



MUSIC LIBRARY ASSOCIATION - MIDWEST CHAPTER

SPRING 1985

THE 1984 MIDWEST CHAPTER MEETING

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

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

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

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

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

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

CHAPTER MEETING (Continued)

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

--Karen Nagy

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MESSAGE FROM THE CHAIR:

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

John Druessedow
Midwest Chapter Chair

FROM THE SECRETARY-TREASURER:

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

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

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

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

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

--Katherine Holum, Program Chairman

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COMMITTEE ACTIVITIES

Bibliographic Instruction Committee:

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

--Beth Christensen, Chair

Small Academic Music Library Working Group:

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

--Robert C. Delvin, Chair

MLA Midwest Chapter Financial Report
Feb. 15, 1984 to Post-Meeting 1985

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

Receipts

1984 Chapter Meeting	
Registration (71 @ \$10.00)	\$710.00
Luncheon (57 @ \$12.00)	\$684.00
Workshop (61 @ \$15.00)	\$915.00
Dues	\$280.00
 Gifts	 \$150.00
 Dues paid separately before and after Chapter meeting	 \$490.00
 Sale of Conservation Workshop supplies	 \$2.65
 Total receipts	 \$3231.65

Disbursements

Dues notices	\$8.55
 2 Chapter newsletters	
Photocopying	\$200.50
Word processing	\$33.40
Postage	\$120.00
 Chapter meeting	
Terrace Hilton Hotel (lunch, coffee and rolls, reception)	\$1130.15
Bus	\$136.00
Program packets	\$31.65
Entertainment	\$100.00
Speakers	\$200.00
Coffee and rolls (for session at U.C.)	\$35.63
Supplies (nametags, folders, labels)	\$74.28
Workshop	
Speakers	\$391.75
Photocopying	\$68.97
Postage	\$36.80
 Miscellaneous supplies	 \$24.45
 Total disbursements	 \$2592.13

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

Savings Account balance on hand, March 29, 1985 \$469.37

NEWS & NOTES

MLA Archives:

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

Meetings, meetings, meetings...

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

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

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

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

Archives acquired:

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

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

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

Taken from a memo by Theodore F. Welch, Director

An author among us...

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

CHAPTER OFFICERS

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MIDWEST CHAPTER COMMITTEES

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

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

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

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

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

Publications Committee: Kathleen Maciuszko, chair; Michael Fling

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

RESPONSES FROM QUESTIONNAIRE OF WINTER 1984

49 questionnaires returned

1. Do you presently attempt to evaluate library instruction in music?

Yes - 14
No - 33
NA or not completed - 2

2. If so, in what format(s) does this evaluation take place?
-30 respondents did not answer this question.

a) Questionnaire distributed to students	7
b) Questionnaire distributed to faculty	3
c) Narrative written evaluation by students	2
d) Narrative written evaluation by faculty	0
e) Informal discussion with students	9
f) Informal discussion with faculty	12
g) Other - pre and post testing	1

3. Is evaluation of music B.I. conducted separately or is it included as a portion of the overall course evaluation?

Separate	10
Included in course evaluation	8
NA or not completed	31

4. Are your evaluation methods part of a unified library system policy or procedures?

Separate	14
Included in unified library systems	5
NA or not completed	30

5. Are you required to evaluate your bibliographic instruction efforts?

Yes - 4
No - 30
NA or not completed -15

6. Would you be willing to share any evaluation tools you have been using with other interested librarians?

Yes - 11 (see attachment)
No - 7
NA or not completed - 31

7. Would you be willing to participate in a panel discussion on this topic?

Yes - 4 (see attachment)
No - 25
NA or not completed - 20

8. What issues should be addressed?

No response from 37 respondents
Suggestions from 12 respondents

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

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Music Library Association

March 1, 1985

Dear MLA Member:

You can help to build the MLA Archives.

