PRODUCTION NOTE

University of Illinois at
Urbana-Champaign Library
A SELECTED BIBLIOGRAPHY OF MUSIC LIBRARIANSHIP

by

DON PHILLIPS

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INTRODUCTION

This bibliography covers the literature of music librarianship for public, school, and university librarians. While the scope is limited to items specifically concerned with music librarianship, some writings for such specialized areas as microforms and recordings have been included.

Articles limited to one particular music library have been omitted. However, such pieces have been included when they attempt to use the experience of the one library as the basis for advice or generalization which may be more broadly applicable. Studies of analytical and descriptive bibliography as it concerns music and surveys of the content of the materials of the music library have been omitted.

The materials available in foreign languages have not been included other than a few articles from French sources. The scope of the bibliography covers the years from 1937 (Otto Kinkeldey's article on education for music librarianship) to such recent writings as those on collection policies in academic libraries in the March 1973, issue of Music Library Association Notes.

MUSIC LIBRARY ADMINISTRATION

GENERAL WORKS


In libraries music is equal in importance to but not a part of fine arts. There are practical reasons for handling these materials separately. The author lists the stylistic periods in music and gives a brief resumé of each. In addition, brief discussion is given to musical literature (music, books about music, phonograph records, periodicals, films, and reference materials), types of music libraries, the organization of materials, and problems of the music library.

Master's thesis prepared for the School of Library Science in the Graduate School, Drexel Institute of Technology, June 1953. Although dated, its entries will provide historical sources about the information of numerous libraries and covers two hundred annotated articles on music librarianship in primarily public libraries.


5. Currall, Henry F. J. Phonograph Record Libraries: Their Organisation and Practice. 2d ed. London, Crosby Lockwood and Son, Ltd., 1970. The emphasis is on British music libraries, but all aspects of making recordings available for use from selection to circulation are discussed. Acquisition, cataloging, maintenance, and service are included. An expanded version of the 1963 publication. Published in the U.S. by Archon Books, Hamden, Conn.


7. March, Ivan. Running a Record Library. Blackpool, Lancashire, The Long Playing Record Library, Ltd., 1965. One of the more up-to-date volumes on record collections. Includes more detailed chapters on selection, basic collections, budgets, cataloging systems, and staff. A list of recordings, review sources, and catalogs is provided.

The book is dated but offers valid suggestions for the establishment of a library-museum. Chapters dealing with needs, resources and dangers, and a program are all applicable to today's problems. Historical sketches and a chronological table of libraries and museums up to 1937 will prove useful.


A chronological list of literature on music in public libraries or music collections in general.


A book intended for library students which briefly covers organization of materials, a comparison of some classification schemes, and cataloging practices. Published in the United States by Philosophical Library, New York.


The annotations cover the following subjects: audiovisual aids, binding, buildings and equipment, cataloging, classification, processing, selection, and several areas of types of music libraries. The bibliography is in chronological arrangement for each subject area.

**MANAGEMENT OF MUSIC LIBRARIES**


Statistical information from a 1970 survey of budgets for materials is presented as an argument for the need to establish objective criteria on a subject level to validate annual budget recommendations.


Five major types of libraries are identified and their functions outlined. The responsibilities of 1) proper cataloging, 2) definite collecting policy, 3) decentralization for intensification, 4) new specialized music libraries (e.g., radio or motion picture), 5) obtaining reprints of old music fall to these libraries.

The aspects of building and personnel are briefly discussed and references provided for further inquiry for each. Budget problems of costs of scores, parts, binding, phonorecords, and equipment are reviewed as a part of the general character of the article.


Brief mention of the Social Science Research Council study in 1949 and its findings regarding music is made. The contents, organization, and services of music collections in a few important American libraries are described.


A consideration of centralized and decentralized collections with an emphasis on the special nature of music.


Strong support for the administration of a music library underlining the three major areas of budgeting: 1) expensive costs of scores, phonorecords, and books, 2) processing, and 3) equipment. In addition, the fact that music materials take more time and personnel must be considered.

BUILDINGS AND EQUIPMENT


Playback equipment, recording equipment, and tape equipment are discussed in detail. Prices and names of equipment are submitted. Wide frequency response and high fidelity are explained with illustrations and diagrams. Bibliography.


Practical suggestions for music library equipment are considered from the viewpoint of 1) storage for scores, recordings, orchestra parts, microfilm, periodicals, and exhibit space; 2) equipment related to service such as study scores at the piano, varying needs of faculty, graduate, and undergraduate readers, and staff work space; and, 3) facilities for recorded listening emphasizing sturdiness, ease of operation, tone
quality, economy in record wear and ease of maintenance. Listening and microfilm reading equipment mentioned is obsolete.

20. Freitag, Wolfgang M. "On Planning a Music Library," *Fontes Artis Musicae*, 11:35-49, Jan.-April 1964. Guidelines for planning of new buildings anticipating the objectives of music librarianship are offered. Objectives should be attained in planning for service by identifying: 1) the objectives of the institution, 2) the estimated number of readers to be served, 3) the estimated increase in readers over twenty-five years or more, 4) anticipated growth of collection, 5) initial size of the collection, and 6) the number of personnel to provide for present and future conditions.

21. Short, Michael. "Some Notes on the Selection of Sound Equipment for Use in Music Libraries," *Brio*, 9:5-9, Spring 1972. The basic sections of a sound reproduction system (source, amplifier, and output unit) are described in detail. The reader is introduced to some technical terms and can learn what he should expect to receive with particular types of equipment. Record players, tape machines, cassette machines, microphones, radio, amplifier, loudspeakers, and headphones are included.


ACQUISITIONS

SELECTION AND ORDER WORK

23. Baron, Hermann. "The Music Antiquarian of Today," *Brio*, 1:4-6, Autumn 1964. The music antiquarian can be a definite asset in music bibliography or research but he must keep abreast of new developments lest his own catalogs carry misinformation.

