

ANNOUNCEMENTS:

1. In September Sandy Cohen left the Music Library, The University of Western Ontario, to work on an advanced degree in computer science. Replacing him as Music Reference Librarian is Kirsten Walsh, formerly the Sound Recordings Cataloguer. Replacing Kirsten in that position is Alma Hyslop, a graduate of both the Faculty of Music and the School of Library and Information Science at Western.

2. The Swedish Music History Archive (new address as of January 1, 1979: Sibyllegatan 2, S-114 51 Stockholm) sends this note: "We have been informed that an index of titles and text incipits to Hayden's vocal compositions has just appeared in vol. III of Anthony van Hoboken's Haydn-Werkverzeichnis, published by B. Schott's Söhne, Mainz. For that reason we have, of course, withdrawn our previous offer of Anna-Lena Holm's typescript index".

3. On Dec. 1, 2 and 5, the Opera Theatre of The University of Western Ontario will be presenting Merwin Lewis' chamber-opera A Masquerade of Dreams.

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LETTER TO THE EDITOR:

The purpose of the forum on Canadian music distribution problems was to open a dialogue with publishers, agents and distributors who were not aware of the problems music libraries were having getting music. It was not intended to fault the entire industry. We gratefully acknowledge the fine services given by a few individuals, and hope that the forum was a positive step towards better communications between librarians and publishers.

Pat Kellogg.

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THE ROLE OF THE PUBLIC LIBRARY IN EDUCATING THE PUBLIC IN THE ELEMENTS AND ART OF MUSIC. *

There are two elements to be considered in an examination of this topic: music as a discipline of study, and the objectives and obligations of a public library in providing public education in this discipline.

*(Presented at the CAML Annual Meeting Friday, August 18, 1978.)

I wish to begin this paper by quoting from and paraphrasing an article in the CANADIAN MUSIC EDUCATOR Vol. 19, No. 2 written by Marilyn P. Zimmerman called "Education in Music from Infancy Through Maturity: A Continuing Process" which seems very applicable to public library work even though public libraries are not mentioned in the article. She begins with a definition of education on Page 41:

The term Education capsulates a vast enterprise that is responsible for the multiplicity of learnings required to participate in and contribute to society. Through formal and informal education an individual forms concepts and generalizations about his world that enable him to experience a richer and fuller life at whatever stage he finds himself.

She goes on to say on the same page that:

There are many facets to an educated life: aesthetic awareness of and sensitivity to beauty; joy in intellectual pursuits; regard for physical and mental health; conservation and enjoyment of the natural environment; cultivation of deep and undergirding spiritual strengths and respect for the diverse capabilities needed to earn a living. In addition, preparation for life in contemporary society must help the individual to face the exigencies of life and to tolerate ambiguity.

On Pages 42 and 43 she says that:

Music education must provide individuals with the necessary musical insights, skills, and confidences that will enable them to enjoy music, to find meaning in the musical experience, and to function as musically literate individuals in society. Such education will result in a kind of musicianship which permits an individual to approach any musical experience with the confidence that he is adequate to benefit from it musically, intellectually, or emotionally.

On Page 44 she continues:

Society can be divided into three groups according to its members' responses to music. These groups are as follows: consumers of music, contributors to music, and performers of music - not mutually exclusive...A commendable goal of music education in the United States is to broaden and enhance the musical literacy and taste of the entire population of the country.)

And finally she says on Page 45 that:

Community colleges, community arts centers, and (let me interject Public Libraries) have done much to bring continuing education in the arts to segments of society that were heretofore neglected.

One of the most significant roles, then, of the Public Library is to provide continuing music education for the public it serves.

The Public Library, in a sense, educates in a very indirect and passive way by virtue of its having available for public use and perusal music books, periodicals, scores, phonograph records, and tapes, although it is doubtful that a musically illiterate individual could learn much from looking at musical scores or would delve into a new listening experience each time he returned to the library. A self-motivated person intent on hearing and reading about all forms of musical expression from the beginning of time to the present could certainly do so by persistent consumption of the Public Library's music resources. The self-directed amateur enthusiast for a particular genre of music; for example, jazz in all its forms, could certainly use Public Library resources to expose himself to older recordings no longer available for purchase or to a wide spectrum of that kind of music beyond his budget to buy. The instrumentalist or soloist could certainly find written and aural material to enhance his knowledge of repertoire, musical style, and technique for his instrument. The role of the Public Library, then, is to fulfil to the best of its ability, the vast and varied musical needs of the public of all ages, taste, and degrees of understanding of the subject. What a challenge!

In a city the size of London, Ontario (255,000 inhabitants), with a Faculty of Music as part of its University, a professional symphony orchestra, professional theatre, and many amateur musical organizations, the Public Library is likely to find the following types of people using its music collection: professional performers, professional music educators (both University Professors and Music Teachers in the school systems), University-level music students, Secondary and Elementary-level music students, private music students, volunteer and paid church musicians, amateur musicians in all fields of music: rock, country, gospel, blue grass, folk, middle of the road, classical, theatrical, etc., the general public with varying degrees of formal or informal music education, and children.

