works concerning music.

By the same token the objects of inherently musical form that are the province of music bibliography may function as documentation in subjects outside of music. My work with Confederate sheet music has shown these objects to reveal more about social history than the development of musical art, as their content is rarely of artistic merit. This view of music bibliography is consistent with current developments in musicology. In a panel discussion of recent research methods at the last AMS meeting Claude Palisca asked the panel to consider how those methods "contributed to our understanding of the music and musical cultures of the past." Leo Treitler pointed out how radical a departure this is from the accepted goal of tracing the development of musical style articulated by Guido Adler in 1911. Music bibliography as an independent discipline must encompass the study of all aspects of musical documents not only their role as a vehicle for the text.

By looking at these extra textual functions of the objects under our care music librarians can come to better answer the questions for whom and why various forms of musical document were produced. This process will contribute to our ability to pose theories about the relationship of books and readers as it applies to musical documents. Such theories must be the foundation for any comprehensive philosophy of music librarianship. We can be certain that the production and use of musical documents will continue to change at an ever increasing rate. Unfortunately we can not study the future *per se*, but we can try to understand the past. I suggest that contributions to the development of music bibliography as an integrated and independent branch of the humanities should have a high priority in our agenda for research in support of music librarianship.

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\* "Research and the 'New Librarianship' in Music" \*  
\* by Glenn Patton, OCLC \*  
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Nearly 80 years ago, Oscar Sonneck wrote in the three pages of recommendations for cataloging music which he contributed to the fourth edition of Cutter's Rules for a Dictionary Catalog that

Music cataloging and book cataloging are essentially the same. The differences between the two are few and do not really affect the principles of bibliographical description. They either find their explanation in musical terminology or in traditional peculiarities of composers and publishers.

Since that time, things have become more complex. We've seen at least seven more sets of cataloging rules: the chapter in Ruth Wallace's Care and Treatment of Music in a Library (1927), the 1942 MLA Code, the Library of Congress Rules for Descriptive Cataloging (1949), the LC 1953 supplementary rules for sound recordings, AACRI, and its various revised chapters and AACR2. We've seen LC printed cards and printed catalogs, the development of the MARC format for music and sound recordings, its implementation by at least 2 of the U.S. bibliographic utilities and we may yet see its implementation at the Library of Congress.

Through all these years, music librarians, as pioneers in dealing with special materials, have, I think, tended to dispute Mr. Sonneck's words. We've said, sometimes rather forcefully, that music libraries are different, music materials are strange and wonderful, music cataloging is more complicated and, thus, music catalogs present special problems in organization and use. By and large, we've said that and hoped that any head of technical services or library director who had the temerity to question us further could be put off by some arcane mumbling about uniform titles for Vivaldi concerti with four different sets of thematic catalog numbers and recordings of song recitals with twenty songs by as many composers sung by six different singers accompanied by five different pianists. We had to hope that no one would question us further because, if someone were to pin us up against our card catalog cabinets and demand hard facts and concrete figures, we probably couldn't point to any.

Now many of us are faced with the prospect of a COM catalog or an online catalog in our future. We may also be faced with proving the need for current staffing levels, let alone supporting increased levels, or with explaining ourselves to a director who growls, "I bought you an OCLC terminal but you're processing fewer items and your backlog is growing in spite of inflation and cuts in the budget." And, AACR3 and the issue of title main entry for everything is looming on the horizon. "Ricordi, Pincherle, Fanna, Ryom," repeated over and over, may not work.

Growing directors aside, how can we -- and I refer here to all music librarians and users of music libraries, not just catalogers -- move intelligently into the fullest possible application of technology if we cannot describe accurately how things are now, an essential benchmark to measure against. Any self-respecting systems analyst will expect that we will be able, for example, to tell him or her:

How large are music bibliographic records: what is the maximum size, the average size?

How many access points are there in the average record and what are their characteristics?

