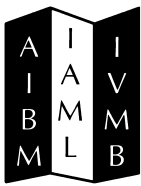


FONTES

A R T I S M U S I C A E





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Editor-in-Chief

Maureen Buja, Ph.D., Hong Kong Gold Coast, Block 22, Flat 1-A, 1 Castle Peak Road, Tuen Mun, NT, Hong Kong; Telephone: +852-2146-8047; email: fontes@iaml.info

Assistant editors

Rupert Ridgewell, Ph.D., Music Collections, The British Library, 96 Euston Rd., London NW1 2DB, England; e-mail: rupert.ridgewell@bl.uk

Book Review Editors

Senior Book Review Editor

Mary Black Junttonen, Music Librarian, Michigan State University Libraries, 366 W. Circle Drive, Room 410, East Lansing, MI 48824 USA. Telephone: +1-517-884-0859, e-mail: blackma@mail.lib.msu.edu

Colin Coleman, Gerald Coke Handel Collection, The Foundling Museum, 40 Brunswick Square, London WC1N 1AZ, UK. Telephone: +44 (0)20 7841 3615, e-mail: colin@foundlingmuseum.org.uk

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Advertising manager: Kathleen Haefliger, 9900 S. Turner Ave., Evergreen Park, IL 60805, e-mail: Ads@iaml.info

Corresponding editors

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THE WHEEL STILL TURNS: MUSIC LIBRARIANSHIP TRAINING AT ABERYSTWYTH UNIVERSITY, 15 YEARS ON

John Wagstaff¹

English Abstract

No library school in the United Kingdom offered a course in music librarianship between 1981 and 1998, with a lack of interest on the part of students, or over-specialization, often being cited as the reasons. In the mid-1990s, in an attempt to change this situation, the UK Music Libraries Trust examined the possibility of funding a lectureship in music librarianship, and its initiative eventually led the Department of Information Studies at Aberystwyth University, Wales, to commission two new undergraduate modules in music librarianship, authored by Ian Ledsham. These modules first became available to students in 1998. During the intervening fifteen years the course has developed significantly, so that today Aberystwyth also offers a Master's level course in music librarianship, and in autumn 2011 launched a new "stand-alone" (independent study) module which could be taken by those who did not wish to register for a full degree. Detailed information is provided about Aberystwyth's current music librarianship modules, and there is also some discussion of the question of the desirable balance between training and education in librarianship courses in general, and of the relative importance of musical knowledge and library knowledge in the skill set of today's music librarians.

French Abstract

Aucune école de bibliothéconomie au Royaume-Uni n'a offert de cours de bibliothéconomie musicale entre 1981 et 1998, les écoles invoquant souvent un manque d'intérêt de la part des étudiants ou la sur-spécialisation comme raisons. Au milieu des années 1990, dans une tentative pour changer cette situation, l'UK Music Libraries Trust a examiné la possibilité de financer un poste de maître de conférences en bibliothéconomie musicale, et son initiative a finalement conduit l'Unité d'éducation ouverte de l'Université d'Aberystwyth, au Pays de Galles, à commander la création de deux nouveaux modules de premier cycle en bibliothéconomie musicale, écrits par Ian Ledsham. Ces modules sont devenus disponibles pour les étudiants en 1998. Au cours des quinze années qui ont suivi, le cours s'est considérablement développé, de sorte qu'aujourd'hui, l'université propose également un cours de niveau maîtrise en bibliothéconomie musicale et a lancé à l'automne 2011 un nouveau

