AMERICAN MUSIC LIBRARIES AND MUSIC LIBRARIANSHIP: AN OVERVIEW IN THE EIGHTIES

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To contemplate the future of music libraries and music librarianship in the eighties is to look ahead in eager anticipation of many good things to come while speculating, perhaps with some anxiety, upon the difficulties which must be surmounted on the way to the achievement of new goals. But no matter how one may feel about the present decade, there is no room for doubt that it has already proven itself to be one of change.

The Post-War Years: A Period of Growth

There has always been change, of course, and the several decades immediately preceding our own had seen much of it. But those changes were of an entirely different sort. The post-war years were a period during which the necessity for reconstruction and the demand for modern facilities, coupled with the comparatively easy availability of funds, resulted in the founding of many music libraries. In the United States alone no fewer than fifty-one music collections were begun during the forties (the majority dating from 1945 and later), sixty-one were started during the fifties and sixty-three during the sixties.¹ It is significant that the greater portion of these newly established libraries were in academic institutions, for in mid-century, with veterans on the GI Bill returning to school or belatedly beginning their higher education, and in the sixties, with a new generation of young students enrolling in college, Academe experienced an unprecedented growth. State university systems opened up new campuses, while private institutions kept pace with additional buildings to accommodate student populations whose numbers broke all records. Curricula were expanded and new degrees established.


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The information explosion of the fifties and sixties, which dramatically affected the sciences, also had its impact upon the arts, though perhaps to a lesser degree, and produced a plethora of dissertations, books, journals, and scores—and, of course, created a burgeoning publications market. Institutions (conservatories, colleges, and universities alike) vied with one another to develop collections of musicalia as they added courses to their curricula on all levels and encouraged the establishment of performing groups, both vocal and instrumental; nor were public libraries far behind in their efforts to serve all segments of their communities by offering books, journals, scores and, most particularly, sound recordings. New libraries bought with fervor to catch up with older ones, while the well-established collections were simultaneously being augmented as fast as budgets would allow.

There was indeed a great market from which to buy. Not only were new books and scores being proliferated, but some of the journals which had been suspended during the war were resumed, while any number of periodicals began publication. The sound recordings industry, undergoing radical changes and making phenomenal advances in recording techniques and production, caused libraries to stock up on LP recordings and, a little later, on stereo discs and tapes. Microforms, which had been subject to extensive experimentation both before and during the war as a means for storing vast quantities of documents in miniaturized form, became as much a stock in trade among libraries as among government agencies, and ventures in microfilm, microcard, and microfiche publication in music were begun. Acquisition was the watchword for the late forties, the fifties and the sixties.

Nor was this all, for through such grants as the Fulbright Fellowships a large number of persons who otherwise could not have gone abroad were privileged to study in Europe, Asia, and Africa under optimal conditions of freedom from financial strain. Perhaps the most dynamic and immediate outcome as far as Academe was concerned was the rapid development of graduate research and of creative studies in music, to fill out projects begun by scholars during their stay abroad or to offer opportunities for students at home. Theory, composition, musicology, and ethnomusicology soon became entrenched in the curricula leading to advanced degrees in American universities. As a complement to the Ph.D. (the traditional doctorate for research studies), the D.M.A. for performance and composition was initiated at major schools of music during the mid-fifties. The growing demand for music teachers in the public schools stimulated the departments of education to introduce new methods and concepts. Such European systems as the Orff and the Kodály were soon added, followed somewhat later by Suzuki methods for strings and for piano.
The pressures brought to bear by the post-war generation of musicians and musical scholars could not help exerting a strong influence upon libraries and upon the librarians who administered them. The horizons of study were broadened not only by a more serious and more knowledgeable appreciation of all aspects of Western culture than ever before, but also by a new interest and preoccupation with non-Western peoples and their history. Moreover, the musics of Africa, South America, and the Antipodes, heretofore virtually unstudied by Americans, were beginning to be investigated, while our own native music was being scrutinized with reawakened interest.

Library patrons were no longer satisfied to consult the standard sources in English as they were wont to do in the past. They now requested works in other languages, written in other countries, each with its particular national or ethnic awareness and bias. An increasing number of continuations and monographic series on every aspect of music were being added to the literature from all sides. New and newly-revised dictionaries and encyclopedias were being prepared. Numerous sets of collected works and scholarly editions were projected, to which libraries were invited to subscribe. At the same time there was an almost unbelievable growth of journal literature which was matched by a similar phenomenon in the realm of sound recordings.

