

IAML JAPAN 1988

Land of the rising sun, Chrysanthemum throne, Meiji dynasty; all these epithets evoke an aura of mystery, of the unknown. Certainly one's first visit to Japan is an entering into the unknown, into a strange and rather daunting world. But the strangeness and bewilderment do not last long when faced with the kindness and hospitality that greeted us all in Tokyo, accompanied us throughout the conference, went with us to Kyoto and Nara, continued on with a few of us to Hiroshima, and returned with us to Tokyo station, where we said farewell for the last time to our new friends from Japan.

IAML Council

The President reported that out of ten non-IAML-libraries offered a five-year free subscription to Fontes, two had thus far accepted. With the election of a new president to the IMC, IAML has paid its dues, previously withheld, due to concerns about the previous incumbent IAML was well represented at the IFLA 1987 conference in Brighton. Malcolm Turner, one of the Vice-Presidents, has indexed the Council minutes from 1978 through the Amsterdam meeting in 1987. The index is available to Council members. The Secretary General has met with the IAML UK Branch to discuss the Congress in Oxford next year. The IAML brochure has finally appeared, but only in English. It was considered desirable to produce it in German and French also.

Fontes

Changes have taken place in the editorial board as the result of François Lesure's retirement, and the resignation of Malcolm Turner. They have been replaced by Catherine Massip, as French language co-editor, Alison Hall, as English language co-editor, and Thomas Heck as Reviews editor, with the Bibliography Commission taking over the bibliographical listings. 1988/2 is just out, having been delayed, 1988/3 is at the page proof stage, and 1988/4 at the galley proof stage. 1989/1 will be the conference number, and 1989/4 a United Kingdom issue. Numbers 2 and 3 are as

yet open. Future numbers are planned on jazz and popular music, with specialist editors. A new art designer at Bärenreiter is working on a new cover design, which should soon be ready for comments from the editorial board, and the IAML board. The editor would like to see more news from the National Branches, and it was suggested that some guidelines might be issued by the editor, regarding length and content for this. There was discussion about the Editor's experiment of publishing abstracts in one language only, and a unanimous vote in favour of requesting that the practice of providing trilingual abstracts continue.

The Treasurer reported that the finance condition was good, with current expenses as estimated. We have 1,947 members in 41 countries. The next membership list should have a better arrangement, listing individuals alphabetically by surname, and institutions alphabetically by city. Don Roberts agreed to continue as Treasurer for a further two-year term.

The Constitution Committee met in East Berlin in March, and the changes in the constitution and rules of procedure were discussed. Some syntactic and semantic changes were agreed on, though a problem exists with the MIC Branch having its own constitution and bylaws, which in some instances conflict with IAML's. It was agreed that some formula for cooperation should be created.

Project Groups

The Project Group for Editing and Publishing Contemporary Music was dissolved; the Project Group on Statistics had its mandate extended to 1989, and the Project Group on Archives was asked to consider establishing a Subject Commission on Archives. The Council was also asked to consider a group to deal with sound recordings; and a project group to deal with promoting contemporary music was proposed. Its aim would be to collect documentation on contemporary composers, and to compile an international database. The need for

such a group was queried, since this topic is already covered one way or another by the existing Commissions and Professional Branches. This gave rise to consideration of the larger issue of program planning for IAML meetings. Have we too much diffusion, and not enough cooperation among those planning the program? Should there be a program committee to coordinate sessions? It was agreed that this topic should be discussed at length by Council next year in Oxford.

Publications

The results of a questionnaire sent out by Bernard Huys to the national branches, asking if a national directory of music libraries was available, showed that in general one was not, and that librarians tended to use general directories of libraries, or commercial publications. A need seems to exist, but what content and format should fill it? Some sort of standard is needed, such as the minimum information to be included. It was noted that RISM series C v. 2 and v.3 are badly out of date.