1. John Wagstaff is Head of the Music and Performing Arts Library at the University of Illinois at Urbana-Champaign, USA. The title of this article pays tribute to Ian Ledsham's "The Turning Wheel: Fifty Years of Music Librarianship Education", published in *Music Librarianship in the United Kingdom: Fifty Years of the United Kingdom Branch of the International Association of Music Libraries, Archives and Documentation Centres*, ed. Richard Turbet (Aldershot: Ashgate, 2003), pp. 74–83. As will become clear, Ian was instrumental in getting the course in music librarianship at Aberystwyth University off the ground, and the material that he wrote during the second half of the 1990s still forms the backbone of the course documentation there. Malcolm Jones provided obituaries of Ian to *Fontes artis musicae* 53 (2006), pp. 475–477, and *Brio* 42 no. 2 (2005), pp. 3–5. Ian was very well placed to create the course, both as former head of the music library at the University of Birmingham and as Chair of IAML (UK)'s Courses and Education Committee during the 1990s.

module indépendant qui peut être suivi par ceux qui ne souhaitent pas s'inscrire à un diplôme complet. Cet article fournit des informations détaillées sur les modules de bibliothéconomie musicale actuels de l'Université d'Aberystwyth. Il propose également une discussion sur la question de l'équilibre souhaitable entre la formation et l'éducation dans les cours de bibliothéconomie en général, et sur celle de l'importance relative des connaissances musicales et des connaissances bibliothéconomiques dans l'ensemble des compétences des bibliothécaires de musique d'aujourd'hui.

German Abstract

In Großbritannien hat in der Zeit von 1981 bis 1998 keine bibliothekarische Ausbildungsstätte Angebote zum Musikbibliothekswesen gemacht, was häufig mit Mangel an studentischem Interesse oder vermeintlicher "Über-Spezialisierung" begründet wurde. Um diese Situation zu ändern, untersuchte der britische Music Libraries Trust Mitte der 90er-Jahre die Möglichkeiten zur Finanzierung eines Lehrauftrages für Musikbibliothekswesen, was dann auch zur Einrichtung von zwei durch Ian Ledsham verantwortete Module zum Musikbibliothekswesen im Bachelorstudiengang an der Open Learning Unit der Universität von Aberystwyth, Wales führte. Die Studenten konnten diese Module ab 1998 belegen. In den seitdem vergangenen 15 Jahren hat sich der Kurs bedeutend weiterentwickelt. Inzwischen wurde das Angebot um musikbibliothekarische Seminare im Masterstudium erweitert. Im Herbst 2011 startete ein eigenständiges Modul, das sich an Interessenten wendet, die keinen vollwertigen Abschluss machen möchten. Der Aufsatz gibt ausführliche Informationen über die musikbibliothekarischen Kurse in Aberystwyth. Außerdem erörtert er die Frage nach dem wünschenswerten Gleichgewicht zwischen der Lehre praktischer Fertigkeiten und theoretischen Wissens in bibliothekarischen Kursangeboten sowie die Frage nach dem Spannungsfeld zwischen den musikalischen und bibliothekarischen Kenntnissen heutiger Musikbibliothekare.

Aberystwyth is a seaside town set in a beautiful location on the west coast of Wales, and has a non-university population of between 16,000 and 17,000 people. When the university is in session, however, its population increases by some 9,000 students, university staff and lecturers; and once the school year is over, the town receives a large number of holiday visitors, some attracted by its beautiful sandy beaches, others by the opportunities for walking, cycling, and boating that are on offer. The town comes alive with holidaymakers, many of them from the English Midlands, some from much further afield; seaside paraphernalia is much in evidence, and parking space in very, very short supply. Small wonder (in spite of the parking problems) that Aberystwyth consistently scores highly with students in regard to "quality of life" issues, and that, in 2012, Aberystwyth University was ranked among the top three places in the world to be a student.²

Aberystwyth also has an illustrious library pedigree, being the home of the National Library of Wales [NLW], whose charter dates from 1907. The NLW sits in an impressive position on a hill overlooking the town, and welcomed 81,576 visitors in 2010/11.³ Between 1964 and 1989 the town was also home to Wales' first library school, the College of Librarianship Wales (affectionately known to generations of students there as "CLW", which in the Welsh language is pronounced "cloo": the area retains many Welsh speak-

2. See "Top of the World", at <http://www.aber.ac.uk/en/news/archive/2012/03/title-113179-en.html> (accessed 24 April 2012).