The bibliography of music was thus being expanded with what seemed to be dramatic speed, although in reality the period of greatest growth covered several decades. In addition to discographies and numerous miscellaneous bibliographies, catalogues, indexes, and other reference aids, there appeared such significant research tools—cited here at random—as the Music Index (1949–), the revived Bibliographie des Musikschrifttums (first post-war issue, 1954), Die Musik in Geschichte und Gegenwart (1949–), Grove’s Dictionary of Music and Musicians (fifth edition, 1954), Vincent Duckles’ Music Reference and Research Materials (first edition, 1964) and Anna Harriet Heyer’s Historical Sets, Collected Editions and Monuments of Music (first edition, 1964). They indicate both the expanding scope of materials being made available and the dissolution of the parochial outlook of the past.

In the meanwhile a new music was being created by composers and analyzed by theorists, criticized by the press and evaluated by historians. Employing unusual or novel tonal combinations, structures, methods, and media, post-war composers evolved a contemporary musical language whose written or printed representations sometimes took on bizarre forms. So many systems of notation were being devised by them to serve their individual purposes that they required not only definition and explanation but eventually some standardization to make them less arcane and more intelligible to the entire musical community. Like-
wise, theorists and historians, seeking to analyze contemporary works effectively and to articulate their findings, devised a twentieth-century terminology. Such tools as a thesaurus of new notational devices and a dictionary of modern music became necessary.

Such developments as have been outlined above were certainly not confined to music alone. Though in differing forms, corresponding progress was being made throughout the artistic and scholarly world. Their concomitant demand for highly skilled professionals made an increasingly wider scope of technical and linguistic knowledge a prerequisite to effective librarianship. A new literature of library science was developed, including studies in library history, bibliography and, above all, methodology.

Impetus was given to the expansion of library schools, and standards for their accreditation were revised. But although courses in music history and music bibliography were eventually to be added to their curricula, it was some years before a bona fide major in music librarianship would be offered in full awareness that some special subject background and technical knowledge were essential to the successful operation of a music library. With many collections being started and demanding professional leadership, it was time that some opportunity was given to practitioners to discuss their special problems and to seek solutions to them in the company of their peers.

During the fifties and sixties, therefore, music library workshops and institutes were frequently held, the pioneer effort being made during the summer of 1957 by the Sibley Music Library, playing host to the first of many similar gatherings which were to follow, both there and at other libraries, at annual professional meetings and, later, at various schools of library science. During the earliest years of this activity, such leading music librarians—the trailblazers for modern music librarianship—as Richard Hill, Harold Spivacke, Catharine and Philip Miller, as well as representatives of major publishing firms (Walter Hinrichsen of C.F. Peters Corporation, John Owen Ward of Oxford University Press, among others), shared their wisdom with the participants and offered ideas for library management, acquisitions, and reference.

The Sobering Seventies

Between 1970 and 1978, however, only nineteen collections of music were established in the United States. The reasons for this decrease are fairly obvious. During the preceding three decades 175 libraries had been created at a phenomenal and unprecedented rate; it is hardly

2Bradley, op.cit.
conceivable that many more collections were needed or indeed desirable. Moreover, most educational institutions had reached the limit of their expansion programs. Public libraries had likewise become stabilized after the cultural upheaval of the mid-sixties. Of the nineteen new libraries, only one was in a public facility, and a few were in liberal arts colleges where music had reached a position of sufficient importance to warrant special library service. Significantly, some others were special collections with considerable autonomy in universities where a general music library already existed. Examples are the Archive of the Arnold Schoenberg Institute at the University of Southern California and the Library of the Afro-American Arts Institute at Indiana University, both organizations of considerable sophistication and specialization.

Not only were fewer libraries being founded during the seventies, but those already in existence found it wise to re-examine their goals and to alter their policies to accommodate the diminished economy (whose effects were generally felt by 1974/75), the fluctuation of the dollar on the foreign market, and the inflationary prices of all resources, both here and abroad. While it is true that fledgling libraries continued to strive well into mid-decade to build collections as rapidly as possible and older libraries continued their efforts to maintain their accustomed momentum in acquisitions and staff development, it eventually became clear that the freedom of action which the profession had enjoyed during the halcyon days of the fifties and sixties was fast coming to an end.

The deteriorating municipal economy which beset a number of our major cities was also reflected in the shrinking operating and acquisitions budgets of some of the country's most important public library systems. A number of them shortened their schedules by either cutting back or eliminating their evening and week-end hours. Some were obliged to close their smaller branches or to merge several branches into one. Staff positions were frozen or dissolved altogether. Generally, reader services were noticeably decreased.

