

THE MUSIC COLLECTION AT MEMORIAL UNIVERSITY, NEWFOUNDLAND

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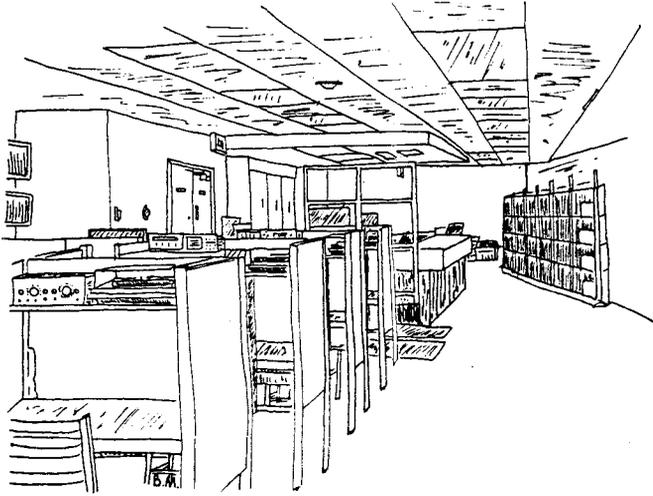
[The second in a descriptive series on Canadian music resource collections]

For the Library at Memorial University, music is naturally just one field in a wide range of disciplines collected. Relative to the others, however, music does quite well, at a campus of some 12,000 full-time students, with a music student enrollment of 70 undergraduates. The centralized system holds over a million books and a million microforms in the Queen Elizabeth II Library. Besides the main library, there have been only two other library operations: the Health Sciences Library and the Curriculum Materials Centre. The recently-opened Music Resource Centre is the only special Library operation.

This is perhaps an appropriate time to take an overview of the music collection at Memorial University, since part of it has recently been relocated. In September 1985 a new music building was opened, and in December the music and recordings, formerly housed in an audio-visual facility in the main (QE II) library, were moved to the Music Resource Centre in the new building -- a significant departure from the usual centralized library practice here. The Music Resource Centre (MRC) which holds music and recordings is located in the new music building, but was set up and is operated by the Library. The collection is therefore divided: books about music remain in the main library. The main stacks also retain music materials (notably collections of folk music) not of central interest in the School of Music. It should be noted that the Department of Folklore has over a thousand folk music recordings housed in its Folklore Archives; this is partially in support of its Ph.D. program in folklore -- Memorial is one of two universities in Canada (the other being Laval) which offer such a degree. The other collection of music outside library jurisdiction is one of band and orchestral parts and choral music, which belongs to the School of Music.

There are four full-time collections librarians at Memorial. Librarians in other divisions, who are especially qualified in particular subject areas, assume collections duties for that area, in addition to their regular work. The music cataloguer, by virtue of his work and duties as collections librarian for music, maintains close contact with both MRC and the music faculty. All material in MRC is fully catalogued and is accessible through a COM catalogue. Recordings are not classified, but assigned an accession number. While the stacks are open, they are not particularly appropriate for browsing at this time, except to see the most recent acquisitions. Recordings do not circulate, but are for use within the facility. Likewise, circulation restrictions exist on some other items, such as composers' complete works.

Once the decision had been made to set up a library facility in the new Music building, the Library was given a relatively free hand in designing and appointing the space provided. However, a loss of space (which didn't appear in the draft plans) at the entrance to the room, combined with the extra space required by the tattle-tape system-gate at the doors, dictated adjustment of the floor plan. The open stack wall-shelving holds records and scores. Table-top shelving in the centre of the room will hold a very small music reference collection, supplementary to that in the main library. Along another wall, arranged in two rows with floor electrical outlets between, are 18 carrels used for listening stations. They all contain audio equipment on a shelf above the desk surface. The arrangement is such that equipment between carrels may be connected with electrical leads for dubbing purposes. It was deemed appropriate that the MRC house a few microcomputers used almost exclusively by students for ear-training



programs. There is a "silent" piano at hand: scores may be read, using headphones, without disturbing others in the room. The Facility provides, in addition to the carrels, space for patrons at study tables. The MRC should be adequate to accommodate a considerable increase in music student population. Shelving space--when all the shelving ordered in July 1985 is finally installed -- should be ample for foreseeable growth in music materials.

Collections work for books on music is kept relatively under control through selection forms for new books from Coutts and Blackwells, and through scanning publishers' blurbs and periodical reviews. Music and recordings pose more of a problem, as it takes some time to determine the worst gaps in the collection and how best to fill them. Obtaining material presents a further problem, in the vagaries of ordering through distributors. Faculty members generally request specific items which they require in a short time -- usually too short to allow successful acquisition. Backorders in music or recordings are difficult to obtain in the normal course of operations.

Recordings are purchased in disc form, and will be acquired increasingly in compact disc: three CD machines have been bought already. As yet there is no CD collection, because of delays with suppliers. The MRC also has cassette players, used mostly for tapes dubbed by professors, put on reserve for courses requiring listening to excerpts of numerous works. The Library, for a time, dubbed new

recordings on to cassette. This practice was discontinued in 1983 as it was considered a copyright infringement, as well as unnecessary expense.

It is difficult to give exact holdings, but the following figures should provide a more accurate and up-to-date picture than those given in the 1980 Music resources in Canadian collections:

- 6200 books on music
- 85 periodical titles
- 3200 scores, sheet music, or books of music
- 2900 LP recordings
- 1200 78rpm discs (uncatalogued)

Simple reference questions may be handled at the MRC, while more complex questions may be referred to an information services librarian in the main library, or the music cataloguer/collections librarian. The main library of course, provides computer search services and interlibrary loan.

The music collection has grown considerably in the past few years, though it still remains small. In these times of slashed materials budgets, it will become more difficult to grow substantially. To this date, the Library has not yet had to allocated specific quotas for materials budgets by subject. Support commitment will be maintained for the degrees Bachelor of Music and Bachelor of Music Education, and for basic research by Memorial's music faculty.

CONTRIBUTORS TO THIS ISSUE

Dorith Cooper is currently teaching and researching in Toronto, in the area of Canadian music. Her 1983 Ph.D. thesis is titled Opera in Montreal and Toronto: a study of performance traditions and repertoire 1783-1980. **Erich Schmidt** is best known for his articles on and editions of baroque music from Québec archives. **Joan Morris** is a singer and teacher: **William Bolcom** is a composer and pianist. In combination they are renowned interpreters of American popular song of the 1870's to the 1970's.