24. Bowen, Carroll G. "A Publisher's Views on Reviewing," *Music Library Association Notes*, 23:693-97, June 1967. The book review is 1) an accurate, bibliographical summary of the volume, 2) an accurate summary of the contents and arguments, 3) a proportionate and relevant criticism of the work, and 4) a recommendation for purchase or rejection. The
publisher must know the review process and face the problems of finding a reviewer and get the review into print.

   The author explores the different types of reviews. A review should answer the questions 1) what is significant in the new work? 2) what are its novel aspects? 3) what is its principal contribution?

   In this recommended list of titles, some editions are recommended before others. Useful references and selection tools are described.

   The bulk and variety of music materials is noted. The problems associated with books, scores, performance parts, and recordings as well as gifts, which are often of little use, are discussed. Autograph scores, pamphlets, and musical instruments may be a part of the materials of a music library.

   An elementary introduction to the vocabulary of music acquisitions. Distinctions are made, e.g., between terms of full score, vocal score, and orchestral parts; and the importance of naming vocal parts desired, where necessary, on part songs.

   A list of factors to be considered in book purchases: 1) overall selection policy; 2) character and emphasis of the music department; 3) activities of scholars in the community; 4) strength or weakness of existing collection. In addition, purposes of a collection are suggested and sources of funds are mentioned.

   A list of music titles is presented under the headings: collections; operas, oratorios, others; concertos; and miniature scores. The items are suitable for purchase by small and medium-sized public libraries. The needs of the amateur musician are stressed. Titles are standard classical repertoire. Now out of date.
Suggestions are listed to assist the implementation and development of a music collection in a public library of books and scores and services to be offered.

An overview of acquisitions of music and recordings. In addition to the lack of funds in libraries, the failure of publishers to furnish individual orchestral parts for replacement increases the cost of music. Bibliographical problems are considered when total catalogs must be searched for compositions for individual instruments. Questions are posed but few are answered.

Acquisitions is discussed under five large headings: 1) budget; 2) selection policies; 3) selection tools; 4) acquisitions policies; and, 5) reprints.

The coverage of the world's musical output in national bibliographies is studied and some of the important features are cited along with suggested improvements.

The weaknesses of music library acquisition policies is explained. To eliminate these weaknesses a music librarian must have a commitment to music and books. It would help his cause if he could collect statistical evidence of the cost of musical materials, develop an acquisitions policy, and seek to establish cooperative programs between institutions.

It is necessary to consider organizing scholarly libraries adapted to needs of music research. Essential duties of such a center would be 1) location and evaluation of documentary evidence, 2) reduce duplication of materials and encourage circulation internationally, and 3) production. Translated by Rita Benton.

The article is concerned with book reviews in *Notes*. The readership of *Notes* is a miscellaneous group which are not musicologists. Reviews should be written for this audience because *Notes* is not a musicological journal.

   The author outlines means by which book dealers and music librarians can assist each other in the acquisitions of music materials. The scarcity of materials, rising prices, the need for well-arranged catalogs are dealer problems. A librarian can assist by providing clear-cut orders, prompt replies, and prompt payment of invoices.

   Allocation of the budget is related to acquisitions policies. Selection tools for books and music are suggested along with purchasing information on discounts and sources of supply.

   The author discusses the different types of reviews and what should be included in each. The review is shaped by the material at hand.

   The music antiquarian is defined as one who deals commercially with music books, music editions, or music manuscripts which are out of print or hard to locate. The article attempts to outline several centuries of the antiquarian in his social function and historical significance. Numerous important catalog titles are listed.

   The problems of building significant research collections in music ranging from the purchase of microfilm and periodicals to original manuscripts are presented. The difficulties of operating within a budget and persuading administrators to make additional significant purchases of retrospective collections are also treated.

   A brief approach to the selection process. More information can be found elsewhere.
A survey of costs from several sources of imported scores is compared to American prices. In all items listed the U.S. prices were substantially higher. However, some other factors should be considered: convenience of a single U.S. source; the fine trade lists, bibliographies, and catalogs provided by U.S. dealers; the time element and efficient service. Reprinted in: *Readings in Nonbook Librarianship*. Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press, 1968, pp. 245-59.

Original sources are important to scholarly work. It is best if they are collected in one place. Dealer's stock, private collections, and contemporary composers are named as possible sources for manuscripts.

Describes the procedure for developing a selection policy for a university library. Little literature exists on the subject. A comparison of policies for ten libraries is made. The purposes of a collection policy are outlined: objectives and focal points, aim of the collection, overview of the library; budget preparation and justification for rejection. The formulation of a collection policy is discussed.

The relationship that should exist between a librarian and a bookseller is explored. The different needs of the librarian and the scholar are also examined. A firm, friendly relationship will result in better service from a dealer.

COPYRIGHT

Copyright and its implications as a relationship between the composer and the performer is explored. The property rights of the composer are examined with regard to monopoly, definition of a musical composition, and plagiarism.

A brief interpretation of the new copyright law as it applies to both public and archival use of phonorecords. Applicable since Feb. 15, 1972.
   Broadcasters depend upon copyright dates on catalog cards to be accurately transferred from music. A special library file of music which is genuinely in the public domain has definite historical, curiosity, and legal value.

   A report on the study of photocopying with findings of the committee and recommended policy followed by a summary of committee studies.

   An historical survey of copyright law.

SPECIAL FORMS: MUSICAL EDITIONS

   Music has become a more clearly defined segment of our intellectual lives. Librarians have expanded service to this area which has resulted in the need for music to have special treatment, bibliographical control, and the establishment of qualitative standards in all libraries. Reprinted in: Readings in Nonbook Librarianship. Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press, 1968, pp. 230-37.

SPECIAL FORMS: PERFORMANCE PARTS

   Recommendations are made for the cataloging, binding, marking, and circulation of performance parts for chamber and orchestral music.

SPECIAL FORMS: MICROFORMS

   This report identifies some important microform projects in music. Presents problems of this form of material and bibliographical tools. Urges cooperation among libraries for microform projects.

   A report about a microfilming project to inventory early German
music history, collect microfilms, and prepare scientific editions. Also includes a description of the punched card format for cataloging purposes.