No were the problems solely financial, for the demographic changes which have recently resulted in the closing of many elementary and secondary schools throughout some parts of the country and which now threaten the existence of some colleges were beginning to affect library clientele. Moreover, the merging of hitherto independent conservatories of music with neighboring universities tended to make both the financial and the demographic crises more apparent than ever. No longer were brilliant young scholars rushing into promising professorial careers, with promotion and tenure, to be supported by research grants and nurtured by publication. No longer were academic librarians able to count on a large captive group of users, and even public li-
brarians were not immune to these changes in spite of having the entire community from which to draw their patrons.

The hopeful but rather naive "upward and onward" attitudes of the fifties and sixties waned during the seventies and have little relevance in the eighties. During the flush years the truism that no single library could contain all the resources of any subject was acknowledged only in theory, for, being only human, librarians sought to achieve an ideal (i.e., complete) library. Although not admitted openly, their motto sometimes seemed to be "Bigger is Better." This was true to a lesser degree among public librarians with their diversified community clientele than among academic librarians who were constantly being urged by their deans and directors to augment their collections and improve their services to attract good students and outstanding faculty. In Academe some of the burning issues of the period were the desirable organization and location of the music collection (all musicalia together in one place, right in the music building or very close to it), the degree of autonomy of the music collection within a library system (music is different from other kinds of library materials; the more autonomy, the better will be the service), the professional status of music librarians (music librarians need in-depth subject knowledge, we are different from "ordinary" librarians, we are entitled to a status commensurate with our particular expertise), and, of course, the size of the budget and the volume-count of the collection. Thanks to all of this, there are some outstanding music libraries in the country today.

The Challenge of the Eighties

The eighties must be a period of the reassessment of library values and of changes aimed at the speedy, accurate, and efficient access to pertinent information, made available to the greatest possible number of clients. While collection development is still an important function, putting present resources to work at their fullest capacity is perhaps even more important.

Automation

Automation, implemented by increasingly sophisticated hardware and increasingly subtle programming, undoubtedly has been the greatest single influence for change in library methods during recent years. Take cataloguing, for example. By the end of the seventies nearly all major libraries had at least begun to participate in automated shared cataloguing, and many institutions had already been involved for a number of years. During the earliest period of participation by music cataloguers, it was generally felt (and is still felt to some degree) that the MARC format, though satisfactory for books about music, was less
than ideal for inputting data concerning scores and sound recordings. The need for certain refinements for accessing musicalia naturally led to some concentrated effort on the part of members of MLA. Particularly effective was the activity of the Association's Automation Committee (now known as the Committee's Subcommittee on MARC) which led to such present capabilities as access to recordings by uniform title and by performer(s).

The creation of large data bases through automated shared cataloguing has served to establish an extensive library-utility industry, perhaps best exemplified by the OCLC system. A pioneer in the field and first begun as a shared regional facility, OCLC has now become a big business. Because of the large number of music librarians involved in processing scores and sound recordings through OCLC the organization now known as the Music OCLC Users Group (MOUG) was organized during the seventies to cope with problems peculiar to the inputting of data on musicalia. Not only have its members worked cooperatively to examine and suggest solutions to problems but they have initiated some worthwhile projects, two of which may be cited here.

The OCLC Musical Recordings Analytics Consortium (OMRAC), made up of a group of MOUG members, was created in order to input record analytics into the data base. It was hitherto not possible to access sound recordings through these means. At the moment, members of OMRAC supply data which are input manually, although it is the hope that analytics may soon be input on line.

Plans for a new long-range project, Retrospective Music (REMUS), which had been discussed at annual meetings of MOUG and at the last annual meeting of MLA in New Haven (1981), were announced through a letter, dated 16 March 1981, circulated to music librarians. Substantial portions of this document are quoted here with the permission of MOUG's Committee on REMUS, chaired by Ruth Henderson.