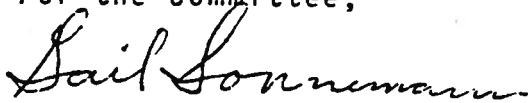
Established since 1982 at the Music Library of the University of Maryland, College Park, the Archives is maintained there in the company of a number of other archives of national and international music organizations. Ten years ago when the MLA Archives was begun, materials were gathered at the Library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

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

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

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

For the Committee,



Gail Sonnemann, Chair
Joint Committee



Bruce D. Wilson, Curator
MLA Archives

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JOINT COMMITTEE FOR THE MLA ARCHIVES, 1984-85

For the Music Library Association

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Elizabeth Auman (for the Library of Congress)
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Bennett Ludden (Member At-Large)
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For the University of Maryland

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An Automated Index to Organ-Builders and Recorded Instruments
from the Library of Illinois Wesleyan University

Robert C. Delvin
by
Fine Arts Librarian

Since my undergraduate days as an organ student, I have been interested in the history of pipe-organ building and design. Often, while searching for recordings of particular instruments, I have been frustrated by the infrequency of organ-builder name-headings in whatever card catalog I was searching, much less, tracings for specific instruments. I was then, and am still unaware of a published, comprehensive reference source for assessing this type of information.

As I suspect has happened on numerous other occasions, this indexing project resulted from the fortunate coincidence of my long-standing personal interest, the sense of an information need on the part of certain library users, a convenient and extensive collection on which to base the project, and the administrative encouragement to use available technology for instructional purposes.

When I accepted the position of Fine Arts Librarian at Illinois Wesleyan University, I inherited, much to my delight, an extensive collection of organ recordings. Because of the unusual size and diversity of the collection, approximately a tenth of the library's 5,000 catalogued sound recordings, plus many more yet uncatalogued, I felt that here was a special collection within the library which deserved to be brought to the attention of others, and which ought to be indexed in a way beyond that already accomplished through the descriptive catalog.

In discussing this interest with our professor of organ and my predecessor, Glenn Patton, the idea for an index based on organ-builders and recorded examples of their instruments began to take shape. So, about two years ago in my spare time, I started perusing record jacket notes, keeping a card file of organ-builders' names, instrument locations and dates, along with corresponding record label names and numbers.

Also at about this time, our university administration began encouraging the use of micro-computer technology for administrative and instructional purposes. I subsequently enrolled in a course at Illinois State University on the use of micro-computers in arts materials management. One of the commercial software packages we examined was a data storage and retrieval program called D-B Master, published by StoneWare, Inc., of San Rafael, California. The instructor, himself a musician, related how he had found this program suitable for cataloguing his own extensive library of recordings.

It seems likely that this program could also increase the potential of the index which I had in mind. Our university media center was able to supply me with the program and the hardware necessary for its use, an Apple IIe micro-computer with dual disc drive, a monitor and a printer. The library administration provided me with a student assistant, whose help and interest in the index have been invaluable. Incidentally, he is also an organ student.

The Collection

The core collection on which this index is based consists of a gift to the library of nearly 3,000 recordings (mostly pipe-organ), received over a nine year period beginning in 1970. About 500 of these have been catalogued through OCLC, and more are gradually

being added to the OCLC as time permits. It was believed by the donor that they included "every pipe-organ recording issued in recent years" (as of 1976), either domestically or by foreign recording companies.

To date, we have indexed about 400 of the catalogued discs, with 127 primary builders being represented. Not surprisingly, only 6 of these are traced in our sound recordings catalog.

Our hope is that by creating a machine stored database, the organ-builder index will be more easily updated as further recordings are added to the collection. Also, the search capabilities of D-B Master should allow for far greater flexibility than could be achieved conveniently through a printed index.

The File Record

Once we became familiar with the technique of creating a file record, we needed to decide what data we wanted to index. Initially, my intent had been solely to provide access to instruments through their respective builders, and to assist in locating these in our own library. But after considerable thought and discussion, we also decided to include fields pertinent to the recordings themselves and to the recorded contents of each, even though this would to a large extent, duplicate information already available through the card catalog. We felt this would allow a user of the index to link the music of a particular composer or school to instruments of various builders, historical periods, or regions, and to trace these recordings in collections other than that of Illinois Wesleyan University.

We have currently defined 19 separate data fields, plus two abbreviated fields used for quick searching. I will explain the abbreviated fields later. Several of the fields have been allotted more than one line in the record where the contents are likely to exceed the thirty-character maximum line length. Obvious examples of such fields are the disc title and contents note. Each file record extends to a total of 32 lines on two screens.