Arguments for preservation of manuscripts on microfilm. Gives examples of microfilming projects that have left music sources untapped.

Contemporary Dutch compositions are encouraged by a microfilm project. If sufficient interest results, the composition is printed and copyright privileges revert to the composer through the publisher. Reproduction is not limited to contemporary works or music. Encyclopedias, books, and periodicals are included in this program.

Microforms are no longer innovations. The difficulties of research are probed considering the availability of microforms when a scholarly investigation may be prohibited because of inability to examine original works. Unrestricted use of original sources in the public domain in microform and microform exchange are advocated. Replies to this paper follow which were presented by Harald Heckmann, François Lésure, and Rita Benton.

Several types of photocopiers are named. Caution is urged in the use of photocopy opportunities. Microcards and microfilm are discussed. The availability of music in this format is mentioned.

SPECIAL FORMS: RECORDINGS

Cataloging needs for the BBC and public libraries differ greatly because of use made of the recordings in each case. The author encourages the use of the ALA/MLA Code for Cataloging Music and Phonorecords and points out some exceptions to be made in the case of British libraries.
A long chapter covers all the administrative problems of a phonorecord collection from selection through cataloging to circulation.

The basic values of music recordings as documentary materials are discussed along with examples of their actual and potential uses in library and archival collections.

There is a need for scholars and students to give greater consideration to the value of sound recordings as a research material. The value of archival recordings is considered with regard to their educational value, legal aspect, and uses. Bibliography.

The author provides interesting details about the manufacture of records: recording, transfer of tape to disc, making metal masters, pressing, and manufacturing faults. This is followed by discussions of lending conditions, motor problems, worn styli, pick-up arms, amplification, and general care of records and tapes. The author's premise is that a well-informed staff communicates its concern for quality materials to users.


Library regulations are for the purposes of giving legal protection to the library, to ensure the running and maintenance of good service, and for defining rights, responsibilities, and liabilities of the borrower. A detailed outline and discussion of each aspect of the items above are given. Written in terms of British libraries but applicable to American institutions.

The pros and cons of open and closed access, browser bins, and vertical files are reviewed. Diagrams of shelving units are presented followed by paragraphs on records in transit, damage to LP's, charges for damage, and shelving arrangements.

A music critic examines four basic record lists and comments on their utility. He disagrees that basic lists should consist of the best examples of the period from 1725 to 1900. Besides historically significant recordings of medieval and renaissance times, he advocates the purchase of contemporary recordings and discs to fill in the gaps of the listener's experience. Reprinted in: Readings in Nonbook Librarianship, Edited by Jean S. Kujoth, Metuchen, N.J., Scarecrow Press, 1968, pp. 39-43.

A compilation of articles about the organization and handling of nonbook materials in the secondary school as well as at the college and university levels. In addition to music and spoken word recordings, such topics as archives, films, art works, newspaper clippings, and pamphlets are covered. Bibliographies.


The encouragement of record sales because of broadcasts enabled the BBC to make regular music broadcasts. In turn, the BBC placed standing orders with record manufacturers for every record produced. The author describes acquisitions, registry,
cataloging, storage and issue, the staff, deletion, archives, and services to BBC broadcasting subsidiaries in London, the boroughs, and its World Services. A list of catalogs, journals, and selected references is appended.

The problems of organization and active use of record collections through circulation, programming, and reference are briefly mentioned.

An extensive list of articles and books about record librarianship. More than fifty items are from American sources but most are of British origin.

Librarians are cautioned to make record selections on the basis of service to clientele avoiding personal bias. Choosing the basic stock is emphasized considering instrumental and vocal forms after a discussion of what to buy when the basic stock arrives. Criteria are suggested for records withdrawn because of damage, nonavailability, or reissued in a better performance.

The author outlines his approach to the index of record reviews in the quarterly issue of *Notes*. He points out a reviewer's approach to his task of comparing performers, performances, acoustics, and mechanical equipment as it affects recording or playback. Record review sources from Europe are also listed. Reprinted in: *Readings in Nonbook Librarianship*. Edited by Jean S. Kujoth. Metuchen, N.J., Scarecrow Press, 1968, pp. 86-93.

Drama, film music, documentaries, poetry, and some diction recordings are discussed in this article by the author of *Notes "Records in Review."* Prices are out of date but composers, authors, and titles are worthwhile.

Some of the material is outdated but the book affords an introduction to the selection, acquisition, cataloging, classification, and servicing of a phonorecord collection in public libraries. Various lists of references and sources of materials are provided.


Bibliography.


Four major sources of reviews are noted in Great Britain. Some good and bad aspects of reviews are pointed out. The services afforded by the Gramophone, Audio and Record Review, Records and Recordings, The Monthly Letter, The Concensus and Review, and other newspapers and journals are noted.


Location and size of private and public collections are listed alphabetically by state and by collection. General subject coverage, special areas collected, types of recordings, size, and information about cataloging and whether exchange privileges are available is noted.


Startling, unexpected, and unnoticed growth of sound recordings has contributed to the problem of bibliographic control. U.S., foreign, and miscellaneous trade lists are identified as a means of assistance. Bibliography.


An archival approach to recordings from the viewpoint of the British Institute of Recorded Sound. The principles of disposal, international collection, nonselection, and documentation are explained. Policies for future growth and expansion are reviewed.


Three articles of comprehensive coverage including an historical survey of sound recordings in academic institutions. Includes items from Italy, France, Sweden, and other foreign countries. BBC services are described as are the British Institute of Recorded Sound. Copyright is considered. Although some collections are in institutions such as the BBC, they do serve academic functions. Problems affecting sound recordings are considered such as storage and damage.


Acquisition, processing, circulating collections, and cataloging are all mentioned in this article. Sources of supply, and titles to assist in organizing a collection are recommended. Bibliography.


Four hundred recommended works are listed as a guide for librarians with little knowledge of music who may have to begin a record library. The works are grouped according to *Grove's Dictionary of Music and Musicians.* These titles are standard concert, classical repertoire representing all musical periods except pre-Bach.