The need for the project, which is aimed at producing LC MARC bibliographic records for music, is described thus:

The MARC format for books was implemented for English-language monographs by the Library of Congress in 1969. Since that date films, serials, maps and monographs in all other roman alphabet languages have been added to the LC MARC data base. Music is one of the few categories still excluded. The lack of LC MARC bibliographic records for music scores and sound recordings is a serious hindrance to the cataloging of music in libraries throughout the country. Severe fiscal constraints at the Library of Congress have been responsible for the prolonged postponement; implementation is now scheduled for October 1981. However, music cataloged prior to 1981 forms the core of music collections and will continue to do so for many years. The need for high quality machine-readable cataloging for in-print materials is most
acute, since this is the material for which the greatest number of libraries are likely
to need cataloging, but there is also a growing necessity for computerized bibli-
ographic records for retrospective materials, as more and more libraries convert man-
ual records to machine-readable form. Because music scores and sound recordings
do not become dated, as does material in many other subjects, older material often
receives as much use as more current; this in turn assures a continuing need for cor-
responding bibliographic records.

The above quotation highlights a significant difference which exists
between the timeliness of the materials of music and that of materials
of some other subject fields and underlines one of the problems more
or less peculiar to music librarianship. While the greatest proportion
of research in medicine, for example, builds upon the results of the
most recent studies and is therefore always forward-looking in purpose
and immediate in its demands, the greater proportion of musical re-
search builds upon the materials from the past and is apt to be retro-
spective in purpose and not necessarily immediate in its demands.
Therefore, while music librarians generally may not be pressed by the
urgency to keep up with the most recent publications as do medical
librarians, they do have the responsibility for increasing, preserving,
and making available their holdings of older and standard master-
pieces, original and early editions, and a large body of retrospective
and historical studies. It is for this very reason that such projects as
REMUS must soon be funded and implemented, using the cooperative
efforts of a group of able librarians.

Further from the REMUS proposal:

The quality of the OCLC data base is constantly improving, but there is still much
duplication of effort in the editing of bibliographic records, since permanent changes
may be made only by reporting them to OCLC. This could be eliminated if the records
were upgraded on a systematic basis. It would also prepare the data base for use as
an on-line catalog. The significance of the project could extend far beyond OCLC.
REMUS bibliographic records might be made available to LC for sale to non-OCLC
libraries through the MARC distribution service. REMUS authority records would be
available through the LC name authority file if an agreement can be made with LC.

The MARC music format has been in use at OCLC since 1976. At more than
200,000 bibliographic records, it is by far the largest data base for music in the coun-
try. It could be matched by other bibliographic utilities only through the same labo-
rious process by which it was built: each record separately tagged and input by a
member library. The need for music records is confirmed by the speed with which
the OCLC data base grew. The benefits of co-operative cataloging have long been
recognized, but have proved an elusive goal. The OCLC data base for music offers
an excellent opportunity to take the first step toward a national data base.

The final paragraph has connotations for the coming decade. Ob-
viously one of the important goals for automated shared cataloguing
is the establishment of a national music data base, which would be made
universally accessible regardless of the system in which an individual
library is involved. As other systems are developed, as they probably will be within the foreseeable future, it is hoped that compatibility will be one of the guidelines behind their efforts. It is hardly likely that a single library utility system is destined to dominate the entire library world, or, for that matter, the realm of music librarianship. In the near future MLA will probably expand its work with systems and with automation, and users' groups for services other than OCLC will come into being.

Cataloguing was one of the earliest of the library functions in which automation was involved, but it is hoped that by the end of the decade at least the major library systems will be fully automated for most of their repetitive and record-keeping activities. Computerized capabilities are being utilized for such areas as acquisitions, serials control, circulation, interlibrary loan and bibliographical search. Many libraries are also either planning or have installed in-house systems including their own online catalogue and circulation data. For those music collections which form part of a public or university library system, automation is a realistic expectation if not already a reality. For those music collections which exist independently of such a system, however, automation may be cost-prohibitive, at least for the time being.

Some data bases exist for online bibliographic searching. Among them are the RILM (Répertoire International de la Littérature Musicale) Abstracts of Music Literature, the sole all-music source currently available online (DIALOG) as well as in hard copy. The Institute for Scientific Information (ISI) has issued its Arts and Humanities Citation Index (A&HCI) in hard copy since 1977. With a substantial number of entries for music, it is projected to go online in the near future. The Comprehensive Dissertation Index (CDI), with its coverage of music among its many thousands of entries, is likewise available in hard copy and online. But in contrast to some other subject fields for which there are truly extensive data bases, music lags far behind.

One of the reasons for this paucity of materials is the retrospective nature of music research (mentioned above); another is the small number of scholars engaged in musical studies in relation to those working in other fields. The number of journals to which music collections subscribe averages between 35 to 75 titles for smaller libraries and from 100 to 250 for larger ones. Only a few of the most extensive music libraries subscribe to more than 400. Contrasted to these small numbers is the subscription rate for libraries at the other end of the scale—medical libraries, for example—which includes literally thousands of titles for which bibliographical data and indexing must be almost immediately provided online because of the urgency attendant upon their use.