How do patrons use our manual files? How long does it take (i.e., how many terminals will it take) to complete a catalog search? What ways of approaching information that aren't possible in a manual setting need to be considered for an online version?

How should uniform titles be filed in a COM catalog or a screen display? What must the computer know to file Beethoven or Mozart in a "logical" sequence?

How do music catalogers function in an online bibliographic utility? Does it take more time or less time to process an item? What does it cost? Does it require more or less professional involvement?

What role may exist for online bibliographic reference services or for access to the catalogs (and circulation files) of other institutions?

What, if you'll pardon an heretical question, would a title main entry catalog really look like?

Many of these questions must of necessity be dealt with locally but any such studies should be shared as widely as possible since many of our libraries do share common characteristics. Where are these studies? Well might we ask, for they certainly don't come to light in a search of the literature of our profession.

There are, in my view, two reasons why we are faced with this great black hole. One is a general feeling that we may lack necessary statistical and analytical skills -- a feeling that is, I think, not justified. Standard statistical packages to do the kind of "number crunching" and boring, repetitious comparisons that computers do so well are readily available and getting to know your data processing colleagues should result in valuable advice on their use. At the same time, we should not underestimate those analytical techniques learned from hours of picking apart everything from Josquin motets to Bach fugues and Schoenberg piano pieces. Finding thematic and harmonic relationships is not really different from looking for relationships between various MARC tags. Drawing a diagram of a triple fugue heavily encrusted with invertible counterpoint in the episodes is not unlike working through a flowchart.

The second problem is more serious because it is more external than internal. In the most recent issue of Notes, William Lichtenwanger tells of the decisions in the early days of our association's journal that led the editors away from the "technical problems" toward a "reference magazine." Whatever one may think of the wisdom of that decision, one cannot argue with its effects. It has left us with no legacy of information from our past colleagues and no role model to encourage research in the technical services. The music librarian who wishes (or is required by the tenure and advancement struggle) to publish and feels inclined to write about those "technical problems" -- which, needless to say, have not gone away -- has no place to publish unless he or she is willing to leap into the struggle to get into, for example, Library Resources & Technical Services or Information Technology and Libraries.

(formerly Journal of Library Automation) or to settle for chapter or user group newsletters, which, while they are filled with valuable information, do not carry as much weight as a "type-set," juried publication.

Yes, it is important to present the results of recent studies of Pergolesi autographs but aren't there also important aspects of authority control embodied in the continuing struggle to sort out what is Pergolesi, what is Wassenaer, what might be Sammartini, and what is probably Gallo? Isn't there a place in the literature for studies of what it costs to keep a catalog current with musical scholarship or how effective or ineffective are our methods of leading the unsuspecting patron from Pergolesi to Graf van Wassenaer, from Purcell to Clarke, or Haydn to Hoffstetter?

There is indeed a need for the research -- especially as more and more of us confront the machine age -- both for local planning and to share with our peers. We must take up the challenge of making publication possible. Otherwise we've failed ourselves and our future colleagues for whom some of us may be their last link with a totally manual past.

#### NOTES

<sup>1</sup> O. G. Sonneck, "Cataloging Special Materials: Music," in Reader in Music Librarianship, ed. by Carol June Bradley. (Washington: Microcard Editions Books, 1973), p. 146.

<sup>2</sup> William Lichtenwanger, "When Notes Was Young," Notes, 39 (September 1982), 7-30.

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\* "The Role of Empirical Research in Standards for Music Librarianship" \*  
\* by Richard P. Smiraglia, University of Illinois \*  
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I want to try to outline this morning my opinions on the role of empirical research in the area of professional standard development. By standards I mean of course, such documents as the International Standards for Bibliographic Description, the Anglo-American Cataloging Rules and the Machine Readable Cataloging Formats. All of these are the result of considerable negotiation among the representatives of national libraries and national and international library associations, including the Music Library Association. To a certain extent these standard documents are all based on what are essentially theoretical assumptions about the materials we collect, the people we serve and the tasks we must perform to do so. The more I work with the process of standard development the more apparent it becomes to me that we not only do not know much about the nature of what we do, but also that it is increasingly essential that we find out.