William J. Dane in his article "Current Music Specialties: Record Archives and Song Collections" in the January, 1975 issue of LIBRARY TRENDS says on Page 342 that:

The American public has enjoyed millions of hours of music by using facilities and collections in public libraries. Countless musicians have composed, performed or made other lasting contributions to our musical heritage aided and abetted by the literature and scores borrowed or consulted in public collections, and the use is still growing. Music buffs, instrumentalists in small orchestras, beginning guitarists and faculty members assigning music topics all may find material in music collections in public libraries along with the multitude of people who like to listen simply for pure enjoyment.

The services and resources for public music education offered by London Public Library can be roughly divided into two categories for purposes of explanation: Directive and Non-Directive Music Education. The Directive category usually, but not always, involves library personnel or individuals acquired by the library to directly educate in the subject area of music. Directive activities promoted by the Public Library would include REFERENCE SERVICE by reasonably competent librarians committed to guiding the public in the methodology of library use and, concomitantly with that task, educating in the subject area of music. Another activity in the Directive category of very great importance in musically educating the public consists of PROGRAMMES sponsored by the library or co-sponsored with another local organization or individual and using library or community personnel and materials taking the form of lectures, demonstrations, performances, films, discussions, workshops, videotapes, or any combination thereof. The third Directive service offered to the public in all subject areas, in an attempt to provide satisfaction for as many queries as possible, is the INTERLIBRARY LOAN AND REFERENCE SERVICE, enabling individuals to consult collections beyond the one immediately at hand. In the Non-Directive category one can list the resources necessary to a public music collection for self education: A LARGE PHONOGRAPH RECORD COLLECTION available for listening for courses and recreational purposes and for the locating of individual works for specific uses; e.g., polka records for dance classes, background music for home movies, possibly a TAPE COLLECTION including encyclopedias, dictionaries, handbooks, bibliographies, indexes for extraction of factual information and location of specific works, a CIRCULATING MUSIC BOOK COLLECTION covering all forms aspects, and development of music making from an historical and current day point of view, a MUSIC PERIODICAL COLLECTION with INDEXES to complement it, a VERTICAL FILE COLLECTION of pamphlets and clippings organized by subject, and finally, MUSIC DISPLAYS such as the one presently installed in the circulation area of London Public Library promoting Canadian Music, Musicians, and Music Education, erected primarily to inform the public in an attractive and artistic way, of current happenings in a subject area. I forgot to mention one last facility provided by the library for musical endeavour in the form of ROOMS large and small, where people can display their own musical talents and share their musical knowledge.

You can name, no doubt, other materials, services, and resources that your libraries provide and that London Public Library does not, all of which serve to enhance the quality of music education offered to the public in your communities. One that comes to mind immediately, and that we do not have, is an ARCHIVAL COLLECTION OF RECORDED MUSIC designated as reference only to which people can listen only in the library on library equipment. William J. Dane in the same article quoted previously in this paper says on Page 341 that "There is little doubt that these recordings will have tremendous value for the music historian as well as the sociologist of the future, and an archival approach to music recordings is a growing trend in larger collections".

I have mentioned some of the services and resources that are provided by public libraries in the realm of music but we must consider whether these provisions actually fill public need. It is difficult to define these needs in objective terms, but speaking subjectively, from a music librarian's point of view, I can outline some of the needs we encounter year in and year out:

- 1) a greatly expanded record collection that does not circulate and so can be listened to for study and research purposes in the library
- 2) a greatly expanded tape collection that more or less duplicates the record collection and that does circulate to the public
- 3) a greatly expanded score collection especially in the area of popular music books
- 4) a sheet music collection
- 5) if a reference collection of recordings is kept, a catalogue that analyzes in detail the contents of each record (not practicable for a circulating collection in which the breakage and loss rate causes a fast turnover of material)
- 6) files of concert programmes and reviews
- 7) perhaps a collection of instruments for display or loan purposes
- 8) a resource list of people in the community who teach or otherwise educate in the field of music
- 9) all forms of musical resources in multiple copies for the sporadic demands placed on certain areas of the collection at term paper time and listening exam time, for example. We never have enough resources to fill the need.
- 10) Other needs???

Before we consider a number of questions pertinent to this topic, I wish to quote Mr. Dane once again. He sums up the educational role of the Public Library in one short sentence. He says, "The Public Library is indeed a university for all people, and the philosophy of continuing education is taken for granted via liberal circulation policies and extensive reference service". (Page 345)

QUESTIONS AND POSSIBLE ANSWERS

- 1) Does the Public Library make special adjustments when it is located in a town or city where a college or university has a strong music education department? How does it affect the collection?

Quite possibly the effect is a very beneficial one in that the high quality of demand upon the collection results in the development of a broad and good one.