By the very nature of the subject they serve, music libraries are ad-
ditive rather than replacive. In the sciences and in certain social sciences, unless a scholar is researching the history of his discipline, he is almost solely interested in the results of the most recent studies and experiments. Scientific literature is thus both speedily generated and rapidly rendered obsolete. Not so with music. Medieval, Renaissance, and Baroque treatises, historical studies covering centuries, original and early editions of compositions, together with their variants—all are necessary to successful research. In performance as well, active repertoires include older compositions as well as new. Because each item augments the accumulated knowledge and literature of the art, nothing can be carelessly discarded or retired because of its age. In a word, the new is added to the old; the new does not replace the old.

It stands to good reason that large masses of retrospective material must be organized and housed, and access to them must be made available online as quickly as possible. In addition to the books about music and the scores and performing parts for compositions, there is a large body of journal literature which has grown up through the years. A project which would prove extremely useful and for which an urgent need has been enunciated for decades is retrospective periodical indexing.

Although certain European bibliographers, particularly the German scholars, began in the late nineteenth century to prepare indexes to periodical literature, and several journals included annual indexes to their own articles, their works are not easily accessible to many of the more recently established libraries.

A retrospective journal index is but one of several basic resources which should be part of the music library as an aid to research. Although space does not permit the enumeration of other projects, perhaps a suggestion might be interjected here for the compilation of a music parallel to Books in Print. For many years music librarians have expressed a desire for some sort of comprehensive Music in Print, and when the “Music Received” section was started in Notes, there was some hope that it might be the basis for such a list. Because the music to be listed has been submitted on a volunteer basis by the publishers, however, “Music Received” has evolved into a buying guide for music librarians rather than a substitute for Music in Print, for which a much more comprehensive coverage is required. In spite of such excellent publications as Margaret Farish’s String Music in Print, an up-to-date, general compilation would serve a good purpose.

Implementation of AACR-2 rules and the resolution of differences between them and the older AACR-1 rules have been responsibilities of the early eighties. By now most libraries have managed somehow to work out their problems by such temporary or permanent means as
linkages, add-on catalogs, and selective conversion. In libraries where a significant number of the most pertinent resources are new publications, the items catalogued after January, 1981, may rapidly gain in usefulness over those older books which had been processed before that date. In such cases, selective conversion may be deemed sufficient. But in music libraries where the major portion of materials catalogued before 1981 will continue to be necessary resources into the indefinite future, a concerted effort toward the massive conversion of manual records for musicalia to machine-readable form may well be a sine qua non to efficient library service, particularly in the large research collections. What this will mean in terms of financial outlay and the availability of personnel to accomplish the task remains to be seen.

With automation obviously becoming a great factor in librarianship and promising to become an even more powerful element in the development of information services, every university and public library system of any consequence must now include an automation expert on its staff to study, evaluate, and recommend programs, to oversee the installation of appropriate facilities, and to coordinate the growing number of library functions to be carried on in the main collection and various departments and branches.

Library schools, many with their titles altered to include information management and information technology, are offering courses in automation, computerized systems, and search techniques. Although some students, still wedded to the concept of traditional librarianship, may be averse to complete automation, they are being exposed at least to the techniques of information retrieval and dissemination. Now and in the future, the goal of libraries must be to make knowledge available accurately and with speed.

While automation has almost completely taken over many functions of librarianship, some other programs (aided, it is true, by computerized services) still remain to be implemented. Collection development is one of them. In addition to the fields of music research which have traditionally been served by music libraries, some new areas have emerged. Musical iconography (the pictorial and sculptural representations of music, musicians, and musical instruments) is an example. Pictures, slides, and microfilm/fiche, the natural media for the collection of such material, have been added to the musicalia in many libraries, and the techniques of organizing the managing these resources have become a part of music librarianship. Musical theater (a typically American phenomenon), with its source-materials of programs, posters, pictures, films, and recordings as well as conventional scores and books, is another dynamic new area for scholarly research and implementation in libraries. Musical theater also provides the possibility of the expan-
sion of resources through its involvement with arts other than music but allied to it: the dance, drama, acting and pantomime, cinema. Many music libraries have large collections of moving-picture music, including not only contemporary scores of cinema music but also pieces for the live performance of atmosphere music in the days of the silent movies; sound tracks from the cinema, especially from motion-picture musicals, are also being collected. A newly-awakened interest in the theater organ and its repertoire has resulted in a new facet of collection in some libraries, with recordings by famous performers, photographs and descriptions of theater organs, and other memorabilia constituting the resources.