In a time of increased centralization of library services and decreased library budgets we can no longer afford to operate largely on assumptions. We need the ability to base decisions on factual data. A considerable amount of research and replication of research will have to be conducted before we can even begin to claim that ability. This morning's session, in my opinion, amounts to a challenge for our profession for the coming decade.

Since I assumed the position of Music Library Association Representative to the ALA Committee on Cataloging: Description and Access (CC:DA) my greatest trial has been the revision of AACR rule 21.23 for the entry of sound recordings. Discussion on revision of this rule has continued non-stop since AACR 2 was published in 1978 and efforts to revise the rule continue to this day. The story of the struggle to arrive at a workable rule is a perfect example of the near total lack of scientifically gathered, reliable, factual data available concerning sound recordings, their housing in music libraries and/or their use by the library public. After I describe the problem I'm going to discuss briefly the results of one attempt to conduct research in this area.

In theoretical terms the problem with the entry of sound recordings is that a sound recording is an aural presentation rather than a spatial presentation of information. This means that in addition to the traditional author and title access points, there is also a performer involved. The performer may be considered at least as important as the author of the work performed if not more so. It is no simple task to assign main entry to the heading for the person or body chiefly responsible for the intellectual content of the work. First, a judgement must be made about the work itself. Is the work the performance or the material performed? Next, a judgment about the intellectual responsibility must be made. Is the author or the performer chiefly responsible, or more chiefly responsible for the intellectual content of the recording? This is the basic theoretical problem that had to be resolved before any rule for the entry of sound recordings could be written.

The authors of AACR 2 chose to embody in the new code the principle of main entry under the heading for a performer. But there is a strange sort of dichotomous logic at work in rule 21.23. Recordings of works written by one person are entered under the heading for that person. Recordings of more than one work written by more than one person are entered under the heading for the principal performer. Implicit in this logic is the assumption that the author is chiefly responsible for the intellectual content of a recording of a single work, but that the performer is chiefly responsible for the intellectual content of a recorded anthology.

Before proceeding I feel constrained to point out that there are several more problems with rule 21.23 including such theoretical difficulties as the difference between a musical work and a literary work (that difference being the extent to



which a musical work can be represented in concrete form); the problem with music in popular idioms (is it true that music in popular idioms is more a creation of the performer than the author and if it is true, is there any correlation between recordings of dramatic works in a popular idiom and musical works in a popular idiom?). Then there is the more traditional problem of what to do when there is more than one performer. Do we return to the tried and true principal of entry under the first-named with added entries under the others unless there are more than three in which case enter under the title? As I said, there are more problems with 21.23, but the problem I mentioned first, the dichotomous logic in the assignment of chief intellectual responsibility, is sufficient for this morning's purposes.

Kim Wolfgang, now a cataloger at Westminster Choir College, but in the summer of 1981 a masters student at the University of Illinois, designed a study that would look at sound recordings themselves to see what we could learn about the assignment of chief intellectual responsibility. It seemed likely that if there were really a logical reason for deciding the performer was chiefly responsible for collections this would be apparent in the presentation of the recordings themselves. Our problem then was whether there would be a correlation between the theoretical assumption behind rule 21.23 and the physical presentation of data on chief sources of information.

Our first major problem was in designing a sample that would be truly representative of the kinds of sound recordings collected by libraries. It would have been unfair to have looked at 45 rpm recordings of children's songs if we were trying to make a point about cataloging sound recordings in music libraries. On the other hand the rules were meant to be used in all types of libraries for all types of sound recordings so it seemed important to devise a sample that would be truly representative of all sound recordings. The difficulty here is that there has been no research conducted that would tell us what we needed to know about sound recordings in order to devise a sample that would be truly representative.