Elections

The following names will appear on the mail ballot next year:
 President: Catherine Massip (France); Malcolm Turner (United Kingdom).
 Vice-President: Lenore Coral (USA); Julius Hulek (Czechoslovakia); Lucas van Dijk (Netherlands); Wolfgang Krueger (BRD); Knud Ketting (Denmark); Marsha Berman (USA); Catherine Massip; Malcolm Turner.

Future meetings

1989	Oxford
1990	Boulogne (France)
1991	Prague (pending gov't approval)
1992	open
1993	Helsinki

As is often the case at IAML meetings, the main theme at most sessions is the music, libraries, and music librarianship of the host country. This year was no exception, and was more than usually interesting, as I imagine that, in general we are (or were!) less informed about Japanese music libraries than about those in other more accessible parts of the world.

Research Libraries

Overview, and the Documentation Center of Modern Japanese Music (Nippon Kindai Ongakukan) : Shu-ji Lin.

Originally university and research libraries in Japan treated only Western music. Japanese music was taught mainly in the home. The Toyama Music Foundation was reorganized in July 1986, when the Modern Japanese Music Foundation was established. In October 1987 it began renewed activities, as the Center of Modern Japanese Music, and began collecting contemporary Japanese music and related materials, such as books, scores, sound recordings, periodicals, microforms, and programs. Its aims are to act as an information centre, where research materials are preserved concerning contemporary Japanese music, to put on concerts and lectures, and to publish research papers.

On the W.H. Cummings Collection in the Nanki Music Library : Mitsue Masaki.

The Nanki Music Library was founded by Yorimich Tokagawa in 1899 as the first private library in Japan. His son, Yorisada Tokugawa, studied music at Cambridge, and realising that the development of music in Japan lagged behind that of Europe, acquired the Cummings Collection when it was auctioned in London in 1917. William Hayman Cummings was an English organist, singer, scholar, and composer. He built up a splendid music library, including books on music, manuscripts, sound recordings, scores, and musical instruments. Over the years, many distinguished musicians from all over the world have visited the library to

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consult its source materials, amongst which are several manuscripts of Purcell works, such as Dido and Aeneas, The Indian Queen, and The Tempest, and of works by Handel.

The Collection of Japanese traditional music at the Research Archives for Japanese music, Ueno Gakuen College: Kazuo Fukushima.

Firstly, major institutions holding documentary sources of Japanese music were cited, such as the Imperial Treasury Storehouse in the grounds of the Nara temple Todai-ji, which holds the oldest existing example of musical notation in Japan, a fragment for the gagaku-biwa, dated 747; the Kunaicho Shoryobu, archives of the imperial court, containing source materials relating to gagaku; Naikaku Bunko, the library and archives of the Meiji government, and several other institutions and archives containing historical documents indispensable to the study of Japanese music. However, there are no musicologists on the staffs of these libraries, and musicology is about fifty years behind current standards of research in other fields. Fortunately, there has been a recent increase in the realization of the importance of historical musicology, and in source materials of Japanese music.

The Research Archives for Japanese Music of Ueno Gakuen College (Ueno Gakuen Nihon Ongaku Shiryosho) go back to 1962, when a systematic collection of source materials for Japanese music began, concentrating on the three fields of gagaku, shomyo and nogaku. In 1973 the Archives were established as a research institution independent of the library, and its collection scope broadened to include all materials associated with Japanese music before the Meiji restoration in 1868. Now the archives include pre-1868 source materials, mainly documents, manuscripts and printed books bound in traditional styles, research literature since 1868, bound mainly in Western style, and reproductions of materials from other sources. The archives began collecting

at a time when there was little demand for this material, and were able to acquire at low prices items which today are prohibitively expensive. Some of the more valuable items in the collection are a miniature wooden pagoda containing a short sutra, printed in 770; a scroll composed of three original documents concerning the Kegon ceremony celebrated at the Nara Todai-ji temple in 1056; and an example of the oldest verified printed music notation of Japan, a collection of shomyo of the Shingon sect, published in 1472. The collection is available not only to the staff of the archives and the college, but also to external researchers. Occasional public lectures and research meetings are held, including participants from associated fields such as history, literature, and religion.