3. Figures kindly supplied by Carol Edwards, User Services Development Manager at the National Library of Wales, in August 2012. Further information about the library can be found in its annual reports, which are available online at www.llgc.org.uk/index.php?id=annualreport

ers). CLW was located in the historic village (in Welsh, “pentref hanesyddol”) of Llanbadarn Fawr, a mile or so outside Aberystwyth. CLW amalgamated with Aberystwyth University in 1989, and now forms the university’s Department of Information Studies [DIS], which is responsible for providing distance-learning courses in librarianship to a large number of students from all over the world, including Africa and the Caribbean. The present article is concerned with the music librarianship course modules offered by that department.

In 1996, Ian Ledsham, who had enjoyed a distinguished career as a music librarian, latterly at the Barber Institute at the University of Birmingham, was invited to take on the task of writing two course modules in music librarianship (one an “Introduction”, and the other titled “Advanced Music Librarianship”) which would be offered as part of Aberystwyth’s Bachelor of Science [B.Sc.Econ] course in library and information work. Ian gave many details about how the course came to be set up, plus an appendix listing the content of the two modules, as part of his article “Distance Learning: A Course for Music Librarianship in the UK”, published in *Fontes artis musicae*, vol. 47/1 (2000), pp. 33–41, and I myself supplied an update in *Brio*, the journal of IAML (UK & Ireland), in 2006.⁴ The present article will therefore focus on bringing the story of Aberystwyth’s music modules up to date. The most exciting recent developments in this story have been the launch in autumn 2006 of a Master’s degree module (course DSM1910), something Ian was very keen to do but unfortunately did not live to see; and the more recent launch of a project to make the modules available as independent, “stand alone” courses of study that can be taken by almost anyone, without the requirement to be enrolled in a full Bachelor’s or Master’s degree course at Aberystwyth. It is hoped that this flexibility will result in increased take-up of the modules, both nationally and internationally.⁵

The new module, numbered ILM9110, was offered for the first time in October 2011, and required students to undertake between approximately 75 and 90 hours of individual study over the course of six months (the first course ended on 31 March 2012). Four students signed up that during that period: a small number, but nevertheless significant for those involved, and probably reflective of the fact that music librarianship education is a small enterprise wherever it is offered. The new course in fact uses the same course content as Aberystwyth’s pre-existing Bachelor’s and Master’s degree modules DS34610 and DSM1910, which, fortuitously rather than by design, had been thoroughly revised and updated in winter 2010/2011. As is the case with the Bachelor’s and Master’s degree

4. John Wagstaff, “Developments in Music Librarianship Education at the University of Wales, Aberystwyth”, *Brio*, 43 no. 2 (2006), pp. 3–7. Ian’s *Fontes* article from 2000 repeats much of the material that appeared in his provocatively-titled article “Who Needs Music Librarians Anyway? From FQM to OLU”, published in *Brio*, 35 no. 1 (1998), pp. 3–8. Enrolment in the undergraduate module between 1998 (when it was first offered) and 2013 has exceeded 80 students; while for the master’s module the enrolment has exceeded 25.

5. For the sake of completeness and accuracy, it should be noted that the new module being reported on in this article is not, strictly speaking, Aberystwyth’s first attempt to offer a “stand alone” module (i.e. a module that can be taken without registering for a full undergraduate or postgraduate degree): the UK’s Britten-Pears Foundation, which funded Ian to write the music librarianship modules for Aberystwyth back in the late 1990s, had, according to Ian, made an “imaginative stipulation . . . that the module eventually be made available on a stand-alone basis as part of a professional development option for librarians” (“Distance Learning. . .”, p. 37). This stand-alone module, published and marketed as “a self-study guide for music librarians” and consisting of two spiral-bound volumes of course materials, a readings pack, and an accompanying CD-ROM, was launched in October 2000 and reviewed by Liz Hart in *Brio* 38 no. 2 (2001), pp. 45–47. Take-up of the stand-alone version was, unfortunately, much less than had been hoped: 84 copies had to be sold in order for the product to break even, and in the event only 73 were sold between 2000 and withdrawal of the package in summer 2005.