For a variety of reasons, mostly related to time constraints, we decided to limit the sample to musical recordings issued since the publication of AACR 2. There was of course, no research on the typical musical sound recording, nor is there anyplace a cumulated list of all recordings issued at any time, let alone since the publication of AACR 2 so we chose to further limit ourselves to those recordings cited by Schwann during the period under investigation. All the entries in the "New Listings" sections of each Schwann-1 catalog were broken down into one of four categories based on whether the recordings would be entered according to 21.23A, B, C or D and then counted. There were 8250 recordings.

In order to determine the size of sample that would be required to be truly representative, it is necessary to have some idea of the results you expect to achieve. In agriculture, the scientist consults the last century of crop studies to develop mathematically an estimate of how he expects his sample to perform under test conditions. In library science one ought to be able to consult published studies to develop such an estimate. No such luck; we had to pick a handful of recordings and look at them to see what we might expect to happen in a large sample. Such methods can lead to fatal flaws in scientific investigation. This is something of a chicken and egg situation. Since there is no research available to use in devising an accurate estimate the scientist has to conduct research. But it is difficult to conduct research until some research has been conducted.

I will spare you further details for now and comment just briefly on the results. We found in a sample of 202 recordings that on recordings of works by one composer the name of the performer was the featured information in only roughly 3% of the cases and a collective title was most prominent about 5% of the time. In recordings of more than one work by more than one composer we found the collective title to be the most prominent feature in 82% of the cases; in recordings of popular music we found the performer's name to be most prominent in all but 12% of the cases. So according to our sample there is some factual basis for the dichotomous logic behind the structure of rule 21.23C & D. There was also some factual basis for our claims

that popular music is treated differently. These principles are now firmly implanted in the revised text of rule 21.23 accepted by the Joint Steering Committee last month.

Whatever our findings, since there had been no previous study of this kind we must admit that at least as far as probability theory will take us, we are on somewhat shaky ground. In fact, I believe the intellectual justification in the research report itself would tend to indicate a greater than average probability that the results are accurate. In order to be certain we must replicate this study with a more carefully controlled sample. Such a study would already be several steps ahead of ours because it would at least have our data to use in developing estimated results for the calculations of sample size. And our decisions about how to structure future cataloging rules would be on firmer ground if we had achieved the same results twice in independent studies.

Cataloging rules and AACR are just the tip of the iceberg when we begin to consider areas for potential research. How many times have we all wondered at the point of encoding the capture date and place in addition to making a note on recording sessions, or at the efficiency in giving form of composition in encoded form in a fixed field as well as in natural language form in a subject heading? How long can we continue to expend time, money and intellectual energy on such complex tasks, without any valid scientific justification for the expenditure?

Then too, even the simplest investigation will be on shaky ground until certain basic facts have been established. For instance, so long as we do not know exactly how our libraries are alike or different, we cannot know to what extent results of scientific investigation conducted in one library are valid for other libraries.

It has long been the challenge of the practicing librarian to understand the ways in which the materials we collect are used by the public we serve. It is widely accepted that the competent librarian should have a basic knowledge of the intellectual content of his collection so that he might better provide for the needs of his users. I believe the challenge before us now is to document the inherent characteristics of the materials we collect, to test our assumptions and document the results of those tests so that we may better anchor our professional practices on a firm foundation of knowledge.

RESPONSE: by Sandra Cobb, Cleveland Institute of Music

Mr. Smiraglia has made a good case for the need for more research and cited a well known example as evidence. With the rapid changes in technology, it is necessary to more carefully examine our present and future users before making changes in cataloging rules. Of the present generation of adult library users, few are computer literate. Some are computer shy. However, there are indications that the next generation will be completely at home with the new information systems. What will their information needs be? Will future libraries be data bases accessed through home terminals. Will users care what the main entry is as long as they can find what they want? Should we in technical processing care? Is the concept of main entry obsolete? Will a system without a designated main entry but with unlimited access points suffice? How many access points are enough? How many can we afford?