Koizumi Fumio Memorial Archives at Tokyo Geijutsu Daigaku: Gen'ichi Tsuge.

The archives were established in 1985 in the Faculty of Music, and comprise materials collected by Fumio, a musicologist, over twenty five years, and donated at his death. The collection includes printed books, serials, manuscripts, tapes, LPs, colour slides, prints, programmes, book catalogues and music transcriptions. Thirty percent of the collection deals with Japanese music, the rest with Asia and Western Europe.

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Project group on Archives

The Project group on Archives circulated a questionnaire last year, and produced a report based on responses from thirteen countries. There were questions regarding the acquisition of archives, the definition of music archives, practices of listing them, existing directories or registers, description, and access. The results showed a great variety in all areas. Any policies that exist concern archives in general, with no specific application to music. Acquisitions are

made at national, regional, and local levels, and cooperation varies widely. In some cases collecting is governed by law; in others individuals wish to leave their papers to a specific institution, not always the most logical home for them. Often the distinction is not clear between what materials belong to the library, and what to the archives, so the treatment of archives within an institution varies, including the question of whether a collection is kept together, or dispersed among different departments.

The types of material that might be contained in music archives include: music manuscripts, sketches, autographs, correspondence, diaries, certificates and diplomas, wills, contracts, administrative papers, medals, costumes, works of art, instruments, photographs, films, sound recordings, orchestra materials, prints, books and periodicals, concert programs, posters, press cuttings, and printed music. Methods of listing archives vary, often depending on whether the materials are located in a library, or in an archival institution. Several developments in automation were reported, including use of the USMARC Archival and Manuscripts Control(AMC) format, available through bibliographic utilities. For directories, many institutions publish guides to their holdings, and catalogues to specific collections or exhibits. Many national publications cover archives in general, such as national union lists of manuscripts. Access to archives varies; there are some limitations on materials less than a specified age, and private archives may have restrictions regarding use imposed on them by the donor.

There seems to be a sort of understanding gap between archivists and librarians, making archives a touchy subject. Librarians may think that archivists are too picky and time-wasting, whereas archivists tend to think librarians don't understand their work. There was a discussion of whether the archives group should become a subject commission, with the aims of developing

guidelines for music archives, the promotion of research and use of archival materials, and the exchange of information, such as listing of resources having archives related to music.

Commission on Service and Training

The role of the MLAJ (Music Library Association of Japan) in the education of music librarians: Hitoshi Matsushita.

The MLAJ was founded in June 1971 as a network of seven music libraries in the Tokyo area. Today there are twenty-three member libraries. Since its inception the association has published a union list of music serials, a union catalogue of collected editions and monumenta, a work on the collecting and preservation of music materials, and a study of the Japanese cataloguing rules for music and sound recordings. It is one of the most active library associations in Japan. There are good opportunities to study general librarianship in Japan, and there have been a large number of training sessions on online networking, and other technical developments. However, there is no special training for music librarians, so many of those wishing to specialize go to the United States. In the 1980s an MLAJ committee was set up to establish a training and education program for music librarians. To help to make them more aware of their function in society, speakers in related fields were invited, such as composers, publishers, dealers, film directors, etc. Librarians were also updated on the latest trends in technology by hearing from database producers, technical advisors to bibliographic utilities, and system engineers. Studies were made of the ISBDs, and applications of AACR2, and lectures given on the use of music reference materials. The training program is very popular, and sessions are open to anyone interested. However, professional status has still to be established for librarians in Japan; with a few exceptions, the posts of chief librarian, or director of libraries,

are honorary ones. In the future, the association hopes among other things, to appeal to music colleges, and universities with a library science department to establish courses in music librarianship, and to examine the possibilities of exchanges with music librarians in other countries.

Optical mass storage developments and their effect on training of music librarians: Wolfgang Krueger.