modules, course participants receive, in return for their registration in ILM9110, a large, printed course pack that contains five chapters of course study material, together with copyright-cleared photocopies of a number of articles and book chapters that they are required to read as part of the course. Registration and course fees total £400 (around \$600/€470) for the short course. The five chapters cover the following topics:

1. *Music Libraries: The “Whys” and the “Wherefores”*. A look at the history and development of music libraries, where music libraries are to be found, and so on.
2. *The Nature of the Product*. An overview of the many types and formats of materials to be found in music libraries, together with information on the wide variety of music library users.
3. *Information Retrieval: An Introduction*. What makes music so difficult to catalogue and retrieve?
4. *Supply and Demand*. This chapter covers the acquisitions process for music.
5. *Managing the Music Library: Staff, Stock, Finance*. This chapter title is probably self-explanatory.

Thus the Aberystwyth course offers a mixture of education (theoretical work) and training (practical skills) in music librarianship, but does not aspire to teach anything about the history and theory of music itself. The practical, training-based parts of the course concentrate on giving students enough information to enable them to function effectively in a music library from the moment they get a job in one; while the educational part of the package is reflected, for example, in some of the historical information about music libraries in the first chapter of the course handbook, and in parts of the theoretical background to cataloging found in Chapter 3. It might be possible one day to include some material on the history and theory of music within the course pack, but that would probably have to be at a very basic level, and in any case has not, so far, been demanded by students taking the module. Nonetheless, the Aberystwyth course materials do include some information on printed music formats (Chapter 2), on “instrumental groupings and families” and on “naming instruments in other languages” (both in Chapter 3), while a glossary at the end of the course material contains some basic definitions of musical terms.

From a historical standpoint it may be quite instructive here to compare Aberystwyth’s syllabus with that offered by the last surviving course in music librarianship offered in UK library schools before Ian Ledsham wrote the Aberystwyth modules. That course, taught for many years at the Polytechnic (now University) of North London by Brian Redfern, ceased in 1981, and the Aberystwyth course was the first attempt since that time to implement a new music librarianship course at a UK library school. In between times, the UK national branch of IAML had sought to fill the skills and training gap by offering practical courses of its own, and these have been very successful indeed.⁶ Nonetheless, the lack of a full course module was keenly felt, not least because—at least in this writer’s opinion—students were getting no exposure to important broader issues such as the history of their profession, since the emphasis in IAML (UK)’s courses was necessarily on imparting practical skills. The syllabus for Brian Redfern’s course on “Music and Gramophone Libraries” (Polytechnic of North London course PG35) covered the following:

6. So much so, in fact, that the IAML (UK & Ireland) *Newsletter* for August 2010 (newsletter no. 59, p. 6) reported that the branch had delivered 80 such courses to 1,175 staff in the period 1996–2010. Its most frequently offered course remains *Music for the Terrified*, which aims to help those who have responsibility for music in a library but little formal training in music library procedures gain confidence in their role. Other courses have included *Advanced Reference Sources for Music Librarians*, first offered in 1998; *Virtuoso Skills for Music Inquiries*; and *40 Copies of Messiah Please*, for those handling requests for orchestral and choral sets. [*Advanced Reference Sources* . . . and *Virtuoso Skills* . . . have now been amalgamated and *40 Copies of Messiah* . . . has been renamed *Success with Music Inter-Library Loans*. Ed.].