Acquisitions is discussed considering national libraries, imports, and exclusive recording agreements. Preservation of discs and tapes requires temperature and humidity control. Different types of recordings such as acetate and vinylite as well as the materials in which they are stored must be kept in mind. Reference is approached in view of reproduction rights, interlibrary loan, and whether users have access to materials themselves.

Following a brief statement of the history of discography a discussion of scientific, analytical, historical, and systematic discography is presented. Extensive bibliography.


This book could serve two purposes: 1) a basic selection list for the librarian who must begin a record collection, or, 2) a source to which a patron could be referred who wants to begin his own collection. A useful little book but many titles could now be added in the jazz and later chapters.


Provides an historical perspective of the change from 78 rpm to 33 rpm discs, the introduction of tape recordings and the brief life of the wire recorder.


Describes the circumstances leading to the establishment of a record library. Tries to avoid a "how I did it" approach at the same time giving detailed accounts of expenses for initial costs, present running costs, staff, and membership fees. Unfortunately, expenses are stated in English pounds.


An excellent article for those who anticipate beginning archival collections or who already hold them and need to know about deterioration factors. Preservation and restoration are discussed in a practical and useful way. Bibliography.


Foreign recordings are important in record collections. Foreign
sources in Britain, France, Eastern Europe, Germany, and the U.S. and the types and quality of issues are listed. Specialist record suppliers are also discussed. A small list of sources abroad, catalogs, and periodicals is provided.

SPECIAL FORMS: CASSETTES

A discussion of the development of cassettes, equipment, student orientation, trouble shooting, and use in an educational program. A practical guide for the less informed music librarian.

A report of a comparison of ten reel-to-reel, cassette and disc recordings. Cassettes were the poorest except for a Deutsche Gramophone recording comparable to the same title on disc: superior to reel-to-reel.

Provides a short, clear distinction between 8-track cartridges and cassettes plus a few advantages and disadvantages of using them but speaks more about the video cassettes.

A panel of judges reports satisfaction with overall high quality of twenty-two cassette decks tested. Rates equipment in three categories: excellent, good, and not recommended. Cassette players are less satisfactory; the tape used is important.

Although cassettes are more expensive, the author believes that they will replace discs. Different types of cassette systems are described as well as the quality of playback. Some problems of storage and circulation are mentioned.

An easily readable brief description of new models of cassette players and recorders. Explains chromium dioxide tapes and the Dolby noise suppressing units now on cassette recorders.

Describes several improvements in cassettes; compares advantages and disadvantages of the cartridge and the cassette.
SPECIAL FORMS: PERIODICALS

A checklist of microform and reprint editions of music serials. Important sources of materials listed. Includes holdings information and costs for each title.

All titles except the French Disque are in English. A handicap of the index noted by the authors. The study of the periodicals is grouped as follows: 1) general literary and political, 2) consumer service, 3) Library Journal, 4) folklore, 5) general music, 6) scholarly music, 7) record magazines.

A review of the then, current phonographic periodicals. A brief assessment of the scope and utility of each. Subscription rates given where possible. Extensive list arranged alphabetically by country, then title.

Suggests seven music periodicals for public school libraries.

The article proposes to identify the chief current periodicals and to recommend purchase according to the size of a library. The categories of the periodicals are: current events, the learned journal, music education and pedagogy, audio, performing media, church music, "new music," promotion or propaganda, and nonmusic journals. 1966 addresses, costs, and a description of the journal are included.

SPECIAL FORMS: REPRINTS

A discussion of terms, e.g., impression, reissue, facsimile, begins the article and is followed by warnings about the use of the terms revised edition, second edition, etc. A history of the reprint industry is given and questions of format and price are raised. A list of music reprinters closes the article.
Criteria prepared by the author as a member of the Joint
AMS/MLA Reprints Committee developed out of committee discus-
sion representing a consensus. The criteria cover: 1) the
kinds of reprints, 2) items that do not merit reprinting, 3)
format, and 4) suitable editorial editions.

110. Greener, Barbara R. "Collected and Complete Editions of Music
The majority of titles published to date are not music books,
but books about music. Complete and collected editions are
appearing in increasing numbers. A list of works and a short
directory of publishers is included.

111. Greener, Barbara R. "Comments on Music Reprinting," Reprint
Expanding graduate programs have created a demand for out-of-
print and scarce music research materials. The reprint indus-
try has influenced music librarians to modify their O/P acquisi-
tions policy. The purchaser and the reprint publisher need more
reliable and comprehensive music reprint information for closer
co-ordination and cooperation within the industry as well as
with booksellers and librarians.

112. Krummel, Donald W. "The Facsimiliad; or, Clio's Harp Re-
Strung in the Wilderness of the Bookstacks, for the Amusement and
Diversion of Various Quaint Elves: A Curious and Quasi-Cacophonous
Narrative," Inter-American Musical Research. Yearbook. Austin,
A quasi-irritably humorous discussion of reprints of American
music and books about American music. The author is concerned
that reprints are so often poorly selected and poorly produced.
A history of reprinting is followed by a topical discussion of
reprints relating to American music.

113. "RSTD Reprinting Committee May Revise Microfilm Policy,"
The fees charged for edition reprinting and microfilm publica-
tions are the subject of this report.

BINDING

114. Lawton, Dorothy. "Binding Problems in Music: Methods and
Prices quoted no longer apply but basic binding problems are
discussed under 1) protection, 2) liability, and 3) asset.
The discussion is practical though elementary.
Separate sections are given to unbound music (one signature, more than one signature, and scores with parts), publisher-bound music, and books on music. This is followed by a brief note on circulation.

CATALOGING AND CLASSIFICATION

CATALOGING: GENERAL

A detailed approach to music cataloging problems. A comparison of cataloging codes is presented for the non-specialist. References for cataloging records are provided.

A comprehensive survey of the many procedures and questions that should be considered in the cataloging services for books and music. Recordings and other nonbook materials are excluded. An annotated, selected bibliography of eighty items is included.