Publishers have taken advantage of the development of the CD in music to develop a storage medium for text and pictures, that, compared with print or micromedia, is amazing; it has a large amount of storage space, powerful searching techniques, and the ability to download discrete areas of information. The CD-ROM now stands beside traditional print reference sources as part of library school training. Although titles in the humanities are still few, there are enough products to justify their use by music librarians. Boolean searching increases the quality of results, and using a database on CD-ROM saves on online searching costs. Given that any machine-readable text can be transferred to CD-ROM, the potential for the future is enormous. The West German national bibliography, and the West German Books in Print have plans for production in this format. Further expectations include CD-I (Interactive), CD-RAM (Random Access Memory -- although stored information can be lost here), CD-WORM (Write Once Read Many -- good for archival purposes), and DataROM/OROM (Optical Read Only Memory).

Music on CD-ROMs: today's databases and tomorrow's reference books: Mary Kay Duggan.

CD-ROM technology is making this form of reproduction more and more attractive and accessible to librarians and library clientele. Compression techniques are being developed, and video resolution is getting better. Silverplatter is adapting their products for use on a Mackintosh PC. One recent development is Hypertext, a combination of text,

picture and sound; in fact, sound jacks are now becoming standard on CD-ROM drives. Multiple CD-ROM players are now becoming more used and accessible. Technology now enables us to customize our data, and, as an example of downloading, OCLC is shortly to issue the M records of its database on a CD-ROM. The screen display of CD-ROM products varies in terms of search strategy, use of windows, keeping track of stages in the search, and the use of differentiating colours for stages of the search. And one should note that currently most CD-ROM databases duplicate online and/or print sources.

Cataloguing Commission

Descriptive cataloguing of music in Japan: Kozo Hirao.

Before 1893 Japan had no independent cataloguing rules, and the main guidelines were for entry under title. For pre-1868 items, the chief sources of information are the caption, the head of contents, and the cover, inside front page, title page, or running title. For early items, the Japanese treated the title page as an embellishment, and used the colophon to place identifying information, though items with Western binding would have the title page as the chief source. Japan's first rules were published in 1893, with a second edition in 1910. As the number of books bound in Western style increased, so did the number of works entered under author, and the use of Anglo-American rules. The descriptive system was made compatible with the UNIMARC format, and the levels of detail followed ISBD. The recent diversification of materials have caused music and sound recordings to receive equal attention with printed books.

Comments on Chapters 6 and 26 of the Nippon Cataloguing Rules: Keiji Toriumi. Chapter 6 is a draft prepared by the MLAJ, beginning in 1982. Based on the 2d edition draft of ISBD (NBM), it specifies the order of priority for sources of information, the procedures for prescribed sources of information which

have no Japanese equivalent, and contains many examples of non-musical materials, mainly for the benefit of public libraries.

The role of ISBD(NBM) in the description of sound recordings: Lenore Coral.

The first edition of ISBD(NBM) was circulated for world wide review in 1976. At that time it was considered unsatisfactory for the description of sound recordings, especially regarding the chief source of information, and linking the manufacturer's number. However, no suggestions were incorporated into the document printed in 1977, and a committee was struck to prepare a document to cover sound recordings. The 2d edition appeared in 1987, after the harmonization of the ISBDs, and goes a long way towards a better description for sound recordings.

International Standard Music Number (ISMN).

There is no meeting of minds on this matter. The German publishers, for example, refuse to assign such a number. One of the major problems is the format of the number, especially for scores and parts; are the parts to be assigned a separate or related number to the score? A system would have to be agreed to by the music publishers, and handled by the ISO.

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RISM

The international inventory of musical sources: past, present and future:
Harald Heckmann.

RISM is a child of the 19th century. By the 1949 IMS Congress in Basel, it was apparent that Fétis, Eitner, etc. were no longer satisfactory for musical sources. The world situation had changed radically: some collections had been destroyed during the two world wars, and

new ones had been developed, especially in the United States. An international group was required, as the project was too large to be handled nationally or individually. The first meeting of the RISM Commission Mixte was held in Paris in January 1952; the following year the central office was established at the Bibliothèque nationale in Paris. In 1960 the office was set up in Kassel, from whence it has recently moved to Frankfurt/Main.