1. History of music, gramophone and cassette libraries.
2. The music trade and record industry, and problems of selection and acquisition of music.
3. Cataloging, classification, binding, extension [“outreach”] activities.
4. Technical control of stock, and issue control.
5. Sound archives, including cooperative schemes.
6. Some information on IAML.⁷

Students taking Aberystwyth’s stand-alone short course ILM9110 in music librarianship are admitted by the DIS Admissions Team to either the Bachelor’s or Master’s degree pathway. Those following the Bachelor’s (undergraduate degree) pathway have to submit two assignments as follows:

1. A “radio style” documentary broadcast (submitted as an MP3 file, or on a CD) of 10–15 minutes’ duration that describes the music provision in a particular library or local area. Students also have to supply a written transcript of their broadcast.
2. A report of 1,000–1,250 words plus references and bibliography setting out recommendations for improving the music library service/provision in a particular library or local area, and written for a library manager.⁸

In the case of the Master’s (postgraduate degree) pathway the assignments are:

1. A report of 1,250–1,500 words setting out recommendations for improving the music library service/provision in a particular library or local area (so this assignment is a slight variation on assignment 2 of the undergraduate module).
2. An essay of no fewer than 2,000 words on one of the following topics:
 - a. Discuss some of the difficulties libraries may face in building a music collection.
 - b. What are the advantages and disadvantages of using conventional classification schemes to arrange recordings in a library?
 - c. What are the advantages and disadvantages of having music subject specialists in a library service?⁹

The “stand alone” module in music librarianship was one of only two courses (the other one being in Rare Books Librarianship) to be introduced in October 2011. Both courses were advertised as being open to anyone working in archive, governance, information, library, records, or related services who had (i) an interest in the course; (ii) the 75–90

7. Information here is from Brian Redfern’s PG35 course syllabus for 1979. It is thought-provoking to compare Brian’s course assignment—a 5,000 word report on the development of a music service in a library—with the two current Aberystwyth assignments, mentioned in more detail below. Brian’s “Brief indicative reading list” for his course for 1979 lists no articles but does include several books, such as his own *Music Librarianship* and *Organising Music in Libraries*, and Henry Currall’s *Gramophone Record Libraries*. The book *Music Librarianship* by Malcolm Jones, then recently published, is also listed there. An obituary of Brian Redfern, by Edward Dudley, was published in *Library and Information Update* 6 no. 3 (March 2007), p. 47, and one by Malcolm Jones in *Brio* 44 no. 1 (2007), pp. 3–5. More recently, Michael Gorman has described Brian as a man “whose genial, burly exterior hid, as I was to discover, a genial, kind interior” (*Broken Pieces: A Library Life, 1941–1978* Chicago: American Library Association (2011), 116). Brian is of course still remembered by many in IAML, and was for a time the editor of *Fontes artis musicae*.

8. The idea behind the two Bachelor’s assignments is that they test two different methods of communication. The requirement for the radio broadcast is that it should be chatty and informal, perhaps in the style of a talk that a music librarian might have to give to a local music group. Several students have produced very imaginative “broadcasts”, often with musical accompaniment and occasionally involving interviews. The requirement that the second assignment be written for a library manager, and be laid out in the form of a formal report, tests a different set of presentational and analytical skills.

9. The essay topics change from time to time: an essay topic that formerly was set, and was very popular, was “Should music libraries stock only ‘good’ music?”

hours of free time available in which to do it; and (iii) broadband internet access (because this is a distance-learning course, and includes the requirement to submit coursework electronically). Students were allowed to take the module either as a “non-credit bearing” course, which means that they are required to put in the hours required in order to work effectively through the course documentation, but are not required to do the two assignments, following which they receive a “course participation” certificate; or they can take the module as “credit bearing”, which brings them a “course completion” certificate.