The data fields are as follows: the primary builder, that is the individual or firm most often associated with an instrument, although not necessarily the first or most recent; the country, state or province where the instrument is located, the city, followed by the actual site of the organ, usually the name of a church, and occasionally a reference to a specific instrument, where two or more exist in the same building. The fifth field contains the date of the instrument based on the primary builder's activity.

Very few historical organs have survived to this day in their original state. Similarly, most of the world's great organ-builders have at one time or another, had a hand in revising or restoring the work of others. To account for this we included a field for noting revisions and/or restorations. Dates are also given when available.

The four fields that follow indicate the presence or absence of historical information about the recorded instrument, photographs, organ specifications and registrations employed in the recording. These are answered by a yes/no response.

The remaining nine fields describe the recordings themselves and the recorded musical selections. They are the record manufacturer's label name and catalog number, the disc title, the performer, a complete or partial contents note, a miscellaneous note field and a composer/subject field. The composer/subject field consists of the name or names of composers who figure predominately in the recording. When the focus is on a

national school of organ composition, this is noted instead. Finally, two accession number fields are used to locate file records in the database, and recordings in the I.W.U. Library.

Source of Data

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

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

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

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

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

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

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

Search Techniques

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

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

qualifiers will narrow the search accordingly.

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

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

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

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

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

Printing and Reports

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

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

is the time required for performing non-primary key searches. As our database continues to grow, this problem will also increase in magnitude.

Another problem is the lack of diacritic characters on the Apple keyboard. With the large number of European names and foreign language titles in our database, this feature would be useful.

We also wish that there was a word-processing component in D-B Master. This would allow us to include a tutorial exercise for users of the index.

My intent in this presentation has been to introduce you to our project, to make you aware of this unique collection at Illinois Wesleyan University, and to describe in some detail the data storage and retrieval program we have experimented with. I feel that at this point we need to make a decision whether to continue with D-B Master or look for another program which would better serve our needs. I invite your comments or suggestions regarding either the index itself or on other software packages we might consider.

This project has proven very rewarding to me, and the administrative support I have received for its continuation has been encouraging. I feel a good deal of commitment toward the index and believe that as it grows it will provide our library users with a valuable discographic tool for the study of organ history and literature.

A Sample File Record

Screen one

BUILDER: Flent
LABEL: Colum
CNTRY/STATE/PROV: Mass.
ACCESSION NO. CL-002
CITY: Cambridge
Inst. location: Busch-Reisinger Museum
Builder name: Flentrop, Dirk A.
Completion date: 1958
Rev./Rest.

Spec. Y
Photo. N
Regis. N
Hac. N
Label name: Columbia Masterworks
Label no. MS 6748
Performer(s): Biggs, E. Power

Screen two

Disc title: Bach Organ Favorites, Vol. 2.

Notes:

Comp./Subj. Bach, J.S.
Contents: Preludes & Fugues; Toccatas;
Chorale settings; Pastorale.

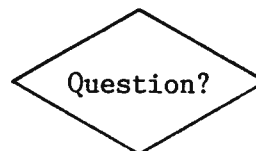
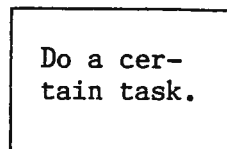
I.W.U. Call No. LP 3085

FLOWCHARTING A COURSE THROUGH THE BIBLIOGRAPHIC OCEAN

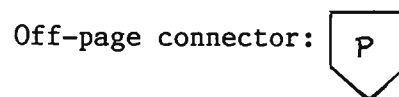
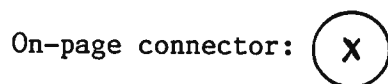
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A B S T R A C T