RISM Series AII: towards an international inventory of music manuscripts, 1600-1800: Joachim Schlichte.

RISM AI: Printed music pre-1800, includes over 200,000 items. The A-F supplement came out in 1986; the ms. of G-L is with the publisher and should appear in spring 1989. The index to AI, for publishers, printers, engravers, etc. should appear in 1989 or 1990.

RISM AII: Manuscripts 1600-1800 now has over 250,000 entries, and can only be handled by computer. There is a cumulated index on COM fiche, with 48,561 entries. These include composer's name, uniform title, thematic catalogue number, medium, location, RISM record number, and sigla. Further information is accessed via the RISM record number. Incipits are produced by a computer-generated code, so it is possible to see identical incipits with varying forms of composers' names, or with conflicting attributions. In 1987 RISM began to print out all the names of the 5,000 or more composers in the computer file: pseudonyms and variant spellings were added, making a most useful total of over 50,000 name variants. It is also possible to generate printouts by repository, by medium, or by composer, including thematic catalogues.

To the question of whether CD-ROM had been considered as an output format, the reply was that it was still too early: the database is not large enough; Japan has yet to reestablish its RISM centre and include its manuscripts; and CD-ROM players are not yet available in Eastern Europe. M. Ochs reported that the US is testing the transmission of

its holdings to Kassel on tape, under the auspices of AMS and MLA. C. Massip reported that special collections at Avignon and Dijon were being catalogued using funding available from the Ministry of Culture. H. Cobbe reported that the UK is recataloguing widely, in order to add incipits.

RIIdM: Barry Brook.

The work of RIIdM was exemplified by the listing of a particular painting by Fragonard, in a catalogue of the Frick Collection in New York produced by RIIdM and the Research Center for Musical Iconography (RCMI). The next catalogue will be an inventory of the Pierpoint Morgan Library, a sizeable contribution to the cataloguing of illuminated manuscript collections. The RCMI classification for western art was discussed, with the suggestions that the Spanish category be renamed Iberian, and encompass Portugal, and that Germanic be changed to reflect more accurately the countries it includes, for example, Hungary and Czechoslovakia. Prof. Brook mentioned the RIIdM/RCMI semi-annual Newsletter, and the RIIdM scholarly yearbook Imago musicae.

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Other Professional Branches and Subject Commissions (Public Libraries, Libraries in Music Teaching Institutions, Bibliography, and Orchestra and Broadcasting Libraries) presented programs dealing with the activities of these types of libraries or work in Japan. The closing session included greetings from IASA, this year meeting separately in Vienna, and an invitation from the IAML UK branch to the 1989 meeting in Oxford.

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No IAML meeting is complete without local social and cultural activities. Many went to Kabuki or Noh performances. For me there was no Noh, but a visit to the Kabukikza Theatre, a memorable experience. Emerging from the subway, one suddenly is faced with the entrance, a blaze of lights and lanterns, (there is no daylight saving in Japan, so dusk comes early) and thronged with people. The first show begins at 11 am, and the second at 4.30 pm, continuing through until about 9.30, but there are breaks of half an hour or so between plays, during which one can buy exquisitely wrapped snacks, or eat at the restaurant or sushi bar. "Kabuki" means song, dance and acting, and is a combination of all three arts, with the emphasis on the last. The actors are all male, and the repertoire ranges from historical to contemporary dramas. Over the years the actors have formed into professional families, handing down skills through generations. Our group saw three out of four shows, and came away fascinated and amazed.