Aberystwyth University markets the short courses by emphasizing four elements:

1. Flexibility – students can plan their own study schedule at their own pace.
2. Quality control – the course is professionally validated, and the course materials have been produced by professionals in the field.
3. Support – a support team to help students succeed includes their course tutor, study skills advisors, and online forums that enable students to communicate with each other. This support structure recognizes that distance learners do face some particular challenges – such as studying in isolation, the need to stay motivated if they are to complete the course in an environment that, in general, does not impose deadlines, and so on. Students taking the music librarianship module are not tested on whether, and how carefully, they have read the five chapters in the module handbook; all they need do is submit their two assignments as described earlier.
4. Work-based – the courses are professionally relevant and designed to develop students’ knowledge and skills for specialist information workplaces, according to the course website.

As noted earlier, the new course attracted four students at its launch in October 2011. There was a cap on numbers of twenty students, so there is clearly room for growth in the future (for technical reasons the course was not offered for the 2012/2013 school year, but is set to resume in autumn 2013). A number of “desiderata” have also arisen in connection with the course:

1. At the moment, credits for short courses such as ILM9110 cannot be counted towards qualifications offered by other accrediting agencies in the UK or elsewhere.
2. There are limits on how much the short-course credits can be counted towards a full degree or diploma programme at Aberystwyth.
3. At the moment there is no flexibility over the course’s start date of October each year, even though, ideally, students might want to set their own start and end dates to best suit their own study schedule and availability.

Nevertheless, these are typical of the sorts of problems that can arise in connection with any new course being offered, and in time are likely to be resolved.

The question that always arises with any non-classroom-based class is, of course, whether it is possible to be as effective in presenting course material in this environment as it would be in a face-to-face classroom situation, or even in a “real-time” distance-learning course such as the one offered at the University of Illinois.¹⁰ In my opinion there are two areas that are particularly difficult to teach using a printed module pack, and these are cataloging and reference work. Ian Ledsham also recognized some limitations to the distance-learning approach offered at Aberystwyth University, noting of the modules that: “As work progressed, it became clear that there were two areas which were going to be

10. Further information about the distance-learning course in music librarianship at the University of Illinois may be found in my article “Spreading the Message: Using Distance-Learning Software to Deliver Courses in Music Librarianship at the University of Illinois”, *Fontes artis musicae* 58 no. 2 (April–June 2011), pp. 165–176.

difficult to teach ‘off the page’: the description of various printed and recorded music formats; and the study of reference sources. The original idea was to use a video presentation to describe formats, and, for teaching reference sources, to develop an interactive disc or CD-ROM”.¹¹ These plans did not come to fruition.

Balancing education, training, and subject specialism

The debate about an appropriate balance between librarianship training and the musical knowledge required in order to be effective in a music library is a long running one: can a qualified librarian who is not a music specialist gain an appropriate level of musical knowledge while working in a library? And is it easier for a musician to become a librarian than a librarian a musician? The module handbook for music librarianship at Aberystwyth University takes a pragmatic approach, stating that:

It is not essential to have formal musical training to work in a music library. It is true, however, that the larger or more specialised and research-based the collection, the more important subject knowledge will be. The only requirement for this module is some musical interest. This may be having sung in a choir or played in an orchestra or group, for example. It may be regular listening, either to Radio 1 or Classic FM or other music stations, or to live concerts. It may be the possession of a treasured (and growing) collection of recordings (whether CDs or 78s!).¹²

It seems appropriate to conclude this article with a brief digression into how discussion of the topic has developed during the lifetime of our profession by presenting, in chronological order, the thoughts of some earlier practitioners on the matter – recognizing all the while that the debate continues. It is a strange coincidence that two library thinkers, one in the US and one in the UK, both issued statements on the matter in the same year: 1937. The American writer is Otto Kinkeldey, first president of the US Music Library Association, and the British author is Lionel McColvin. Kinkeldey, whose thoughts on music librarianship education are still often quoted by US music librarians today, may be summarized as follows:¹³