No rules exist in print for shelflisting music. Rules developed at the Library of Congress are explained.

The revision of the MLA Code for Cataloging Music includes rules for cataloging music for both scholarly and popular music collections. A brief discussion of the popular application of the code is presented here.

Basic points applicable to many libraries are outlined in a general discussion of cataloging music. The minimum number of elements and the conventional title are discussed.

The reviewer comments on his disappointment that the new code is merely a compilation of past materials and that no new materials are included. The lack of information to assist in cataloging phonorecords is also noted. His comments are refuted by Edward N. Waters, Assistant Chief, Music Division, LC; Harriet Nicewonger, Assistant Music Librarian, University of California at Berkeley; Elizabeth Ohr, Head, Music Department, Indianapolis Public Library.

   The administration of a self-contained music library is not the same as handling music in a general library. The discussion is organized in three divisions: 1) cataloging and classification; 2) reference bibliography; and 3) processing and storage.

   A discussion of the three items named and problems involved depending upon the size of the library. A survey of six university libraries and their approach to the problems serve as a discussion point.

124. Foster, Donald L. Notes Used on Music and Phonorecord Catalog Cards (University of Illinois Graduate School of Library Science Occasional Paper No. 66). Urbana-Champaign, University of Illinois Graduate School of Library Science, 1962.
   One- or two-line examples of many types of notes used on music and phonorecord catalog cards.

   A discussion of the need for musical iconography followed by an outline of procedures for cataloging materials of this type.

   Thematic incipits for main entry cards are suggested where identification of a work is difficult.

   Criticisms of the Anglo-American Cataloging Rules regarding music. The last portion comments on problems found in the chapter dealing with phonorecords.

   A revision of the music section of the card catalog incorporating five cards of different colours that the author feels
gives exact detail and bibliographical history is explained.

129. Rovelstad, Betsey. "Music Cataloging in the Copyright Office," Music Library Association Notes, 8:283-89, March 1951. More music is received in the copyright office than any other material. The bulk of the material necessitates a simplified cataloging which is described.

130. Swain, Olive. Notes Used on Catalog Cards. 2d ed. Chicago, ALA, 1963. Limited assistance provided with samples of notes used on catalog cards.


CLASSIFICATION: GENERAL


135. Bryant, Eric Thomas. "Classification," in his Music Librarianship: A Practical Guide. London, James Clarke Co., 1959, pp. 141-83. The chapter is introduced with two questions: 1) Should books and scores share the same symbol? 2) Should primary arrangement be by composer, form, or medium? Brown's subject classification, Cutter's Expansive Classification, the Dewey Decimal System, the Library of Congress music classification, the Bliss Bibliographic Classification, the British Catalogue of Music systems are all examined in detail.
A comparison of the classification scheme for music used by Harvard College and the Forbes Library of Northampton, Massachusetts. The Harvard scheme is based on numbers; the Forbes scheme on letters. The article might serve as a guide for dividing music into sections to initiate a classification scheme.

A critique of the classification system including objections to the addition of further numbers to musical notations.

The article deals primarily with the use of types of music in music therapy. A short discussion for classifying music in a range of six levels from stimulating to depressing is included.

Time has not diminished the need for a comprehensive bibliography of literature about music. An enormous list of selective bibliographies is available. Four main problems are faced in the preparation of a comprehensive bibliography: 1) the difficulty of locating contemporary titles, 2) the difficulty of checking titles, 3) the prohibitive cost of proofreading and printing, and, 4) the difficulty of classification of material.

Although the article is directed toward classification problems of sheet music, good information is included about the history of publishing and plate numbers.

A provocative presentation for the classification of music scores by a historical arrangement. The notation is along the lines of the Library of Congress classification. A chart for historical purposes with the general scheme in addition to a more specialized section of the scheme is included.

The classification of musical scores presents many problems caused by publishers, binders, and composers. Titles do not always mean what they say. An alphabetical catalog is not as valuable as a classified catalog. The needs of the scholar and the performer differ. Revision of LC schedules for post-1750
music and a new set of schedules for pre-1750 music would make
the resources in large and small catalogs a better bibliographi-
cal tool.

143. Meyer-Baer, Kathi. "Classifications in American Music Librar-
The author has developed a scheme similar to the Library of Con-
gress system. She points out the inconsistencies of the Dewey
Decimal System and the lack of clarity and overlapping in the
LC classification. Her philosophy for organizing the music
collection concludes the article.

"Music Classification," Music Library Association Notes: Supple-
ment for Members, 15:9-15, June 1951.
A condensation of the LC classification for music. The scheme
as presented is for study purposes, not for adoption.

Dewey M780," Music Library Association Notes: Supplement for
This scheme is based on the Vassar-Columbia plan and is intended
for use with scores in the Dewey Decimal System. It is suffi-
ciently detailed for medium and fairly large collections but
simple enough for small collections.

146. Pethes, Ivan. "The Classification of Music and Literature on
This report is an outgrowth of discussions of problems of music
classification at previous conferences. A large scale survey
was undertaken and conclusions reported. Reports from various
countries are included in alphabetical order followed by a
lengthy bibliography on classification.

M Classification Schedule," Music Library Association Notes: Sup-
This condensation is an effort to make the Library of Congress
M schedule useful to small libraries. Besides the condensation
of M and ML sections, the MT section has been converted to M or
ML notations. Two lists are provided: one for small libraries
and another for very small libraries.

CATALOGING AND CLASSIFICATION: SPECIAL FORMS

148. Anderson, Sherman. "Cataloging the Contents of Certain Re-
cordings," Library Resources & Technical Services, 9:359-62, Summer
1965.
The article is devoted primarily to a consideration of catalog-
ing the contents of spoken and humorous musical recordings.
The philosophies involved can be considered for serious musical
discs, especially where spoken recordings of composers' or con-
ductors' interviews accompany musical performances.

The factors of accessibility to patrons, fixed location, composer arrangement, and arrangement of works are considered with regard to classification in academic libraries. The use of LC cards, color-coded cards, and separate catalogs is a consideration in cataloging. Although intended for spoken recordings the points are valid for musical recordings.