Although such famous microfilm collections as the Knights of Columbus Vatican Library in St. Louis, composed of microfilm copies of materials from the Vatican Libraries, and the Isham collection of music at Harvard, have long been noted as research centers, microforms have become an important and integral part of many libraries not necessarily noted in former times for their microfilm holdings. With the critical space problems of libraries in general and of music libraries in particular—remembering that musicalia must be kept and not readily discarded—miniaturization has been a welcome method by which long runs of journals and reproductions of manuscripts and other rarities can be stored. Improvements in microfilm and microfiche readers and reader-printers, as well as such devices as automatic microfilm advance, have removed many of the adverse conditions which formerly attended the use of microfilms. Moreover, recent miniaturization has made the 16mm film completely usable. Color photography is making it possible for microfilm and microfiche to reproduce images in which such important factors as coloration in old notation and editing marks and marginalia on scores can be clearly discernible to the researcher. There are now several microform services in the field of music, and bibliographies of items available in miniaturized format are being compiled.

**Sound Recordings**

The importance of recorded sound as a library resource has increased steadily during the past several decades. With hardly an exception, music libraries possess at least a basic selection of works on disc or on tape, while in many libraries, recordings constitute the very core of the music collection. Indeed, some libraries are collections of recordings supplemented by a few scores and books about music, rather than collections of scores and books supplemented by recordings. Recordings are especially significant in public libraries where they represent the most easily accessible medium for the communication of sound. Anyone with normal hearing can enjoy records without having
the slightest knowledge of how to read music or any ability to sing or play an instrument. What is more, the perception is immediate and meaningful. Playing an important role in education on all levels, from the most elementary to the advanced, sound recordings are valuable teaching tools. Research in ethnomusicology and cultural anthropology depends largely upon field recordings as a means of direct access to source materials. Records also function as adjuncts to historical studies, although they do not replace the actual manuscript or authentic edition in musicological research. Moreover, the recording is probably the most efficient means of preserving contemporary performances—of jazz arrangements, for example—for which no other permanent documenta-
tion is possible for future reference.

Differing considerably in both content and in physical format from other kinds of library materials, sound recordings have been influential in the separation of music from the general collection in many library systems. Because of the subject knowledge required to supply such cataloguing data as record analytics, the duty of processing discs and tapes has fallen to the music specialist, whose expertise also extends to the processing of scores—a convenient, built-in circumstance, since recordings and scores go well together. Moreover, with music students and faculty using sound recordings as integral parts of their daily procedures, the placement of scores and recordings within the music teaching facility is certainly logical and wise, and the care and maintenance of these musicalia have become identified with the basic functions of a music school, particularly of large colleges of music connected with a university.

How long music libraries will continue to stock discs and tapes remains to be seen. The recording industry, looking ever forward to the improvement of its products, is experimenting with a number of new formats and new methods of sound reproduction. It may well be that electronic scan and such contemporary techniques will be employed in the near future, and the size and shape of the record may be greatly altered. Already, during the period from 1945 to the present, many changes have taken place, to which libraries have accommodated in one way or another. The older, heavier, breakable 78 RPM records have been replaced by the lighter, more flexible and durable vinyl LP discs. Stereophonic and quadraphonic sound have assumed ascendancy over the monaural. Fidelity has increased. With the perfection of high-quality tapes, cassettes now appear to be favored over the reel-to-reel tapes of the immediate past. In some libraries the operation of in-house listening facilities has been altered by the advent of the portable battery-operated cassette player, which can be circulated to patrons as easily as the cassettes themselves. To be convinced that the traditional listening-
rooms with their turntables and earphones are here to stay may prove to be a serious miscalculation.

**Selective Collection Development**

During the past several years the uncertain economy has affected library budgets, causing such programs as acquisitions and staff development to suffer. Many libraries have had to accept severe cuts in their annual appropriations for scores, books, and recordings. Even those most fortunate libraries whose budgets have not been sliced, or whose budgets have been augmented, the inflationary costs of materials have so far outdistanced any increase in available funds that they have been deprived of a considerable measure of their purchasing power. The decade of the eighties bids fair to becoming a period of selective collection development.