Many of us have been kept busy "AACR2ing" our catalogs and keeping current with the latest technological advances leaving little time to consider the future needs of users or consider the nature of the media we process. Is it too soon to assess the impact of AACR2 on the users?

I think we need more research into the possibilities rather than the necessities of hardware and software and the cost effectiveness of all levels of possible services. Perhaps technology will provide more answers.

New Working Group Forming...

A new Working Group in Small Academic Music Libraries (in the Midwest Chapter) is being formed, with Peter Eisenberg (VanderCook College of Music) as Chairperson. He writes:

As a music librarian at a small academic music library I have been interested in the workings of colleagues in solving specific problems and would like to see findings of small academic music libraries in print. As a beginning objective, I hope we can bring together from within and outside the working group interactions and information that can be used to aid small academic music librarians in the Midwest Chapter as well as in MLA itself. Ultimately, the group will plan to have this information in written form.

If anyone is interested in joining this working group, please contact him either in writing or by phone as follows:

Peter L. Eisenberg  
Harry Ruppel Memorial Library  
VanderCook College of Music  
3209 S. Michigan Ave.  
Chicago, IL 60616

Phone: (312) 225-6288

\* \* \* \* \*

National Publicity

Our *Directory of Music Library Instruction Programs in the Midwest* was cited recently in both "Notes for Notes" and in the MLA Newsletter. The many requests generated by these notices forced us into a "second printing" of the *Directory*. A few copies are still available and may be obtained free by writing to Karen Nagy, Northwestern University Music Library, 1935 Sheridan Rd., Evanston, IL 60201.

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Another Directory

A *Directory of Music Collections in the Greater New York Area* has been published recently by the MLA-Greater New York Chapter. "This Directory lists more than 100 collections including university libraries, public libraries, special libraries, and private collections. Compiled by professionals, it is an essential addition to area reference shelves and compact for use as a portable guidebook." Copies are available to you or your library for \$5 each by writing to Amy Aaron Bryant, MLA, Greater New York Chapter, 160 Prospect Place, Brooklyn, NY 11238.

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From the Secretary-Treasurer

Those Chapter members who have not paid their Chapter dues through this academic year (1982-83) 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!!

MORE NEWS & NOTES

Constitution and Bylaws

Copies of the newly approved Constitution and Bylaws will be distributed to the membership along with the Fall 1983 Newsletter. A ballot for the special election of a Chairperson Elect follows in this Newsletter, as mandated by the new Constitution.

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A New Music Library in the Midwest

Lillian Helms Polley pursued a lifelong career and personal interest in music. Born in Creston, Iowa, in 1881, and raised in Lincoln, Nebraska, she studied music at the University of Nebraska and at the Nebraska Conservatory of Music, as well as in Chicago, New York and Europe. Primarily a singer, Mrs. Polley returned to the Midwest to become widely known for her historical lecture recitals. She taught voice at Nebraska Wesleyan, the University of Nebraska, and at the Chicago Musical College summer school. She was very active in the musical life of Lincoln and participated in Community Playhouse productions.

An avid collector of music, Mrs. Polley owned one of the largest personal libraries in the Midwest. During her later years, she donated funds to create the Polley Music Room within the Bennett Martin Public Library in Lincoln, donated her music collection to the Lincoln City Libraries, and upon her death in 1978, she left her estate in trust for the creation of a music library for the citizens of Lincoln. In accordance with the provisions of her trust, the Polley Music Advisory Board was formed in the late 1970s. This advisory board is composed of the heads of the music departments of the University of Nebraska-Lincoln, Nebraska Wesleyan University, Union College, Doane College and Concordia College, and advises the Lincoln City Libraries on the maintenance and improvements of the Polley Music Library. To further aid in the development of the Library's music service program, a consultant was hired in 1980. As the Library's music consultant, Kurtz Myers (now living in Chicago and a member of the Midwest Chapter), visited Lincoln to conduct a study of all aspects of local music interests and to meet with many representatives of the Lincoln music community to gain insight and information which would benefit the Library in developing its music program. The consultant's extensive report forms the basis for the Library's music service to the community.