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



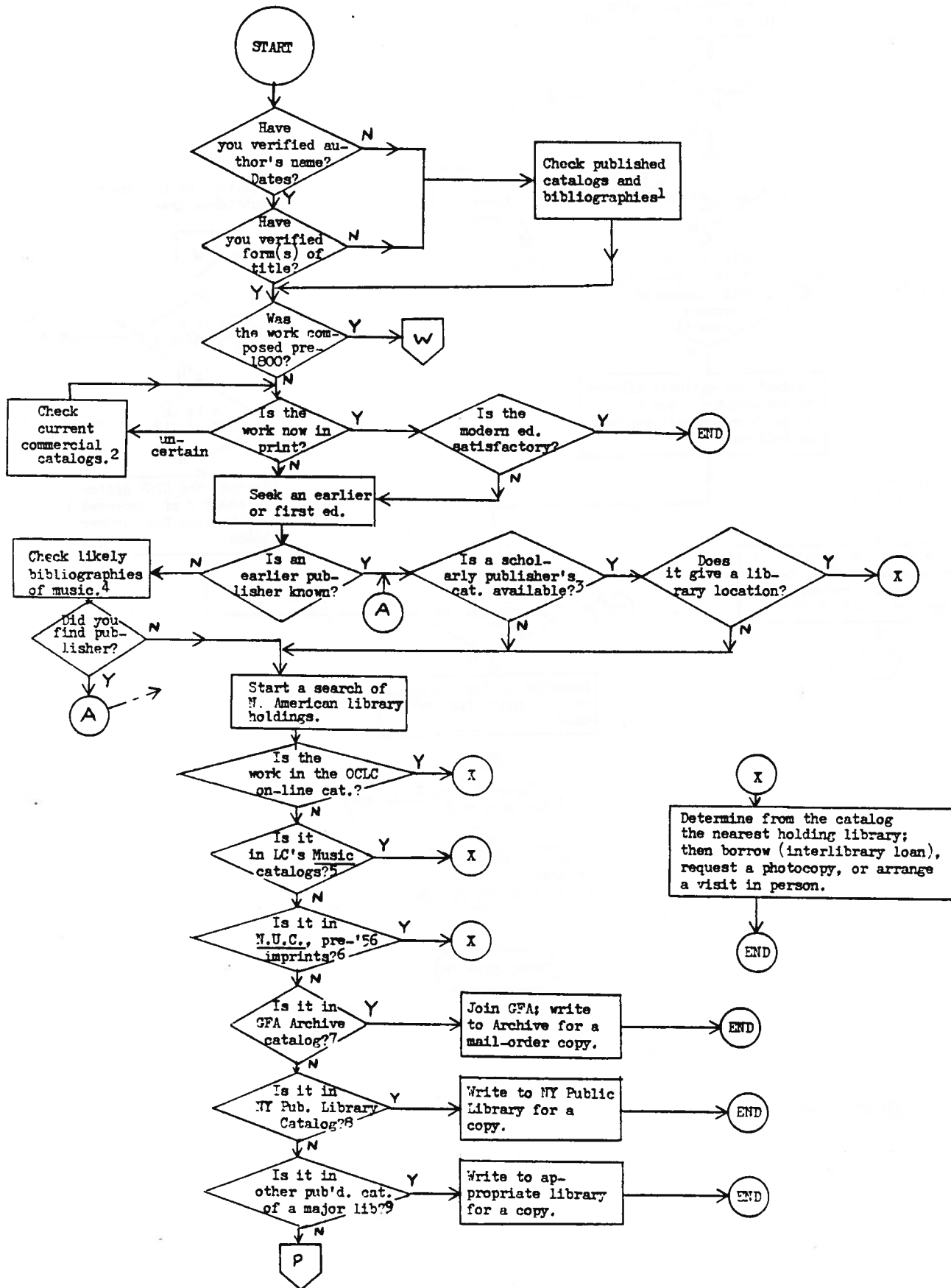
When suitably constructed, the flowchart can become a multi-dimensional map, where one can "leap" ahead to avoid unnecessary tasks or "loop" backwards to repeat a certain useful routine, depending on the situation. Connectors such as these symbolize the need to jump somewhere rather than follow a predetermined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

