

nothing". Hello out there! is one of the others, a work we welcome without qualification. We should applaud and encourage the Institute for Canadian Music

in its efforts to chronicle Canadian musical life.

-Sandra Benet Acker  
University of Victoria

### MLA WINTER MEETING CLEVELAND MARCH 1989

The Music Library Association 58th annual conference was held at the Stouffer Tower City Plaza Hotel, March 14-18, with a total registration of 453 music librarians and 49 exhibitors. Of necessity, this report covers only those sessions I was able to attend; for further information, please consult forthcoming issues of the MLA Newsletter.

MLA conferences usually begin with a pre-conference to explore current trends and practices in a specialized area. This year "Music in an online environment" was investigated through three plenary sessions and a number of small group discussions. In the plenary sessions, Michael Malinconico from the Pratt School of Computer Information and Library Science spoke on the design of online public access catalogues (OPACs), Martin Dillon from OCLC described "Conflicts and compromises" or "why doesn't it do what we want it to, and when will that feature be available?", and Walter Crawford from RLG discussed user interface with OPACs. All of the speakers were conversant with the unique qualities of music material and the careful consideration which must be given to it in online environments, particularly with regard to OPAC display and search strategies. None of them seemed very hopeful that vendors and parent institutions were going to spend the extra money and time to develop programming to solve the problems, since the music sector of the library automation market is small. Mr Crawford was quite blunt in saying that most of the information needed to answer such basic questions as duration of a work, instrumentation, etc., were already contained in music cataloguing records, but access to it was being hindered by system design.

The small group discussions dealt with user groups, recon, authorities, maintenance of bibliographic records, public relations and bibliographic instruction. We were each allowed to attend four of these sessions, chosen in advance. Since the University of Saskatchewan has already converted its holdings and has had an OPAC for almost 3 years, I did not attend the sessions dealing with recon and public relations. The discussion of bibliographic maintenance centred around "you don't know how bad it is until you see it online", and "where do you stop?" There was no consensus on how to handle bibliographic maintenance of the catalogue; some institutions have whole units, mainly staffed part-time by students, systematically examining all their records. Others correct records as they are brought to the cataloguing department's attention, as we do. Another method was to check common names and pattern headings. One institution was comparing its shelflist for class M against the OPAC and correcting typographical errors.

The session on user groups centred around how to organize such a group. It should function as a communications vehicle between the vendor and the system users, not as an arena for confrontation.

The session on authority control was historical and descriptive, whereas the bibliographic instruction gathering operated on the "round table" principle. Bibliographic instruction is naturally tailored to the local system, and the majority of music librarians are using the traditional "lecture and handout" system. I heard very little about CAI-based methods or hypertext.

The MLA conference proper is organized around a number of plenary sessions which address universal concerns and interests. This year they included "Publishing contemporary music: challenge to an industry under stress", "Perspectives on musical iconography", "Small fish in big ponds: the art of managing administrators", and sessions on the new Dewey 780 schedule (20th ed.), music libraries in networks, and planning preservation programs. The discussion on iconography was held at the Cleveland Museum of Art with a companion exhibit "Lutes, lovers, and lyres" and included an update by Barry Brooks on the activities of RIdIM and its journal *Imago musicae*, and a most interesting analysis by Kenneth Be of the painting "Family portrait group making music" by the 17th-century Dutch painter Pieter de Hooch.

"Small fish in big ponds" was a practical session, including a panel of music librarians commenting on three (fictitious?) case studies, respectively involving budget cuts, automation planning, and problem gifts. The discussion of music publishing was also led by a panel, the highlight of which was composer Donald Martino's description of how and why he decided to "go it alone" and become the sole publisher of his own works.

The conference also provides a forum for meetings, both of MLA committees, and others such as system user groups. The Online Reference Services Subcommittee sponsored an update session on CD-ROM, which focused mainly on the current and forthcoming products available from the Library of Congress. LC's catalogue Music, books on music, and sound recordings will be published in microfiche format beginning in 1991. The 1987 annual issue will appear in print format soon, and the 1988 and 1989 semi-annual and annual cumulations will also be in print format. In 1990, a microfiche cumulation The music catalog 1981-1990 will appear.

CDMARC Subjects is already available, and CDMARC Names will be available "late spring 1989". The next major product will then be CDMARC Bibliographic, a prototype of which will be exhibited at this summer's ALA meeting in Dallas. CDMARC Bibliographic may make the microfiche edition of MBMSR unnecessary for those libraries whose cataloguing systems can accommodate downloading from CD-ROM sources, since it will include LC-MARC records for books, scores, sound recordings, and serials, from 1968 to the present.

Other CD-ROM developments are an interest by OCLC in publishing Music index and RILM on CD-ROM, although when I spoke to the Harmonie Park Press (Music index) representative, she didn't indicate any firm plans for getting that publication into any electronic format.

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The most important news from the Subject Access Subcommittee is that LC is developing a MARC authority format for classification numbers, which would hopefully lead to the publication of classification schedules in an electronic format (and also an end to the "divide likes" and tables which bedevil all the LC class schedules, since all possible numbers could be listed). Extrapolating from this, the electronic publication of the LC shelflist could also be a possibility. The 12th edition of LCSH is now available in a binder format with scope notes, and IFLA has

developed a working group on "Guidelines for subject authority files".

The MARC Format Subcommittee also commented on LC's classification authority format, with regard to enlarging the format to include non-Dewey and non-LC systems such as Dickinson. Comments should be forwarded to the MLA Subcommittee on the MARC Format. A need to express linkages between multiple versions of the same item (e.g. linking catalogue records for the same sound recording in LP, cassette and CD formats) was also discussed. This is still in the proposal stage with MARBI, and will obviously be affected by format integration. A different and simpler approach suggested was to make the 300 tag repeatable with one occurrence of it for each format. Other changes to tags and indicators will be fully described in forthcoming issues of the MLA Newsletter and Music Cataloging Bulletin.

In the Cataloging Practices Committee, Joan Swanekamp (Eastman) reviewed the committee processes governing AACR2 and Richard Hunter described the responsibilities of the Music Section of the Library of Congress. The Bibliographic Control Committee elaborated on the "multiple version linkage" proposal described above, and also talked about format integration. Formal integration of the MARC formats will occur at LC in 1993 when that institution has a new computer system; one of the sessions at ALA in Dallas this summer will be on planning for implementation of the new integrated format, sponsored by MARBI. In the interim there is a new publication available from LC's Cataloging Distribution Service: Format integration and its effect on the USMARC bibliographic format. There will be a new quinquennial index for Music Cataloging Bulletin, covering 1985-1990.

The 1990 conference will be held in Tucson, Arizona, from February 21-24. Sessions on bibliographic instruction, native south-western US music, antiquarian collections, preservation of sound recordings and music therapy are planned.

-Lorna Young  
University of Saskatchewan

### MICRO CAML - LOT

The Edward Johnson Music Library has copies of Schwann catalogs, past and present, in its many name and frequency changes, available at \$1.00 each, postage and handling included. Send requests to K. McMorrow, Faculty of Music, University of Toronto, Toronto M5S 1A1.

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### NOTES ON CONTRIBUTORS

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#### MUSICAL HINTS FOR THE MILLION.

BY K. Z.

No. 216.

Too little time is given in many of our literary institutions to the study of music. Pupils are taxed with too many studies and are taught to look upon music as a mere recreation to be indulged in after the weary hours of study. This is simply unjust to the art. Let music be treated with the same importance as any other study.

Brainard's *Musical World* (Cleveland, June 1870).