The Polley Music Library officially opened its doors on August 30, 1982 with Carolyn Dow serving as the Polley Music Librarian. In their own words, the Polley Music Library will try to "serve the needs of individuals whatever their interest in music -- amateur or professional, academic or nonacademic, pop-rock to classical, performer or listener, record collector or hobbyist, nostalgia buff or avant-gardist, old or young."

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Chicago Meeting

The annual Midwest Chapter meeting will be held at the Bismarck Hotel in Chicago, October 13-15, 1983. A group of music librarians from all over the Chicago area is working together on local arrangements as well as a program which promises to be interesting and informative. The Bismarck Hotel is in the heart of downtown Chicago and within easy walking distance of Orchestra Hall and the Lyric Opera, as well as a number of music libraries and museums.

STILL MORE NEWS & NOTES

Chicago Meeting (Continued)

Preliminary planning calls for a Thursday (Oct. 13) workshop on conservation and preservation at the Newberry Library, open committee meetings, and a welcome reception at the Chicago Public Library. Friday's (Oct. 14) activities will include a formal paper session, a presentation on music in Chicago, a luncheon and Chapter Business Meeting, and afternoon tours of local music libraries. A panel of "super stars" from within and outside the Chapter will discuss sound recordings, record reviews, discography, sound equipment and the like on Saturday morning (Oct. 15).

Additional details and registration information will appear in the Fall Newsletter. (The Bismarck has terrific rates -- single rooms, \$32; doubles, \$38.) The planning committee sincerely hopes that you will plan now to be able to attend and enjoy the 1983 Chapter Meeting.

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 \* CALL FOR PAPERS \*  
 \* \* \* \* \*  
 \* Any Chapter member who would like to read a paper on any aspect of music librarianship \*  
 \* or music bibliography at the Friday (Oct. 14) session of the 1983 Fall Chapter \*  
 \* meeting can submit an abstract and/or text of the paper until August 31, 1983. Please \*  
 \* send your tome to Richard E. Jones, MLA Midwest Chapter Chairperson, 4333 N. \*  
 \* Marlborough Dr., Shorewood, WI 53211. Work phone (414) 963-5529. \*  
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News of Members

Editor's note: *As a regular feature, we would like to include news from members of our Chapter. Please complete and return this form to share news with everyone.*

Name & Address \_\_\_\_\_  
\_\_\_\_\_

New Position \_\_\_\_\_

Publications \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Professional activities \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Other \_\_\_\_\_

Send to: *Karen Nagy, Northwestern University Music Library, 1935 Sheridan Rd.  
Evanston, IL 60201*

NEW MEMBERS

Individuals

Arne Jon Arneson  
*University of Wisconsin - Madison*

Jeanette L. Casey  
*Chicago Public Library*

Paul Hollinger  
*Lawrence University Conservatory  
of Music*

Katheryn Meinschein Lewis  
*Saginaw Valley State College*

Theophil M. Otto  
*Southern Illinois University -  
Carbondale*

Jan Rocker  
*Central Michigan University*

Nina Eve Sandberg

Sara M. Scott  
*Western Kentucky University*

Institutions

Mankato State University Memorial  
Library

Public Library of Cincinnati and  
Hamilton County

University of Iowa Library

University of Notre Dame Memorial  
Library

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NEWS OF MEMBERS

Dena Epstein (University of Chicago)...

Published an article, "Myths About Black Folk Music," in *Folk Music and Modern Sound*, ed. by William Ferris and Mary L. Hunt. Jackson: University Press of Mississippi, c1982; pp. 151-160. On May 15, 1982, Dena received an award for professional achievement from the American Association of University Women, Chicago Branch, at its annual meeting.

Richard Griscom (Northwestern University)...