Following the conference there was a three-day tour of Kyoto and Nara, a chance to see something of ancient Japan. Nijo Castle, once the shogun's palace, has wonderful paintings on the sliding doors dividing the many rooms, and a "nightingale floor", so called as it was constructed to twitter when any weight was placed on it, alerting the inhabitants to intruders. One might wonder whether we might have become "shrined out" after the number we saw, but each shrine or temple had its own special characteristics and appeal. Kin-kajuji Temple is known as the Golden Pavillion: it is in the middle of a small lake in which can be seen the reflection of its golden façade. The Great Buddha at Todai-ji Temple, a huge bronze figure fifty-three feet high, sits impassively in the dark, smoky aura of the largest timber building in the world. The Deer Park, where the deer are so friendly that they'll eat anything, including your passport, is next to the Kasuga Shrine, whose corridors are hung with elaborately decorated lanterns. The

Zen garden of stark rocks placed in raked white sand at the Ryoanji Temple had a wonderful early morning peace and stillness; we could have wandered and gazed all day at the beautifully landscaped garden of the Heian Shrine, all trees, lakes, streams, and bridges; and the steep ascent to the highest pagoda of the Kiyomizu Temple was rewarded with a panoramic view over all of Kyoto.

It is difficult to find words to express my feelings about this visit to Japan, not only to describe the sights and sounds of the mystic east, but also the hospitality and friendship of our Japanese hosts. Everywhere, on all occasions we were met with the most genuine and unaffected kindness. I am only so happy to have had the great good fortune to attend this conference.

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The 1988 meeting of the MLAJ followed hard on the heels of the Kyoto tour, in fact blended right into the end of it: as we got off the Shinkansen, or bullet train, from Kyoto, we were hurried into taxis and whisked off to the opening reception at the Elisabeth University of Music.

Acquisition of music materials produced in Japan: problems and perspectives for libraries in the USA: David A. Day.

In the US, the Research Libraries Group Music Program has recently been developing a program of shared collections responsibility for 20th-century composers. A survey revealed that most libraries had two approval plans, one for European music, and another for domestic composers not covered by the first. Few libraries actively collect Japanese materials, and those who do are not sure how comprehensive their coverage is. UCLA and the University of Michigan emphasize traditional Japanese music, Northwestern University modern

classical composers, and New York Public Library collects both. UCLA and Michigan have faculty members who order materials individually, especially sound recordings, as a result of travels in Japan. NYPL is the only library with a specific approval plan for Japanese music, a general order placed with Academia Music in Tokyo, operating since 1980. A problem experienced in all libraries is that of ordering and identifying items for which information exists only in Japanese characters, a problem which extends to their cataloguing.

The most pressing problem seems to be a lack of knowledge of the Japanese music industry: only a very few music publishers, and music periodicals which would provide reviews, are known to US librarians. Perhaps the MLAJ could offer some assistance; perhaps more librarians could become familiar with katakana and hirigana, which are less difficult scripts than kanji.

Music materials from the kanji cultural area in the NDL (National Diet Library) and its collection of sound recordings: Banno Yuichiro.

The NDL was established in 1948, and in 1949 was made the repository for all sound recordings produced in Japan. In 1963 a Music Materials Division was created, which changed its name in 1986 to the Music and Video Division. Currently it holds c. 300,000 sound recordings on SP, LP, EP, and CD, plus c.4,000 scores. Annual acquisitions total 9,000, at a ratio of 4 to 6 for Japanese to foreign music. The collection includes some old recordings on vinyCORDS of Japanese folk songs, and filmSONS, developed and sold only in Japan, made of 35mm film with a playing time of about 20 minutes. Both have now been transferred to cassette tape. The collection also has about 2,000 video discs, as they have decided to collect in this form of video reproduction.

Asian music materials in Dutch libraries: Khai Boen Thio.

The Ethnomusicologisch Centrum "Jaap Kunst" and the Tropenmuseum in Amsterdam continue the work of the pioneer Jaap

Kunst, and include in their collections wax cylinders, LPs, CDs, cassettes, and literature. The Openbare Bibliotheek and Nederlands Bibliotheek en Lector Centrum (NBLC) collect Asian materials, stemming from an interest in Indonesia, originally the colony of the Dutch East Indies. During the 1960s and '70s the Dutch government began to respond to the needs of minorities, and as a result public libraries began collecting materials in Turkish, Arabic and Moroccan. The Nederlandse Omroep Bedrijf (NOB) Muziekbibliotheek and Fonoteek do not hold a high proportion of Asian materials. However, Radio Wereldomroep Nederland, which broadcasts to all parts of the world, has a unique sound archive containing international light entertainment music.