The Public Library can refer individuals to this comprehensive back up resource when it cannot satisfy the customer.

The librarian has ready access to bibliographic tools to build the public collection and can sound out new ideas in discussions with fellow music librarians.

- 2) Is the Public Library obliged to fulfil the role of music stores for music students? How is this problem handled?

It seems that the Public Library always falls short of fulfilling the needs of students; there are so many students and, comparatively speaking, so few dollars to provide materials in the quantities needed, but, students cannot be expected to buy the material either. Hence, the School Boards must use taxpayers' money to provide adequate numbers of all essential curricular materials, much supportive, supplementary material, and other community outlets such as the Public and University Libraries, local music stores, home and borrowed collections must be tapped for further and additional material. If nothing else, the student learns that research can be difficult, and patience-testing despite a concerted effort on the part of all these people and institutions to find the information needed.

- 3) What materials are held by the Boards of Education?

The Boards of Education must of course provide class sets of all essential materials housed in the individual schools, some materials in the school libraries for support of classroom learning, back up materials available through music consultants, and as much material for extensive study as possible.

- 4) Who is responsible for making music education materials available to teachers for their study and purchasing decisions?

Consultants for the Boards of Educations must be aware of current publications in their area of specialty, i.e. music, and make their teachers aware of such information as well. Often they receive sample copies of new books, scores, and equipment that must be organized in such a way that all concerned with music education and its development can refer to them and purchase them. Many School Boards operate Professional Libraries as resource centres for teachers. Over and above these sources, teachers find out from a variety of sources: libraries, music stores, special displays during education week, for instance, colleagues, and even students themselves.

- 5) What materials should a curriculum-support library buy?
- basic reference tools such as GROVE'S ENCYCLOPEDIA OF MUSIC AND MUSICIANS, HARVARD DICTIONARY OF MUSIC etc.
 - good biographical books on all composers studied and other major composers from all eras of music making
 - books on instruments, theory and composition, history of music, genres of music such as opera and jazz, styles of music, etc.
 - recordings of every work studied intensively and listed on the curricula
 - recordings of every work studied extensively and listed as support material on curriculum
 - some music periodicals and indexes
- 6) What services do teachers need that must be provided by the School Boards because the Public or Academic Libraries can't provide them?
- basic textbooks and supplementary textbooks used continuously throughout the school year
 - sets of scores for practice and performance
 - basic reference and circulating music collections in every school library
 - multiple copies of all material for required listening for each course
 - multiple copies of curricular material such as pamphlets, clippings, pictures, etc. copied professionally and with publishers' consent
 - instruments and instrumental supplies
- 7) Where do teachers go to select new teaching materials and methods?
- EVERYWHERE!!! Libraries, Music Stores, special education displays, consultants, colleagues, students, home collections, courses, concerts, conferences, books, periodicals et al
- 8) Despite cooperative efforts by School Systems, Library Systems, and Musical Organizations and individuals in an area the Public Library still encounters difficulties in achieving the goals to which it feels committed. What are these difficulties?

- limited money which affects size of collection, limits the detail in which items are catalogued, limits the space for hardware and software, limits the number of trained personnel to interact with the public
- loss and damage rates in a circulating collection that frustrate librarians and public alike
- lack of time to spend helping each individual

Bibliography:

Dane, William J. "Current Music Specialties: Record Archives and Song Collections". LIBRARY TRENDS, January, 1975.

Marco, G.A. Frietag, W.M., eds. "Music and Fine Arts in the General Library". LIBRARY TRENDS, January, 1975.

Zimmerman, Marilyn P. "Education in Music from Infancy Through Maturity: A Continuing Process". CANADIAN MUSIC EDUCATOR, 19/2, Winter 77/78.

Helen M. Anderson Guthrie.

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CANADIAN BROADCASTING CORPORATION RECORDS

(Written in answer to a query made at the Annual Meeting in London, Ontario by several music librarians from the west.)

As a result of a decision taken recently by CBC Learning Systems and Radio Canada International, the CBC Learning Systems will be handling all RCI discs cleared for sale. This group will include light music, music performed by individual Canadian artists, and classical music recorded by RCI. The numbers available will include any disc from 251 on. The first 250 numbers have had to be deleted, but that still leaves a considerable collection. Learning Systems is in the process now of printing a catalogue of the newly available recordings. It will be forwarded to you upon request as soon as it is printed. All catalogues of CBC recordings, including the Canadian Collection and the new RCI catalogue, are available from CBC Learning Systems, Box 500 Station "A", Toronto, Ontario, M5W 1E6.

Most of the discs will cost \$6.98 post paid, but if you are ordering a number of recordings, a library discount can be arranged. Write to Mr. Bob Burdett at the Learning Systems address. Mr. Burdett will also be happy to help you locate recordings that do not appear in the catalogues. CBC policy on Canadian recordings is changing-- the best news in years for music libraries.

Pat Kellogg.