

# Arts Newsletter

Association of College and Research Libraries Art Section v.1 no.2 Spring 1986

ALA ANNUAL CONFERENCE IN NEW YORK  
June 28-July 3, 1986

The ACRL Art Section presents

## MUSIC COMPOSITION SOFTWARE

by Frank J. Dolak

Software for music composition opens whole new vistas concerning the relationships between composer and performer; it questions the philosophy of just what composing is and questions many preconceived notions about the entire musical process.

The use of sophisticated compositional software on personal computers and other types of hardware seems to be a microcosm of the entire musical creative process. In the initial compositional stage the composer traditionally stares at a blank sheet of score paper; with software, this has become the act of staring at an empty screen. Rehearsing, correcting, and re-rehearsing a composition becomes editing and re-running the program. Instead of submitting a score for publication, the software can now produce a print-out of the program in traditional orthographic notation. The final step of the musical creative process is the realization of the score, the actual performance; with software, it is simply running the program.

By definition, music compositional software is interactive. The available levels of software run an entire range, from those for the inexperienced beginner to what the reviews and advertisements call the serious or professional musician. Unfortunately, nothing is said of the serious composer.

The serious composer tends to lean toward breaking new ground. Music composition software does not allow for the discovery of something new, either tonally or temporally. Some would label the tendency to break new ground the avant-garde. Personal computer music composition software cannot address nor accommodate this demand. If a composer wants to do something different on these software packages, the composer will either be stymied or must attempt to brute force it.

(continued p.5)

## WE'RE CATCHING UP...DATABASES FOR THE ARTS

The hard sciences have had them for years; the social sciences weren't far behind. Now the currency, comprehensiveness, and convenience of computerized database retrieval is available for the arts: music, dance, film, television, the visual arts, architecture, and theater. Come see a sampling of what's on the market. Our speakers will be:

**Ann Bevilacqua** on the current state of database searching in arts libraries

**Linda Sachs** on the Arts & Humanities Citation Index

**Terence Ford** on the Repertoire International de Litterature Musicale

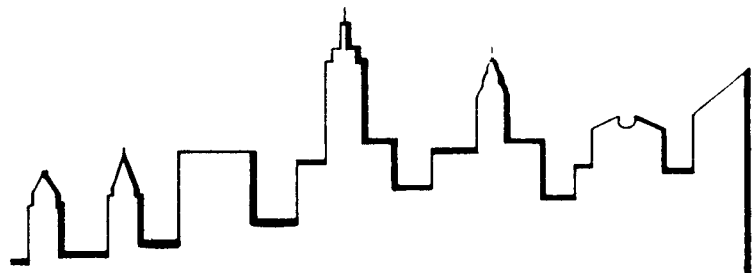
**James Monaco** on Baseline film and television database

**James Kopp** on the Avery Index to Architectural Periodicals

When: Monday, June 30, 1986, 9:30 am-12:30 pm  
Where: Jacob Javits Convention Center, 1E-17  
34th-39th Sts. on 11th Ave. New York

## Other meetings of the ACRL Art Section

Saturday June 28	
Executive Board	9:30-11:00 am
Sunday June 29	
Mission and goals	8:00-9:00 am
Publications	8:00-9:00 am
Membership enlistment	8:00-9:00 am
General membership	4:30-5:30 pm



## ACRL ART SECTION MIDWINTER MEETING REPORT

by Fred Blum

The Executive Board and Membership meeting of the Art Section convened in Chicago on January 20, 1986. Presiding was Darryl Barrett. Those in attendance were Janice Woo, Fred Blum, Nancy Allen, Ann Bevilacqua, Sherman Clarke, Ted Goodman, Roland Hansen, John Larsen, Stephen Patrick, and Charles Smith.

Barrett and Woo reported on the status of nominations for the 1986 elections. Two candidates, Nancy Allen and Stephen Bloom, have agreed to run in the current election for Vice-chair/Chair-elect 1986-87. Ted Goodman reported on the deliberations of the nominating committee for the 1987 slate.

Woo reported on plans for the 1986 program entitled "Databases for the Arts." She also gave an update on the Arts Newsletter.

Barrett reported on the petition for the establishment of a Visual and Performing Arts Round Table (VPART). Although a petition had been drafted and disseminated at annual conference 1985, few endorsements had been acquired. Nancy Allen related that she had distributed petition forms to the Cinema Librarians Discussion Group and had only received one signed petition form back.