In general Dutch music libraries and sound archives give a representative view of Asian music, though more in recordings, with the absence of language problems, than in printed music.

An approach to Asian ethnic cultures: problems concerning the acquisition of Asian performing arts materials:
Kazushige Kaneko.

The term "ethnoforms" was coined to embrace the terms art, music, architecture, etc. when applied to Asian cultures. Kaneko founded the Institute of Asian Ethnoforms and Culture to display his collection of instruments, art, sculpture, etc. Librarians must be trained in Asian cultures to be able to handle, catalogue, and classify ethnoforms properly. Recently a Japanese Orientalists Librarians group was formed, to specialize in this work.

The publication and foreign distribution of music materials produced in China: Zi-lin Zhong.

In China, most music books and scores are published by the People's Music Publishing House in Beijing, or the Shanghai Music Publishing House, except for a few items from art publishing houses. The People's Music Publishing House was established in 1954, and has issued about 4,500 items. There are

many diverse source materials on ancient Chinese music theory, and these have been assembled and translated into modern Chinese. Each of the 1800 counties in China has a cultural centre, which collects the folk music of its area, for publication by local publishing houses.

Chinese national and folk music can be divided into five types: folk songs, instrumental music, guqin (singing and dancing music), speech song, and local opera. Speech song is a mixture of talking and singing, and there are about 300 different kinds; local opera is a synthesis of art forms varying in different regions. "Five collections of Chinese national and folk music", a national project that was suspended 1966-1976 during the cultural revolution has now been resurrected and is proceeding well. Each collection will comprise about thirty volumes, to be published by regional presses. They will include scores, annotations, photographs, and sound cassettes. The completion date is estimated as 1995. Most books on western music are translations from other languages, and many editions of western classical, contemporary and pop music have been published in China, as have foreign musical dictionaries, such as Grove or Harvard. There are, of course, dictionaries of Chinese music.

There are 70-80 music periodicals in China of varying national or provincial circulation, covering all fields. Four of the most important are: People's Music, edited by the All-China Association of Musicians, a monthly covering contemporary Chinese compositions, performances, and criticism; Music Research edited by the People's Music Publishing House, quarterly, containing mainly academic articles; Musicology in China, edited quarterly by the Music Research Institute, dealing with history and folk music; and the Journal of the Central Conservatory of Music, a quarterly with emphasis on Conservatory research.

Presently there are about 200 recordings or audio-visual publishers in China, of

which the largest is the China Record Corporation. Recently they have been producing a documentary series of Chinese folk music. Recordings of both classical and popular Western music are also produced.

Regarding the distribution of Chinese materials to other countries, the work of communication and exchange has only begun. The present open-door policy, has been in existence only ten years.

Cataloguing ethnomusicological sound recordings on OCLC: a pilot project at the UCLA Ethnomusicology Archive: Louise Spear.

This archive is a collection of sound recordings of music from around the world. Originally a manual cataloguing system was used, but in an effort to move into the computer age, an NEH grant was successfully applied for, covering 1983-1987. The aims were: to implement a system compatible with OCLC; to develop a subject thesaurus; to provide reference service to Archive users; to process Archive sound materials; and to provide discographical access to OCLC users outside UCLA.

As much work as possible was done on Orion, UCLA's online information system, downloading from OCLC. It can be accessed from any reference or cataloguing terminal on campus, or by dial-up from remote sites. Local fields can be added and boolean searching techniques used. Commercial recordings were dealt with first, for about half of which copy was found in OCLC. Non-commercial or field recordings were then handled, and were catalogued at the collection level, i.e. one collector, or group, in one country, on one field trip. Only about half of this part of the collection was catalogued, as the written descriptions were often inadequate and required further work.