Is the author of "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" which appeared in *The Serials Librarian*, Vol. 7(3), Spring 1983.

Pam Juengling...

Formerly at Northern Kentucky University, is now the Music Librarian at the University of Massachusetts in Amherst.

Ralph Papakhian (Indiana University) and Richard Smiraglia (University of Illinois)...

Received the Music Library Association's publication prize for the best 1981 article-length bibliography or article on music librarianship for "Music in the OCLC Online Union Catalog: A Review," which appeared in *Notes*, v. 38, Dec. 1981, pp. 257-274.

SPECIAL ELECTION \*\*\* SPECIAL ELECTION \*\*\* SPECIAL ELECTION \*\*\* SPECIAL ELECTION

By virtue of the newly adopted Constitution and Bylaws of the MLA Midwest Chapter, this SPECIAL ELECTION is being held to elect a Chairperson-Elect for the Chapter. The person elected will serve a very short term in that capacity, beginning as soon as the ballots are tallied. As of the end of the Fall 1983 Chapter Meeting, he/she will begin a two-year term as Chairperson. At that same time, the current Chairperson will "officially" become the Past Chairperson and serve in that capacity for one year. A new Secretary/Treasurer will be elected at the 1983 Chapter Meeting, with details of that election appearing in the Fall 1983 Newsletter. In the future there will be alternating year elections of Chairperson-Elect and Secretary/Treasurer, thereby insuring more leadership continuity for the Chapter, as mandated in the new Constitution and Bylaws.

ALL BALLOTS FOR THIS ELECTION MUST BE RECEIVED BY THE SECRETARY/TREASURER BY AUGUST 15th, 1983.

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Candidates for the Election of Chairperson-Elect

John E. Druesedow, Jr. Director of the Conservatory Library, Oberlin College, 1974- ; Lecturer in Music History, Oberlin College, 1976- ; Music Librarian, Miami University, 1969-1974; Instructor of Music, Miami University, 1966-1969. BM, Miami University; MM, MA, PhD, Indiana University. Author, Library Research Guide to Music (Pierian Press, 1982). Contributor, Dictionary of Contemporary Music (E.P. Dutton, 1974). Articles in Revista musical chilena. Reviews in American Reference Books Annual and Choice. Chair, Local Arrangements, MLA/Midwest, Oberlin, 1981. Panelist, Preconference on Bibliographic Instruction, MLA, Santa Monica, 1982. Member: MLA, AMS, IAML, Sonneck Society.

Linda M. Fidler Head Music Librarian and Assistant Professor, Bowling Green State University, 1982- ; Librarian for Reader Services, Conservatory Library, Oberlin College, 1977-1981; Associate Instructor in Music History, Indiana University, 1975-1977. BA, BM, Washington State University; MLA, MM, Indiana University. Author, "Interlibrary Loan at the Oberlin College Conservatory Library," MOUG Newsletter, April, 1981; Joint Compiler, Union List of Historical Sets, Collected Editions and Monuments of Music, CAMLS, 1982; Paper, "Resource sharing in Cleveland: a functioning system," MLA, Pennsylvania Chapter, 1982. Chair, MLA-Midwest Chapter Bibliographic Instruction Committee, 1978- ; Chair, MLA Sub-Committee on Bibliographic Instruction; Member, Local arrangements committee, MLA/Midwest, Oberlin, 1981. Panelist, Preconference on Bibliographic Instruction, MLA, Santa Monica, 1982; "Course Integrated Library Instruction at Oberlin," MLA/Midwest, Minneapolis, 1980. Member: MLA, ALA, ACRL, International Clarinet Society.

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BALLOT

Chairperson-Elect

\_\_\_\_\_ John E. Druesedow, Jr.

\_\_\_\_\_ Linda M. Fidler

*Mail ballot to Karen N. Nagy, Northwestern University Music Library,  
1935 Sheridan Rd., Evanston, IL 60201, by August 15, 1983.*

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