1. In the first place and above all else, a music librarian must be a good librarian. . . . A music librarian who is not thoroughly acquainted with the organization and operation of . . . the methods of book selection, ordering, classifying, cataloguing, and circulation . . . is likely to do more harm than all the good a great special knowledge may bring.
2. I cannot conceive of anyone who would want to become a music librarian without . . . a deep interest in, and love for, the art of music . . . a reasonable acquaintance with musical theory in the widest acceptance of the word; a knowledge of all its principles and technical terms is a fair requirement.
3. . . . the music librarian must be . . . equipped [in] foreign languages [with] at least an elementary knowledge of French, German, and Italian.
4. . . . the music librarian needs a special training and experience [in] bibliography . . . [including] for general dealings with books about music, . . . all the bibliographical tools, English and foreign. . . . [For] books containing musical compositions . . . he must work out his own

11. Ledsham, “Distance Learning”, pp. 36–37.

12. DS34610, “Introduction to Music Librarianship” *Module Handbook*, 4th edition (Aberystwyth: Aberystwyth University, Department of Information Studies, 2011), p. ix.

13. See Otto Kinkeldey, “Training for Music Librarianship: Aims and Opportunities,” *A.L.A. Bulletin*, 31 (1937), pp. 459–63; reprinted in *Reader in Music Librarianship*, edited by Carol June Bradley (Washington, DC: Microcard Editions, 1973), pp. 299–302.

salvation, largely by slow experience. Add to this the . . . material embodied in phonograph records and it should become clear why the music librarian's bibliographical task is a distinct and somewhat perplexing problem.

McColvin is somewhat briefer, but covers some of the same ground:¹⁴

The proper organization and administration of even a small music collection implies the presence of some one person, at least, who knows more than a little about music in general. . . . In larger places there is no doubt that a trained librarian who is also a well-informed musician should be employed . . . We do not necessarily need an academically qualified musician nor yet a professional practitioner . . . we need someone who has . . . made music his second string in life, who has read widely, listened much, developed wide sympathies and taken pains to acquire some considerable knowledge of the theory and history of the art.

Twenty-two years later, E. T. Bryant expressed the following opinion:¹⁵

My personal preference is strongly in favour of the appointment of a Chartered Librarian whose musical knowledge should grow with experience. The musician without library qualification is much less likely to be satisfactory as a general rule unless he or she has already had public library experience. Without such experience the librarian may be slow in learning the normal routine, be of limited value if required to assist in another department in case of emergency and, most important of all, may prove to have no aptitude for music librarianship. On the other hand, the Chartered Librarian ought to know, by the time this qualification is achieved, whether work in a music library is likely to make a strong appeal; the music librarian without library qualification is unlikely to be able to move to another department of the system.

Malcolm Jones, in a common-sense book that, although over thirty years old, still contains many remarkably relevant tips for today's librarians, states:

. . . it is my opinion that the basics of library and bibliographic skills can be taught in a reasonably short time; but those with neither knowledge of, nor interest in, music are likely to be unhappy and little use in a music library. . . . Deep knowledge of music or some part of it, while valuable, is not necessary; extensive rather than intensive musical experience and an inquiring frame of mind is the basis needed.

. . . If one were to suggest a plan for the training of music librarians, it would take two parts. The musical training would not be specific to library work, and indeed it would be good to follow the same courses of education, whether university or college (conservatory) which train those who, in the various aspects of professional music life, will be served by libraries. . . . The second part is the basic training in library organization and method, most easily given as in concentrated form at library school, followed by practical work.¹⁶

14. Lionel McColvin and Harold Reeves, "Staff," in *Music Libraries: Their Organisation and Contents* (London: Grafton, 1937), vol. 1, pp. 47–48.

15. Eric Bryant, *Music Librarianship* (London: James Clarke, 1959), p. 36 and 37. Bryant does qualify his statements by noting that "It would be less than fair not to state that there are other illustrious music librarians who feel that subject knowledge should come first and the technique of librarianship should be assimilated by experience".