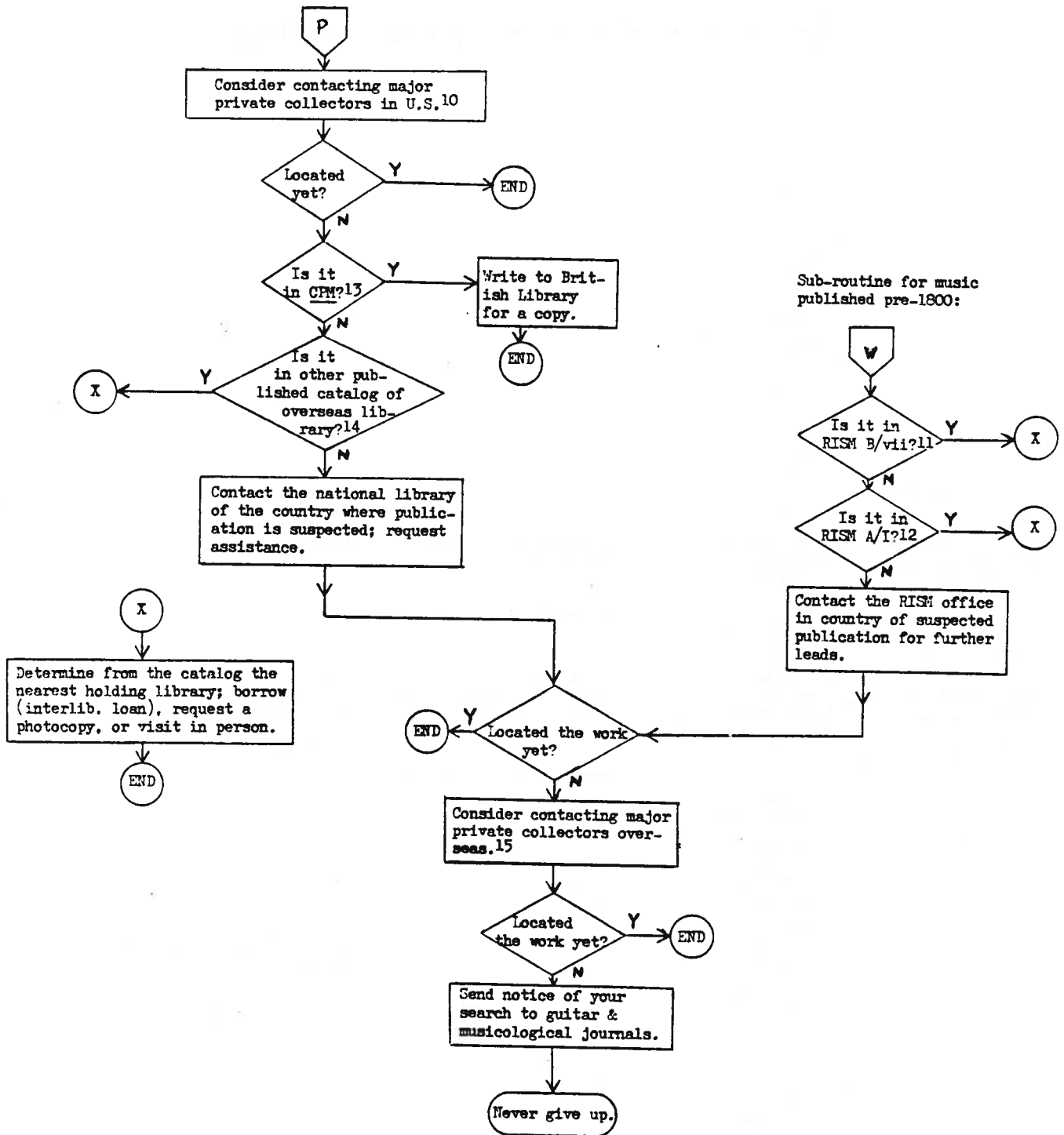


The accompanying two-page flowchart is an example of how these devices can be employed to guide students through what is here being affectionately called the "bibliographic ocean." In this case, the particular body of water is guitar music and its appurtenant bibliographies.

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

Locating Elusive Guitar Music





LOCATING ELUSIVE GUITAR MUSIC ---

ANNOTATIONS TO THE FLOW-CHART

NOTE: *Vincent Duckles' Music Reference and Research Materials*, 3d. ed. (New York, 1974) is referred to in the following simply as "Duckles."