At the end of the grant period there were nearly 3,000 terms in the subject list. As the work had proceeded, more and more Library of Congress subject headings were found that could be used for ethnomusicological materials. It was also considered preferable to use LC

geographical terms, for more efficient searching in OCLC. It became evident that converting from a manual in-house system with little authority control to an automated system with international standards and strict authority control is not easy, especially with a small staff. The expertise of both librarians and subject specialists is required for the best results. Though the grant funding has ended, work on the project will continue, and expanding and improving the subject list will be part of the daily workflow.

The IAML Project Group on Authority Structure for Uniform Titles: Alison Hall.

The purpose of authority control is to ensure the consistency of headings or access points in a file or catalogue, so that a user is lead to one point in that file at which are located all works having the desired attribute in common. The IFLA UBC office established a working group to examine existing national authority files, and subsequently to develop a format for international authority control. This work was completed in 1984, with the production of the Guidelines for Authority and Reference Entries (GARE). As uniform titles for music were omitted from this document, IAML formed a project group to enhance it accordingly. After three years, the group has added the appropriate provisions to these Guidelines, and the work should be completed after the IAML Congress in Oxford in 1989.

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The meeting in Hiroshima was naturally not without its leisure side, and a spontaneously organized evening boat trip on the inland sea of Honshu sailed us literally into the sunset. We were taken to see the Peace Memorial Museum and Park: the presentation of the exhibits is objective, and no finger of accusation is pointed; the question

that stays in one's mind is, why did we do this to each other? The last shrine of all was the Itsukushima shrine on Miyajima Island, in the inland sea. It is an amazing sight on a bright sunny morning: built on piles, it rises literally out of the sea, the brilliant red of the painted wood contrasted against the blue of the sky. Here is the olded Noh theatre in Japan, and a stage for cult dances, where we saw an example of bugaku, an ancient dance accompanied by gagaku, the court music of the time. It consists of a pair of left and right dances, the performers wearing elaborate

masks, dating from c.1170. Our final tourist experience, on our way to catch the Shinkasen back to Tokyo, was to take part in a stylized and graceful Japanese tea ceremony.

We never get used to saying goodbye to friends: it is never easy, and words are inadequate. I hope we were able to convey to our Japanese friends our genuine gratitude, appreciation and affection when we said farewell - sayonara.

- Alison Hall
Carleton University Library

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CAML ANNUAL CONFERENCE, MAY 1988

Grantsmanship

Michael Rosenstock (Head, Book Selection University of Toronto Library) is a member of the adjudication committee for Specialized Collections Grants of SSHRC. He reviewed the types and amounts of grants available, noting that the Fleeting Opportunities grants of up to \$10,000 had been underused, and were now available for 75%, up from 50%, of a collections cost. He offered guides to success in compiling an application: observe the 20-page maximum --length does not equal strength; prove the relevance of the collection to the interests of faculty and senior students by listing publications, theses and courses; indicate the availability of desiderata, either in print or in antiquarian catalogues, and demonstrate its unusual nature; prove institutional support provides standard material; be sure to check relevant bibliographies; don't limit the request by type or format; while duplication may be justified by distance, or to support unique items, consider the alternate of a regional cooperative application.

Bryan Gooch (University of Victoria) gave his paper a bittersweet subtitle: The art of attempting to achieve research-related solvency in the face of

rising costs and galloping restraint. He began by pointing out that funding agencies are absolutely justified in requiring details and documentation of need, and that attention to both form and content is required. Skill of presentation is no guarantee of success for a thin project, but a valid one may founder in the absence of proper care in putting it forward.

He recommended that a draft proposal be prepared, anticipating funding agencies' requirements, with the concerns of benefits, efficiency, and total costs in mind, then shown in confidence to well-qualified people to review candidly, not necessarily kindly. The grant application for the Shakespeare Music Catalogue his current project, was based on experience with three previous reference works, but SSHRC required more details, and even a flow-chart in the "negotiated" grant category. He set aside interior objections to provide these, and in fact the extensive planning exercise made a fast start possible when the award was secured. For completing an application document, the best advice is to simply answer the questions -- completely, without evasions, making it clear you have thought through possible queries, and in lucid,