A response to Chester K. Davis' "Record Collections, 1960" article in which he advocates a chronological listing as a classification order. This is ordinarily termed accession number order.


This phonorecord cataloging system is discussed emphasizing its economy and popularity, strengths and weaknesses. Examples of the visible index, shelflist, and song title index entries are given. It is recommended for small and medium-sized public libraries and school libraries.


Written before the advent of the 33 1/3 rpm disc, the introduction is interesting. The approach to cataloging is useful and the emphasis on complete analytics is encouraging.


Phonorecords and films are considered more extensively than other nonprint media. The writer advocates looking elsewhere for cataloging assistance than the AA rules. The writer also advocates only brief entries for recordings and regards the use of uniform titles of little service to phonorecords.

The function of a classification and its usefulness to patron orientation is well stated. This is followed by the description of the Indiana classification scheme which is reduced to an alphabetical assignment to medium.


A brief discussion of the growth of a recorded sound collection and its cataloging. Some cataloging and reference tools are listed and added entries are explained. A résumé of the Dewey Classification scheme used for recordings and several examples of each type of catalog card used is shown.


This paper deals with the problems faced when nonbook materials are acquired such as: Is a separate catalog to be built? How large is the collection to be? Who will use the material? Will stacks be open or closed? Each type of media is considered briefly followed by an extensive bibliography arranged in alphabetical sections by media.


The BBC Gramophone Library holds 299 different recordings of Strauss' *Blue Danube*. The speed with which the recordings must be cataloged in order to get them on the air would not indicate the depth and accuracy of cataloging described in this article.


A proposal to use a punched card system to replace traditional cataloging techniques for sound recordings, either disc or tape. All the elements of the traditional catalog are present, but the author admits the need for a pilot project to work out details.


A special committee of the Division of Cataloging and Classification sent 300 questionnaires to public, university, and
college and school libraries with audiovisual collections. The person or department responsible for cataloging, types of cards used, cataloging rules followed, classification schemes used, subject headings, access to catalogs, and the use of procedure manuals were investigated. A list of conclusions and recommendations concludes the article.

More attention is given to the treatment of archival material as a nonbook material than phonorecords. Reference is made to a survey of libraries concerning the practices of industrial libraries and a bibliography is appended.

Indicators are comparable to our Kardex files. These have been gradually going out of use in Britain, although the suggested application would seem to have continued use in small public libraries or institutions with small record collections.

A brief survey of phonorecord cataloging that could be applied to record collections of small libraries. Includes spoken recordings. Suggestions are made for processing.

A description of a modified colon system for both music, phonorecords and books. It supposedly provides helpful mnemonic devices, shorter numbers, and greater consistency than other schemes.

A summary of criticisms of classification systems for phonorecords precedes a description of a Cutter-based system. The system provides for all the works of one composer to be shelved together while additional classifications are added for choral music, Christmas music, folk songs, history of music, jazz, opera, and popular music. The system has since been adjusted to visually conform to the LC format.

A classification system devised for all sound recordings (disc, tape, cartridge, or cassette). The first comprehensive recordings classification scheme to be made available in book form; it is based on subject categories. Detailed explanations for establishing class numbers are given.

   The methods outlined for cataloging folk-songs on record are those devised in cataloging recordings in the Archive of American Folk Song in the Library of Congress.


   A brief review of a few classification schemes for recordings in use by other institutions precedes statements that no classification scheme other than accession number is used for spoken records, but color coded catalog cards for the materials are filed in the catalog. The symbols AL and DAL plus an accession number is the only means of organization.

   Although the ballad collection is not described, the handling of other special collections, the two public card catalogs, and the cataloging practices for these special materials can be considered for handling of similar types of special materials in music.

   A justification for using the Library of Congress M schedule for classifying recordings. Although the intention to unify the phonorecord and score collections seems to have resulted in some unnecessary call number symbols, the procedures for reclassification and processing are thoroughly described.
SUBJECT HEADINGS


173. Christensen, Inger M. "Must We Have That New Look in Music Subject Headings?" Library Journal, 73:491, March 15, 1948. Objections to subdivisions of certain Library of Congress subject headings. For smaller libraries which may adapt LC subject headings, less lengthy ones are suggested.

PUBLIC SERVICE

THE LIBRARY COMMUNITY

174. Duckles, Vincent. "The Role of the Public Library in Modern Musical Education," Fontes Artis Musicae, 3:37-38, July 1956. Modern musical education can be furthered when the public library assists individuals and institutions directly concerned with the teaching of music. It can also promote music education in adult classes of music appreciation and recorded or live concerts. Individual pursuit of musical knowledge and skills can be furthered by developing appropriate collections.

175. Duckles, Vincent. "The Role of the Public Library in Modern Musical Education: An American Appraisal," Fontes Artis Musicae, 3:140-43, July 1956. The library and the school serve different functions. The American public library is founded, partially, to help people educate themselves. The public library is in a position to know the musical resources, interests, and potential of its community. A regional library could more effectively meet the needs of multiple parts for community organizations. Communication between the professional and the amateur must be maintained. The librarian who is both informed and experienced can help promote musical education in America. This paper was read at the Fourth International Congress of Music Libraries following the item above as a preliminary report.

176. Gorrie, Kathleen. "Music in a Community Center," Music Library Association Notes, 4:450-53, Sept. 1947. The establishment of a weekly recorded program is discussed. Stresses the importance of music as a recreation as well as the necessity to provide all types of music. Relationships
with other organizations are important. The establishment of new groups can be anticipated such as choral or instrumental ensembles.

A suggested approach for public librarians who want to provide recorded concerts for their clientele. Examples of established programs are provided. The library sponsored radio broadcast is mentioned. The various opportunities for publicity of such a program are outlined. Reprinted in: Manual of Music Librarianship. Edited by Carol J. Bradley. Ann Arbor, Music Library Association, 1966, pp. 120-23.