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

Fire-1981 LC form.....Sor's, Fernando, 1778-1839

Current form.....Sor, Fernando, 1778-1839

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

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

- Rezits, Joseph. *The Guitarist's Resource Guide to guitar music in print and books on the art of guitar*. San Diego: Palms Music Co., 1983. 574 pp. [Dist. by N.A. Kjos Music Co.]
- Guitar Studios, Inc. *Mail Order Catalog*. San Francisco: Guitar Studios, Inc., 1982. 154 pp.
- Gilmore, George. *Guitar Music Index: a cross-indexed and graded listing of music in print for classical guitar & lute*. Vol. II. Honolulu: Galliard Press, 1981. [Succeeds Vol. I, p1976.]
- Forrest, Jim. *Guitar Music by Mail Order*. Garden Grove, CA: Jim Forrest Guitar Music, 1981. 144 pp.
- Moser, Wolf. *Gitarre-Musik ein internationaler Katalog. 1. Teil*. 3d ed. Hamburg: Joachim Trekel, 1979. 281pp.
- Canadian Music Centre. *List of Canadian Music for Guitar*. Toronto: Canadian Music Centre, 1979. 18 leaves.

3 - The quintessential publishers' catalog series is Alexander Weimann's *Beitrag zur Geschichte des Alt-Wiener Musikverlages*, Ser. 2 (Vienna, 1950-). See Duckles nos. 1718 f.

4 - Nineteenth-century bibliographies of music (commercial or trade catalogs in particular) can be useful in establishing publishers' names and the titles and dates of appearance of much of the repertoire for guitar at that time. See such tools as the Whistling/Hofmeister *Handbuch der Musikliteratur* series (Duckles no. 583) and various national bibliographies of music (Duckles nos. 818 [Pazdirek] and 820-866), as well as any scholarly catalogs of the composer's works (in LC class ML134 or ML410, for ex.).

5 - Library of Congress. *The National Union Catalog: Music and Phonorecords*. Ann Arbor: J. W. Edwards, 1958- . Check also Elizabeth Olmsted's *Music Library Association Catalog of Cards for Printed Music, 1953-72* (London, 1974).

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

7 - Heck, Thomas F. *Guitar Music in the Archive of the Guitar Foundation of America and at Cooperating Collections: a computerized catalog*. Columbus: Guitar Foundation of America, 1981. [Note: This is currently available from the GFA Archive, and is for sale to GFA members only for \$5. For more information, contact the GFA at Box 5311, Garden Grove, CA 92645.]

8 - New York Public Library. Research Libraries. *Dictionary Catalog of the Music Collection*. 2d ed. Boston: G.K. Hall, 1982.

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

10 - Vahdah Olcott Bickford (+1980) had one of the largest personal collections in the U.S. It has lately been in the custody of California State University at Northridge. Prof. Ronald Purcell of the Music Dept. at CSUN would have the latest information on the status of that collection and its availability.

11 - *Handschriftlich ueberlieferte Lauten- u. Gitarrentabulaturen des 15. bis 18. Jahrhunderts...* von Wolfgang Boetticher. (RISM, Ser. B/vii) Munich: Henle, 1978.

12 - *Einzeldrucke vor 1800*. Redaktion Karlheinz Schliager. (RISM, Ser. A/I) Kassel: Baerenreiter, 1971-81. 9 vols.

13 - *Catalog of Printed Music in the British Library to 1980*. London: K.G. Saur, 1981. As of June 1984 the coverage extended from A to HUM1.

14 - Published catalogs of music libraries and collections are numerous and the number is constantly growing. Duckles nos. 1139-1562 offer a survey of the field. One of the most important European guitar music collections is in Copenhagen, at the Royal Library (the Rischei/Birket-Smith collection). Editions Orphée has announced its intention to publish a thematic catalog of this collection. See *Soundboard*, X/3 (Fall 1983): 300.

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

THOMAS F. HECK

Introduction

A recent report from the National Center for Education Statistics indicates that, in the three-year period from 1979 to 1982, reference transactions in college and university libraries increased by an astonishing 64.8%, while total library staff FTE's increased 1.4%. Some other interesting results of surveys on the kinds of questions asked of reference librarians, and their success in responding to them indicate that, even though the quantity is so much higher, the percentage of "real" research questions remains somewhere between 20-30% of the total. So that, while professional librarians are spending more time and working harder at the reference desk, they are using less and less of their professional expertise and experience. Further, the same surveys indicate that, of the "real" research questions asked of reference librarians, significantly less than half are answered adequately. Any harassed reference librarian can tell you why. With lines waiting at the desk, for an explanation of Music Index, String Music in Print, uniform titles in the card catalog, and the printout of music periodicals, very little time can be given to the more sophisticated library user with an in-depth research question, involving a search strategy and consulting of a variety of sources.

