

Ask MOUG—Technical Services (with Jay Weitz, from OCLC)

- In cataloging, recordable CDs (CDRs) can be treated similarly to UMI dissertations; also, use 007 field for the CDR. (The case mentioned involved Smithsonian Folkways CDRs, which are burned from LPs “on demand”—and presented with photocopies of former liner notes folded and inserted; they actually claim to be copyrighted).
- Limitation of record length can be solved by entering it via Connexion.
- Libraries encouraged to apply for enhancement opportunities—though the process is admittedly difficult; bibliographic enhancement extremely underexploited aspect of OCLC usage.
- Difference between Passport and CatME with each other and in relation to upgrade to Connexion.

MLA

Bibliography Roundtable, Pt. 1: Reconstructing the Ricardo Viñes Piano Collection at the U. of Colorado at Boulder

A growing collection of many of the music manuscripts and annotated first editions formerly belonging to the Argentinian pianist, who made his career in Paris as well as in his native land. Numerous works by composers such as Ravel and Albéniz were dedicated to him; his musicianship and charisma as a performer were such that, by introducing these works to the public, he was deemed to have secured their success. The items in the collection were found in the library’s circulating collection and outside the library; donations requested.

Contemporary Music Roundtable

Excerpts from recordings on compact disc of works by contemporary Brazilian composers with commentary by a librarian with expertise in the field of Brazilian music. Composers represented: Edino Krieger, Rinaldo Miranda, Dawid Korenchandler, Ernani Aguiar, Caio Senna. At issue: how “Brazilian” to be/try to be in one’s music; serialism rejected by literally all Brazilian composers.

Local Arrangements Concert: Music for which the Harry Ransom Humanities Center has Manuscripts

Works for piano, voice and piano, violin and piano, and piano 4-hands by Roussel, Fauré, Ravel, Paul Bowles, Georges Auric and others, performed by faculty and students at the University. The new building for the Ransom Center has not been finished on schedule. The acquisition by the Ransom Center of materials from other countries—and even other states—can raise patrimony issues. One might ask: Do they have the resources at the University to interpret what they have?

Authorities Subcommittee and Descriptive Cataloging Subcommittee (joint session)

- Work with IFLA on FRBR implementation: extremely demanding and time-consuming
- LC is also cataloging recordable compact discs of local, non-copyrighted material and has taken a practical approach which considers them to be essentially (response to question I posed); partial response received from librarian at LC, my question referred to his colleagues doing cataloging of comparable material there

MLA Town Meeting: Strategic Planning I: The Annual Meeting

Members are concerned about the expense of the annual meetings and the way the programs are drawn up. The opinions expressed and suggestions will be taken into consideration by the board. One model is the annual meeting of ARLIS. Changes seem likely.

Plenary Session 2: Revolution in the Recording Industry

- CD's (especially those on the multinational labels) are extremely expensive to produce.
- Hackneyed repertoire does not excite buyers.
- Former CEO of a smaller label (Newport Classics) has decided to go into streaming music on the computer: Car Talk on Bartok starts up Sept. 1
- The increasing speed of technological change involving formats/products such as the super-audio CD (SACD), audio DVD (DVDA), CD/CD-ROM, direct-stream digital (DSD; contrasted with PCD), dynamic copy-prevention software, hyperdiscs with multiple layers (DVD and SACD on one layer), stereo and multi-channel discs, surround headphones (now coming on the market) provide great challenges to both music librarians and copyright lawyers.
- Microsoft is again causing problems with hardware-software non-compatibility.
- The "battle of the formats" (caused if the market will bear only one—as is claimed) is perhaps somewhat balanced by the use of same physical format for the carriers of various recording technologies (e.g. CD, CDR, SACD, DVDA) and playback devices that can handle more than one of these technologies
- Higher resolution audio has less distortion within the range of human hearing, but recent CD recordings will not, in most cases, benefit from upgrade.
- Copyright law provides basically for the maintenance of balance between fair use (accessibility) and incentive. There is a real danger that the interests of the Disney Corp. alone (e.g. keeping the royalties from Mickey from drying up) could be sufficient to more-or-less continual extensions of copyright on the remaining 90+% of copyrighted material subject to the same regulations.
- The TEACH Act has extended fair use from the physical to the virtual classroom.
- Speaker's opinion: controlling copies may no longer be the way to protect incentive.
- Crash course in copyright is available at:

<http://www.utsystem.edu/ogc/intellectualproperty/cprtindx.htm>

Social Responsibilities Roundtable

- Next year's meeting, in the DC area, will give higher profile to these issues, presenting them in a plenary session.