A service for music that offers reference and lending either directly or through other public libraries in Western Australia is described. Materials available, organization and arrangement, usage, and current development are described.

Some of the administrative problems of handling materials, selection, and acquisition in a music library within a music school are considered. The importance of manuscripts, complete editions, recordings, periodicals, and books about music are stressed.

Only cities or medium-sized towns can support music in the public library. The basic selection of books and scores according to public taste is discussed. Storage and classification with facilities for listening and playing music on a piano are recommended. The information is based on the German experience of the author.

The librarian has an obligation to stimulate interest in music. The author outlines methods by which he can do so by working with musicians, and working with the layman.

The purpose of this item is to give some of the various ways in which the American public library has served musicians, students of music, and the general public; and to show the peculiarities in method and technique characteristic of the work of music libraries and the manner in which the specialized nature of music has modified conventional procedures. Historical setting with some notes on administration, acquisition, classification, cataloging, binding, storage, archives, service, recordings.

SERVICES


185. Lovell, L. G. "Gramophone Record Provision in Public Libraries," Library Association Record, 56:351-52, Sept. 1954. In a response to the previous article, various authors protest that books are of primary interest to patrons and recordings are secondary. Recordings are used by a minority of the patrons. Other descriptions of service are given and comments about breakage and damage are given.


REFERENCE

Detailed description of thirty-six major reference works. Thirteen periodical titles are suggested for the British library including American titles.

The scholar looks for answers to what, where, and when. Useful reference tools are listed and evaluated. Music bibliography should tend toward depth rather than width.

The kinds of questions and the various types of users who may ask the question are examined. Personnel trained in music as well as librarianship are necessary for an adequate reference service in music.

Bibliography is the starting point of collection building. Books, scores, and phonorecords require special bibliographical implements and methods. The complexity and bulk of materials of music set it apart in its size, texts, performers, and variant editions. Music bibliography is stressed as a tool and encouraged as an open-ended discipline in itself.

A discussion of the pattern followed in beginning music research work. Suggestions are given for assisting the worker.

Attention is centered on three items of bibliographical concern: 1) music literature, 2) music (including recordings), and 3) recent trends in descriptive bibliography. The most important major bibliographical works are discussed. Extensive bibliography.

Special materials in special collections need different or more precise avenues of approach. Other arrangements offered by
bibliographies, thematic catalogs, and foreign sources may suggest another approach to cataloging music materials to assist reference librarians to assist the user. Reference functions of the catalog are considered including the shelf list as a classed catalog, subject headings along with the supplementary and related bibliographical tools such as indices, printed catalogs, and other reference books.


This discussion is outlined under two areas: 1) the nature of the subject matter, and 2) the character of the popular and scholarly attitude toward the arts. Emphasis is placed on the needs of the scholar and the student. The absence of some basic reference tools is noted.


The author probes the vast area of musical literature that has never been explored in spite of existing important bibliographical sources. Two problems must also be considered: 1) how much do we know of existing bibliographies? and 2) how can results of bibliographical studies be distributed to assure maximum use?

LOCAL MUSIC HISTORY


A brief plea for librarians to accumulate local music history. There are small problems inherent in such a project, but the results are valuable to music research.


The types of materials of local interest are numerous and varied. Programs, newspaper articles, and all materials that are a record of the past and present musical life of the community should be preserved.

SPECIAL TYPES OF LIBRARIES: RADIO, SCHOOL, SYMPHONY ORCHESTRA


For the librarian who must administer collections and individual parts for band this is an indispensable guide to storage, issue, and recall, use of student assistants, organization, and classification.
A basic reference collection of books (84) and a list of standard musical compositions usually found in an introductory music history or appreciation textbook. Recommended as a basic collection within the high school or public library.

The phonograph provides a proper, full-scale performance for class discussion. The disadvantages of gaps in LP repertoire and other disadvantages of using LP's are mentioned. The article closes with responses to criticisms and a list of record companies with addresses.

An article devoted to the handling of audiovisual materials in a high school library. Some brief suggestions are given for phonorecords and magnetic tapes.

This booklet lists educational media catalogs, professional organizations in the educational media field, and periodicals. An aid in locating a few discographies on special subjects and music lists.

The article is divided into two parts: 1) the fundamental duties of the orchestra librarian, and 2) the building of a concert and part taken by the librarian.

FRIENDS OF MUSIC

A Friends of Music organization promotes the use and understanding of a music library, increases funds for resources, and helps meet current and future needs. Intended as a resource for the public library, this discussion outlines the purpose, organization, publicity, privileges of membership, functions, and administrative details of such a group.

An extensive discussion detailing the reasons for the need of a Friends of the Library organization and the rights and responsibilities of the library and its supporters.

HISTORY AND DISTRIBUTION OF MUSIC LIBRARIES

HISTORY

Differences in music libraries in Europe and the United States are noted. The historical development of American music libraries from the east to the west is outlined followed by a brief history and description of the major feature of important music collections on this continent.

Factors in the development of a music research library are discussed, e.g., the influence of scholars, the selection of scholarly publications, the acquisition of a basic reference collection, and primary sources.

There are many problems involved in creating and insuring the survival of sound archives. It is important that more attention be given to solving these problems. Some background is given about the development of sound archives in the U.S., followed by an historical perspective of specific institutions. Bibliography.

An historical approach to the development of music collections in public libraries. Selection policies for scores and phonorecords are considered in the light of the fact that collections are probably built around a basic repertoire but special emphasis depends upon the library user.

A brief discussion of British impressions following a visit to some of the more important American libraries. Lists the origin of the collection, the director at that time, and the scope of its service.
The changing functions of our present-day music libraries is noted in this article which also provides a chronological development of a few outstanding collections. Important libraries in several countries and their most significant holdings are cited.

DISTRIBUTION

No mention of American record libraries was made in the first edition of this book. A brief history of the establishment of record collections in the U.S. (the first in the St. Paul, Minnesota, Public Library in 1931). The collection in the New York Public Library and general problems of administration, classification, shelf arrangement, and cataloging are described. This is followed by descriptions of the Rodgers and Hammerstein Archives of Recorded Sound, the Yale University collection, the Stanford Archives of Recorded Sound, and the Library of Congress Recorded Sound collection.