This is not to say that the more naive library users don't have a perfect right to the assistance they are seeking. But do they need an experienced, professional music librarian to provide it? As William Miller points out, reference librarians are drowning in their own success, and this is just as true in music libraries as anywhere else. And there seems to be no relief in sight. While support staff moves into sophisticated areas of cataloging, circulation and acquisitions, and cheap student help increasingly takes over menial tasks from support staff, reference work remains the one unassailable bastion of the professional librarian, where neither support staff nor student may enter.

Well, at least, they have been asked not to enter -- but who knows what goes on when the librarians, and even the support staff, are away on weekends and evenings, when student workers are in charge of our libraries so that we can have a more or less normal working schedule. In fact, we know for certain that students do accept and try to answer any questions that come up when they are alone in the library (and sometimes even when they are working with other staff, or even, unthinkable, during posted reference hours!) It is difficult to protect library users from the wild-goose chases, or the incorrect conclusions that the library "doesn't have it," resulting from these well-meaning but often incompetent efforts of library workers to help their peers use the library. After all, library users don't know who in the library is trained to do what. A student working alone, or with other students, carries alot of authority in a library at night.

What is more, most students who work in music libraries are music students, and thus they are subject specialists of sorts, and perhaps better qualified to assist users than most of the support staff. With a good training program, why should they not provide a certain amount of reference service, too?

Introduction (continued)

When the first experiments in the use of students at the reference desk were reported in the early '70's, there was a great outcry, particularly from reference librarians. Students couldn't possibly acquire the experience and expertise that would prepare them to conduct an adequate reference interview and define the question, much less provide the information requested. Only a trained professional could provide quality reference service. More recently, we have heard of a renewed trend toward training of non-professionals, including students, for reference work. The "two-tier" system has become a potential solution to the current problem. That is, a system by which non-professionals are trained to answer routine, repetitive questions that constitute the majority of reference transactions, while professional staff is freed to concentrate on in-depth reference questions and research problems, as well as other professional duties. In some cases, the professional receives all questions and assigns the simpler ones to non-professionals. In others, the non-professionals screen out the easier questions and answer them, referring only the more difficult questions to the professional staff. Students have participated successfully in both situations.

At the Oberlin Conservatory, we have been using students at the reference desk for several years. As all advocates of such an arrangement point out, selection and training is critical to its success. Today, I'd like to share with you some of our approaches to selection and training of our student reference assistants, and then comment on some of the results, and possible future developments. I will also talk about our procedures for gathering statistics on reference activity.

(Refer here to Attachment 1)

Training Program for Student Reference Assistants

FIRST SEMESTER

Getting to know the Library

- * - Floor-plan quiz and follow-up tour to fill in gaps.
- Help search for items requested for lending through interlibrary loan.
- Research assistance to librarian, as assigned (usually related to literature searches and preparation of bibliographies for faculty).
- Involves use of catalogs, Music NWC and Mansell, Music Index, RILM Abstracts.
- Plan, research and mount a display on a current or historical subject of musical interest (displayed in corridor at entrance to library). Involves use of reference books, catalogs, periodicals indexes.
- Do an entire set of BI Project exercises currently in use (Fall semester).