For a number of years some of the larger, long-established and well-funded libraries, committed (by geographic location, circumstances of founding, or type of clientele) to the development of a more or less complete corpus of musicalia, have maintained blanket-order arrangements with publishers and dealers to purchase large selections of scores and books on an automatic-shipment basis, with materials being received periodically. Such plans have resulted in some saving of staff time and effort and have insured a steady flow of new items into the library. Because such arrangements require a commitment of fairly large sums of money, some libraries have curtailed their operations to fit the current purchasing power of their budgets, and it appears that the future of blanket-order purchasing is uncertain.

Admittedly, the possession of a large volume-and-title count does tend to enhance the value of a library, but a large collection does not necessarily mean a good one. A good library is one which maintains a well coordinated body of material, selected with care from among the best available literature and organized with a thought to the needs of its patrons. A good library also has areas of excellence by which it may be identified and through which it can offer optimal reader/listener service.

It is taken for granted that music librarians have ample knowledge of their subject field, including its history, the masterpieces of its literature, and the bibliography/discography pertinent to its resources, for upon the librarians rests the final responsibility for the quality of the collection. But several resources are available to assist in making the most advantageous selection, for example, publisher and dealer catalogues. One of the requests that music librarians have made to their suppliers (both publishers and dealers) is the inclusion of greater bibliographic detail in their catalogue listings, for both new materials and
especially retrospective items. The Joint Committee composed of representatives of the Music Publishers' Association and of the Music Library Association has devoted much thought to the improvement of standards of data to be included in catalogues. Already the effects of its discussions can be seen in the listings, which now include the format and pagination as well as author/composer, publisher and price. Many catalogues also include series notes, together with the author and title of individual volumes.

Publishers' brochures, giving a brief biographical sketch of the composer and a list of his works, with short annotations, are most valuable for the selection of contemporary music. Moreover, such leaflets can be useful in the reference department for a quick, up-to-date search.

Well-written, analytical reviews have long been a standard tool for collection development. Although excellent critiques of sound recordings and books about music appear in a number of professional journals, extensive reviews of scores are a regular feature only in *Notes*, whose usefulness as an aid to selection is immeasurable. Together with such departments as Kurtz Myers's "Index to Record Reviews" and such compilations as "Books Recently Published" and "Music Received," the bibliographies and leading articles constitute the most valuable single source of information on the current state and availability of resources. In the history of music librarianship since 1945, *Notes* has played an important part in both bibliographical and professional development of the field.

At academic institutions whose music libraries exist primarily to implement the curricula, faculty members should be vigorously solicited for advice in acquisitions. If they could be persuaded to indicate their desiderata in priority order, they could be insured of a collection which meets their specific demands.

There are some problems inherent in selective collection development, one of the most serious being the danger of building weaknesses as well as strengths in the library. Another problem is the temptation to become elitist by eschewing everything except the items of the greatest importance and the very best quality. In either case, the ability of an individual library to meet all the needs of its patrons may be in jeopardy. To insure good service, cooperative ventures appear to be the pragmatic solution.

Those collections which are fortunately located within commuting distance of other libraries can avail themselves of community or regional cooperation. Some consortia have the ability, through union catalogues and shared resources between member libraries, to present varied and excellent facilities, even though individual patrons may have to travel. Regular interlibrary delivery services and shuttle busses are
often the solution in communities where a sufficient number of collections make such accommodations mutually profitable. The greatest difficulty is of course faced by those libraries which, for one reason or another, exist as the sole music collection within a large geographic radius. In their isolation they must maintain a large and varied stock in order to serve their patrons satisfactorily. It is perhaps significant that some of very largest, best equipped music libraries in the country have been developed in places far removed from other bibliographic facilities.

Conservation and Preservation

At one of the sessions of the International Association of Music Libraries a few years ago, considerable discussion took place concerning the need to preserve such priceless primary sources as the original holographs of Bach, which had been so extensively perused by so many scholars through the years that their very existence has been threatened. The question arises as to whether a manuscript or a book is "dead" while remaining in stable condition because it is sequestered and unavailable for use, or because it has been useful to the point of being worn to extinction. Although such devices as photoduplication and Xerography are aids to the preservation of fragile material, there are some scholars who insist (and sometimes rightfully in the interests of their research) upon working with original sources. Therefore, in all libraries where manuscripts, original and early imprints, unica, and association items form important parts of their resources, the problem of dealing with conservation and preservation, including the restoration of damaged books and the rebinding of the items which have worked loose, is a grave responsibility owed to the artistic and scholarly community. Fortunately most such research collections have access to vaults in which there is temperature, humidity, dust and light control, as well as a system of motion and smoke detectors and a safe fire-extinguishing device.