Goodman requested an explanation of the problems and advantages of roundtable status. Woo described some of the issues that had been discussed by the Round Table Coordinating Committee, a group of round table chairs and leaders. Funding, accounting, support

---

**Arts Newsletter** is published by the Art Section of the Association of College and Research Libraries, a division of the American Library Association, 50 East Huron Street, Chicago IL 60611

**Editor:** Janice Woo, Avery Library, Columbia University, New York NY 10027 (212) 280-8404

**Production and circulation office:** 50 East Huron Street, Chicago IL 60611 (312) 944-6780

This semi-annual publication is distributed free of charge to members of the ALA ACRL Art Section. To obtain a membership contact the American Library Association, 50 E. Huron Street, Chicago IL 60611

c American Library Association 1986

---

services, and assistance in the planning of general operating activities were some key concerns. Allen, who has been chair of the ACRL Cinema Librarians Discussion Group, noted that it seemed more advantageous to be a discussion group supported by a division than to be a round table supported by ALA. John Larsen offered a history of the many previous round table status discussions.

Based on these discussions and the response to the VPART petition form, a motion that the Art Section affirm its present status within ACRL was raised, seconded, and unanimously passed. A moratorium on further investigation of round table status was also endorsed.

Woo then proposed the formation of three ad hoc committees: mission and goals, membership, and publications. The members in attendance approved the motion and also agreed to serve as chairs and members (see back page).

The Art Section adjourned its meeting with a set of new activities and directions to pursue.

### FROM THE CHAIR — Darryl Barrett

There appears to be a renewed interest in the Art Section of ACRL and a new enthusiasm for revitalizing the section and broadening its scope. It is hoped that in the future our section will appeal not only to individuals interested in and involved with the visual arts, but also to those individuals interested in and involved with architecture, music, dance, theater, cinema, video, etc. It is hoped that the section can fill a void which many individuals have felt to be present in the structure of ACRL and ALA for quite some time.

As an example of this pursuit, the Art Section program for the 1986 annual conference is entitled "Databases for the Arts," that is, for arts of all types — architecture, visual arts, music, theater, dance, and cinema. We look forward to seeing many of you at this program, and since many of you are either beginning to provide or are already providing your patrons with online reference service, we are sure that you will find this program both interesting and informative.

It has been a pleasure serving as the chair of the Art Section for the past two years, and I will look forward to seeing many of you at our annual conference in June.

**AND IF ELECTED...CANDIDATE STATEMENTS**  
**Art Section Vice-Chair/Chair-elect 1986-87**

**STEPHEN BLOOM**

Architecture and Art Librarian  
University of Illinois, Chicago  
Chicago, Illinois, 1982-

This is a particularly important time for the ACRL Art Section. During the next two years, the section and the ad hoc committees of membership, mission and goals, and publications will complete their on-going studies; recommendations that emerge from these reviews will need to be evaluated; and new programs will be implemented. In this process, and in its program activities during the same period, the section has a great opportunity to become more relevant to all its members and to carve out a distinctive new role for itself within ACRL. The person who is elected Vice-chair/Chair-elect this year will have a rare opportunity for a wide range of creative leadership.

The work of these three ad hoc committees is of the utmost importance for the section, for the objects of their studies are keys for focusing and strengthening our activities. Through their work we will come to know more clearly who we are, the scope of our interests, the nature of our common concerns, and the potential for our contributions to academic librarianship in the arts. We will be able to make plans to increase the number, variety, and level of activity of our membership. And we will be able to refine the mechanisms that facilitate meaningful communication within the section and beyond.

A particular concern for the next Vice-chair/Chair-elect should be to make the section conducive to participation by the widest possible range of academic librarians involved and interested in the arts. Encouraging membership from librarians in all the arts will force us to broaden our interests and to concentrate on our common academic environment, and will make the section the only professional organization with that focus. In so doing I believe we will revitalize interest and activity in the section, supplement the work of other professional associations concerned with arts librarianship, and will guarantee that our shared interests and concerns receive the attention of the Association.

**NANCY ALLEN**

Director for Public Services  
Wayne State University Libraries  
Detroit, Michigan, 1984-

Librarians working with collections and services in the many areas of visual and performing arts need to have an information-sharing vehicle within ALA, and the ACRL Art Section has the potential to fill this need. Programs on information resources, current issues in collection development, arts-related organizations, and library services geared toward students, artists, and scholars could be provided through the ACRL Art Section. In order to provide such high-quality activities, the Art Section needs to recruit the active involvement of a greater number of librarians working in all areas of the arts, and needs to widen its focus to address contemporary concerns of visual and performing arts librarians and library users. I have been active in ACRL for many years, providing an active discussion forum for cinema librarians, and would continue to work toward addressing the many interests of arts librarians through an active ACRL Art Section.