Introduction to Reference Services

- Selected readings:

- Katz, William A. Introduction to Reference Work. N.Y.: McGraw Hill, 1973.
 Read V.1, Ch. 1. The Reference Process, and V.2, Ch. 4. The Reference Interview, Peruse the rest.
- Duckles, Vincent. Music Reference and Research Materials. 3rd Ed. N.Y.: Free Press, 1973. Peruse, and look up a few items from each section.
- Matanabe, Ruth T. Introduction to Music Research. Englewood Cliffs, N.J.: Prentice-Hall, 1967. Peruse and look up a few items from each section.
- Current periodical articles as they appear, e.g.:
 Vahls, Alma C. "Reference Transaction and End Product as Viewed by the Patron." RQ 23:1 (Fall 1983) 60-64.
 Cummins, T. R. "Question Clarification in the Reference Encounter." Canadian Library Journal 41 (April 1984) 63-67.
- * - Study Reference logs from previous semesters, retrace path from question to resolution for 20-30 transactions. Ask questions about search strategies and sources.
 - * - Evaluate at least ten new reference books (list maintained in Reference Notebook), and ten music periodicals, according to guidelines provided in evaluation forms. Discuss with librarian.
 - * - Do Reference Exercise in collaboration with other new student assistants.
 - Attend Reference Staff meetings and discussions of current concerns.
 - Observe at Reference Desk, first with librarian, then with other student assistants.

Learning Procedures for other Reference Department Activities (Experienced students train new students, as overlapping schedules allow.)

- ILL procedures at OCLC and processing of requests to borrow.
- Vertical File maintenance.
- Updating flyer annotations with local call numbers and holdings.
- Preparation of Reference Subject Bibliographies.
- Entering data into the On-Line Song Index.
- Preparation of New Acquisitions Lists.
- Help grade BI Project exercises (Fall semester).
- Special projects, as assigned.

- See attachment

Training Program for Student Reference Assistants

SECOND SEMESTER

Reference Desk Service

- Scheduled at desk alone, with librarian nearby, first part of semester.
- Authorized for full desk service after middle of semester, if student feels comfortable with this.

Basic Ground Rules

- Student Reference Assistants are not expected to answer all questions that come to the Reference Desk. Their job is to filter out the easy questions, and refer the rest to the librarian.
- The first and most important job at the desk is to define and understand the questions asked.
- If students fail to find requested items or information after 5 minutes of searching, and have no specific direction for further searches, they should refer the problem to the librarian.
- No student assistant is authorized to say "The library doesn't have it."
- While on Reference Desk duty, students should watch patrons inobtrusively, and be ready to offer assistance as needed. During quiet times, students may study the reference logs and evaluate new reference books, without becoming so absorbed as to look unapproachable. Under no circumstances should student assistants engage in lengthy conversations with friends while on Reference Desk duty.

Editor's note: Space limitations prevented including the Attachments for this paper, but they are available from the author on request.

Referral Procedures

Guidelines

- Trained Reference Assistants refer according to the ground rules of the training program.
- All other non-professional staff, refer all questions other than directional and practical (these categories include assistance to patrons who have a call number but cannot find the item on the shelf).

Referral Methods

- During Reference Desk posted hours, refer to person at the desk.
- Student Assistants at the Reference Desk refer to librarian, when available.
- * - At all other times, all staff use form: Request For Reference Assistance. Fill it out as completely as time allows. Be sure it has patron's name and box or locker number. Be sure to date the request. Put it in Reference Office or in Librarian's mailbox. Assure patron that their request will receive prompt attention and that they will be contacted as soon as possible.

Reference Statistics

Reference Transactions

- Reference log provides a total of questions received during posted Reference Desk hours.
- Requests for Reference Assistance provide a total of questions involving more extended searches.
- Librarian tallies of questions answered at other times and places (or average daily additional transactions) completes an easy monthly accounting of Reference Transactions.

Library Assistance to Users by All Staff

- * - Survey of all questions addressed to all library staff, during a selected two-week period, and for two consecutive semesters, provides guidelines for establishing reference desk schedules, and statistics on types of questions being asked and which staff members are responding.

* See attachment

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Patterson, Thomas H. "Library Skills: Workshops for Support Personnel." RQ 19:4 (Summer 1980) 351-53.

Young, Arthur P. "Student Assistants: A Report and a Challenge." RQ (Summer 1970) 295-97.

ATTACHMENTS

1. Job Posting, Selection Criteria, Interview Questions.
2. Floor-Plan quiz for Student Assistant training.
3. Excerpts from Reference Desk logs.
4. Evaluation forms for reference books and music periodicals.
5. Reference Student Assistant exercise.
6. Request for Reference Assistance (Referral Forms).
7. Survey Form and Summary of Survey Results on Library Assistance to Users.