Nearly all libraries have at least a few treasures, including items of historic interest, local imprints and works by the writers and composers of the area—all of which are valuable to research. But not every library has access to a rare-book vault. It is therefore necessary for all librarians to have at least some basic knowledge of the care and preservation of their resources, or to have some idea of the agencies that might be relied upon to aid in repairing and conserving valuable items. Fortunately, some schools are beginning to offer courses in the care of library materials. It is significant and timely that during the 1982 annual meetings of MLA, a session will be devoted to the subject of conservation. It is also fortunate that a number of experts in the field are available for consultation and for workshops.
Library Facilities for the Handicapped

Fortunately for everyone, increasing attention has been directed in recent years toward providing the physically handicapped persons with resources for realizing their full potential abilities to contribute to our society. Architectural barriers have been analyzed and attempts are being made to eliminate them, particularly in public buildings and schools. So far as the physical condition of music libraries is concerned, much has been done to improve their accessibility. But so far as the resources of music are concerned, much more remains to be accomplished. All libraries in general but public libraries in particular have great opportunities for serving the handicapped. Many collections now include not only books in braille but also music scores encoded for use by the blind. Scores printed with large-type notation symbols are needed for persons with impaired sight. Listening facilities for persons with damaged hearing should be made available.

Summary and Conclusions

Because music is a performing art rather than a representative one, its very nature imposes limitations upon contemporary music librarianship. While it is possible to retrieve information about music through online searching, it is not yet possible to retrieve the compositions themselves by similar methods. And although microform reproductions of scores may be adequate for research and analysis, they are not at all useful for performance. In spite of such devices as prerecorded tape which now forms a part of many contemporary works, the vast literature of pre-twentieth-century musical composition will remain in conventional notation far into the foreseeable future. It appears that music librarians will continue to deal with scores and performing parts in much the same way as they have traditionally done, even though the bibliographic records concerning them may be stored in a data base. Moreover, in spite of many changes which will probably take place in the size and format of sound recordings, and in spite of new methods of sound reproduction which will accompany such changes, it seems likely that listening facilities will continue to be part of the music library.

Nevertheless, music librarianship has come a long way since 1945. The duties of the music librarian have been greatly affected by automation, which is rapidly replacing manual operations in record-keeping, collection control, cataloguing, and many of the repetitive functions of the library. The effective custodian of music of the eighties must have at least a basic knowledge of automation, what it means, the various systems available, and how to input as well as to search online. Simultaneously the music librarian must cultivate an ever-growing fund of knowledge of new musical styles and media, along with a large variety of symbols used to convey music in its many forms.
Furthermore, the growing complexities of the profession, including such duties as budgeting, supervisory tasks in larger libraries, personnel relations (including hiring, performance evaluation, promotion/firing, position classification and job description), and development (including public relations and fund-raising) are causing some music librarians to join the ranks of middle management. Business and management skills must be acquired.

And finally, there remain many tasks which are best performed by music librarians. Examples are the compilation of bibliographies (not only of retrospective literature about music but of contemporary writings, as exemplified by Deta S. Davis's *Computer Applications in Music: A Bibliography*, compiled on the IBM 3032 at the University of Rochester's Computer Center and soon to be published) and discographies, the investigation of music library techniques, and the writing of expository essays on music library methodology. In universities at which librarians have faculty status, such opportunities for professional publication should be particularly welcome. In a word, music librarianship as a profession has come of age.

At this time it may be questionable whether an "average" music library actually exists. While music collections indeed have elements in common with each other, in that all of them stock the materials of music, each library exists first and foremost to serve its own clientele—no matter how deeply it may be committed to cooperative ventures. Each musical community, whether it be a student body, an ethnic group or the population at large in a community, makes its own characteristic demands upon the library.

It has become abundantly clear, especially in recent years, that the excellence of a library need not necessarily depend upon the size of its collection but rather upon the quality of services offered to its patrons, that each library must serve those functions for which it is best suited and equipped, and that no library can successfully be all things to all people, even in a subject field as distinctive as music.

One of the major accomplishments of the forties, fifties and, sixties was the dramatic growth of music libraries, while the major accomplishment of the seventies was to bring the goals of each library more clearly into focus. It remains for the eighties to witness the increased quality of service, with greater speed and accuracy than was possible before, with the aid of contemporary technology under the direction of able librarians. Music libraries, as well as their librarians, have come of age and look forward to many good things to come.