16. Malcolm Jones, *Music Librarianship* (London: Clive Bingley, 1979), p. 14, 122. Some US universities do offer a "double Master's" in music and in music librarianship that would appear to meet Malcolm's requirements, though even there this training is on offer nowadays at a very few institutions such as Indiana University and at Dominican University in Chicago, which offers a joint programme with Northwestern University.

Finally, Donald Krummel, in an essay from 1982, suggests that music librarians now require three levels of training, with “music librarianship” being a separate field of study from either that of music or librarianship.¹⁷

The main argument in this paper is based on an idea that is latent in Kinkeldey’s text, clearly central to the Qualifications statement, and increasingly apparent a decade after this. A “binary” background, involving music plus library science, is today inadequate and must be supplanted by a more complicated—“integrated” is a better word than “ternary”—background involving music, librarianship, and also the growing intermediary specialty of music librarianship itself. (p. 57)

Conclusion

The skill-set required by today’s librarians is large and complex, which is, of course, one reason for librarianship’s continuing appeal. Students are therefore looking nowadays for courses that reflect the breadth of library and information work by offering a mix of options in library management, technology, conservation—both print and digital—and technical services, including metadata in all its forms. There is still an important place for specialized courses within this mix, including music librarianship, rare books work, medical, children’s, legal and map librarianship. It was perhaps assumed in the past that the only students who signed up for music librarianship courses had already taken a decision to become music librarians. Such students were always going to be few in number, which goes some way to explaining why library schools back in the 1990s—as Ian Ledsham discovered—may have considered music librarianship to be too specialised. In today’s library world, however, I suspect (though this is a purely personal view, not backed up by any statistical or other evidence) that students appreciate the chance to take specialized subject modules alongside more generic ones. They are not necessarily intending any longer to become music (or children’s, or law, etc.) specialists, but want a taste of what these specialisms involve. And if this means that tomorrow’s public and university library managers will understand how to talk in an informed way with the music library staff within their organization, it can surely only be a good thing. Aberystwyth University’s courses in music librarianship offer that opportunity, and the university has frequently been praised by external evaluators for the breadth of its library and information studies course offerings. I therefore have some confidence that we shall be able to celebrate a quarter-century of music librarianship at Aberystwyth in ten years’ time.

More information about the short courses offered by Aberystwyth’s Open Learning Unit can be found at www.aber.ac.uk/en/dis/short-courses/

17. D. W. Krummel, “Kinkeldey Revisited: American Music Library Education in 1937 and 1982”, *Fontes artis musicae* 30 (1983), pp. 56–60.

Appendix

A Timeline of Music Librarianship Education Courses Offered by the Open Learning Unit at Aberystwyth University

January 1998: DS34610 and DS34710 undergraduate distance-learning modules in music librarianship offered for the first time. Eight students enrolled.

2000: Course DS34710, “Advanced music librarianship”, withdrawn. Only thirteen students ever enrolled in this course, the last of whom submitted their assignments in 2004.

2000: “Self-study guide for music librarians” launched, consisting of printed materials and an accompanying CD-ROM. This was Aberystwyth’s first attempt to launch a stand-alone music librarianship module, with funding from the Britten-Pears Foundation.

2005: “Self-study guide for music librarians” withdrawn from sale. Only 73 copies were ever sold; 84 sales were required for the product to cover its costs.

Autumn 2006: Postgraduate (Master’s) course in music librarianship DSM1910 offered for the first time; three students enrolled.

Autumn 2010: DS34610 and DSM1910 offered to campus-based students at Aberystwyth as well as to distance-learning students.

Winter 2010/2011: DS34610 and DSM1910 modules fully revised and updated.

October 2011–March 2012: Stand-alone course ILM9110 in music librarianship offered for the first time. Four students enrolled.

October 2013: Course ILM9110 again expected to be offered.