This section of the dictionary will be helpful to the music librarian who must locate foreign or domestic collections of special interest to students or researchers.

British commercial record libraries and the nonprofit independent discothèques on the continent originated almost simultaneously in the early 1950s. The English libraries have provided primarily postal service while the Europeans favor more personal service. The article describes the establishment of a commercial record library in Blackpool. Discusses discothèques in Rotterdam, Brussels, and Paris.

Four types of record collections are identified and described: 1) the archive, 2) the educational collection, 3) the public
listening collection, reference, or circulating, and 4) the broadcasting collection. Public concerts of recorded music have become popular exhibiting requests of high quality.

COOPERATION: SPECIAL PROJECTS

COOPERATIVE PROJECTS

Outlines the needs and steps leading to a depository for regional music collections. Lists depositories for ten states in the Midwest.

Briefly explains the organization of a group interested in establishing service for materials no longer novel. The group is more interested in assisting the professional education of those concerned with recordings.

The development of a national library of music is described through its basic collection and subsequent enlargement to render a national service. Future responsibilities are to collect and preserve the music of its own nationality.

INTERNATIONAL MUSIC LIBRARIANSHIP

Describes the beginnings of IAML, notes committees, cooperation with other bodies, meetings, and lists publications of the organization.

Historical survey and comparison of collections, purposes, and services in the national libraries indicated.

The international responsibilities of music librarianship are described in their relationship to service in the areas of books, scores, recordings, and research. Problems not yet touched upon by the IAML are also noted.

EXHIBITIONS AND RARE MATERIALS


The use of exhibit space sometimes causes problems. This problem, as well as planning, procuring, presenting, and promoting an exhibition, is discussed.


A dialogue about the preparation of music exhibits. Practical suggestions for display surfaces, background fabrics, lettering, and devices.


A dialogue discussing some of the problems in preparing exhibits such as design factors, the potential audience, catalogs, lighting, vertical or horizontal cases, photographs, and color.


Criteria for the museum aspects of the music library are mentioned. Rare book and music materials; musical instrument collections; and collections of nonbook materials are described with regard to maintenance, use, and exhibits. Bibliography.

EDUCATION FOR MUSIC LIBRARIANSHIP


A discussion of the need for special training in music librarianship. Little is being done other than special area courses as a part of library curricula in library schools on a rotating basis.


A discussion of problems in training for music librarianship.
   The British plea for training for music librarians. The author feels that a music degree is necessary before library training for those who want to become music librarians.

   An overview of lists, surveys, and syllabi for courses in music bibliography which would benefit music librarians.

   This article reviews the training for music librarianship discussed by Otto Kinkeldey in the *ALA Bulletin* in 1937. Schools still do not place special emphasis on training for music librarianship but more opportunities are available.

   An in-depth discussion of the scope of education in music bibliography. The audience and the scope of the subject are examined. The purpose of instruction would be to enable the music librarian to meet the demanding needs of the researcher.

   An attempt to show what had been done in training for music librarianship, what the present outlook was, and the need for a minimum training program. Some of the same problems exist today.

   The larger the book collection, the greater the need for a subject specialist. A special adaptability and training are required to read and understand musical compositions. A music librarian should be a good librarian. Requirements for this special function should include a deep interest in music, a reasonable acquaintance with music theory. Ability to compose or perform is welcome, but not necessary. Foreign languages and bibliographic skill with printed music are decided assets. Library schools are not prepared to give this training. Courses have appeared at Columbia School of Library Science. The skills could be learned in the music divisions of larger libraries.
Music facilities are put to maximum use by the increasing number of music researchers, and a new, different public who want to use their own instruments as well as phonorecords. Specialized libraries cannot provide service and public libraries cannot provide materials. More music specialists are needed. Standards for music materials in the general library should be set. Three approaches to meeting music needs in the general library are identified. An emphasis for the listener is stressed.

A broad discussion of the lack of standards in selection and interpretation of library music holdings in public, school, and academic libraries. Part of the fault lies with library education. For a full account of the author's survey on music in the library school's curriculum see "Music in the Library School" in Music Library Association, Midwest Chapter, Explorations in Music Librarianship, No. 1, June 1966.

The rise in the number of gramophone record collections in libraries has given rise to the demand for personnel properly trained to service the collections. The various approaches to the establishment of the collections (as a part of a music department, a separate department itself) and the people chosen to operate them are considered.

A review of offerings in special institutions followed by a brief summary of training in other fields of special librarianship such as law.

In Britain, music librarians are appointed without sufficient qualifications. "There are no courses designed to train music librarians being offered in this country at the present time." Courses should be developed to offer more special detailed training. Cooperative efforts of music faculty and library schools should be encouraged. Special courses of short duration should be offered after completion of basic library studies.

There is neither a lack of music schools nor a lack of library schools in the U.S., but where can a student receive both to become a music librarian? It is difficult to determine exactly how many schools permit some variation of the joint library school-music school program. Some description from college bulletins is offered. The University of Chicago program is rated outstanding. It is suggested that undergraduate work of music librarians be in musicology or music history in addition to the library science degree.


The need for specialized training in music is emphasized. Numerous organizations have tried to define standards for specialized training. The opportunities for a few specialized courses is available. It is hoped that the Music Library Association will be able to set standards for specialized library education soon.
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VITA

Don Phillips is Associate Music Librarian in charge of Technical Services at the University of Illinois. He holds a baccalaureate degree in history from Texas Technological College. He received his Master of Arts degree in library science from Northern Illinois University in 1968.

Mr. Phillips has taught music in the public schools of Texas and Illinois and served as Music Librarian at Northern Illinois University (1968-1973). He became Associate Music Librarian at the University of Illinois in 1973.

He is a member of the Music Library Association and the Midwest Chapter of MLA, and the author of "The Sound of Music in Illinois Libraries" which appeared in *Illinois Libraries*. 
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