**THE 1987 SLATE : A REPORT ON NEXT YEAR'S ELECTIONS** by Ted Goodman

Nominating committee members Hollee Haswell, Jeffrey Horrell, Paula Murphy, and chair Ted Goodman met during the midwinter meeting to set up a slate of candidates to run for Secretary and Vice-chair/Chair-elect in 1987.

Richard E. Friedman of the University of Akron and Charles R. Smith of Texas A&M University have agreed to run for Vice-chair/Chair-elect, 1987-88.

Micheline Nilsen of Montana State University and Stephen A. Patrick of East Tennessee State University have agreed to run for Secretary, 1987-89.

This election will not take place until the Spring of 1987; so in the meantime, get to know your candidates and let them know what's on your mind.

Thanks to those people who have agreed to run and good luck!

**THE ALVIN AILEY DONATION TO THE SCHOMBURG CENTER** by Paula Murphy

New York Public Library's Schomburg Center for Research in Black Culture recently received a collection of materials from the world famous black choreographer, founder and artistic director of the Alvin Ailey American Dance Theater, Alvin Ailey. The gift includes more than seven hundred photographs and multi-lingual programs and posters which represent the history of Ailey's internationally acclaimed dance company. It includes such items as the first Ailey poster that was hung in the 92nd Street YMCA in New York in 1958 when the company only consisted of seven dancers. There are also posters from Hong Kong, Israel, Casablanca, and the Soviet Union (where they were the first modern dance company to perform) which represent the growth of the company to a thirty-member troupe garnering world-wide recognition. Such items as photographs of Ailey himself in his classic work "Revelations" (1960) and Ailey star Judith Jamison in Ailey's 1971 triumph "Cry" accompany those of the current company in Ailey's 1984 work "For Bird-With Love." Other Ailey company stars such as Sarita Allen, Keith McDaniel, Dudley Williams, Gary DeLoatch, and Donna Wood are also pictured in various other dances from the one-hundred-fifty ballet repertory of the twenty-eight year old company.

James Briggs Murray, head of the Schomburg's Moving Image and Recorded Sound Section interviewed Ailey upon the receipt of the gift and asked him why he had collected and presented these materials. Ailey's reply was:

"I'm a pack rat, Jim. But it's always been interesting to me how different people around the country and around the world perceive what I'm doing. I've always saved everything -- clippings, posters, programs, tapes, everything. It's important to know what happened today; the keeping of things is important so that other people will know. The fact that the Schomburg Center will take these articles and preserve them for history and posterity is of great importance. I consider myself part of the tradition of black dance."

In April of 1985 when the gift was given to the Schomburg Center, an exhibition of posters and photographs entitled The World of Alvin Ailey was held. About twenty-five percent of

the photographic portion of the donation was on display. Photographs and posters of Ailey and his dancers in dances like "Revelation," "Blues Suite," "The Road of the Phoebe Snow," "Night Creatures," "Cry," and "Love Songs" were represented. A checklist of the exhibition included the title and date of each poster and photograph, the dancers of the performance; the choreographers of the dance; and the photographer who made the picture. Many of Ailey's more popular works had photographs and posters from multiple performance dates in the company's history displayed. In December of 1985 this same exhibit was hung at City Center Gallery during the Alvin Ailey American Dance Theater's New York season at City Center. One of the plans for the exhibit is to make it a traveling show.

This donation from Ailey is only the first part of a series of gifts to be given by Ailey to the Schomburg Center. Ailey has collected a number of video tapes of rehearsals over the years that he wishes to give to the Center. In addition, he has a clipping file of thousands of articles and reviews from around the world that he has kept for the last twenty-five years that he wants to turn over to the Schomburg Center.

Chief of the Schomburg Center, Howard Dodson, said of the first Ailey donation, "Alvin Ailey's outstanding contribution to the world of dance and to African American history will now be within reach of generations of dancers, scholars, and students of black culture." In recognition of the importance of this gift to both dancers and students of black culture, the New York Public Library's Lincoln Center Dance collection will share in this gift. Items in the collection will be duplicated, and some originals and copies of the gift will be held at the Schomburg Center while other originals and copies will be held at the Lincoln Center Dance Collection.

For further information about the Alvin Ailey collection or The World of Alvin Ailey exhibition, contact James Briggs Murray, curator of the exhibition and coordinator of the donation, at the Schomburg Center for Research in Black Culture, Moving Image and Recorded Sound Section, 515 Lenox Avenue, New York NY 10037 (212) 862-4000.

Paula Murphy is Audiovisual Librarian at Columbia College, Chicago IL.

**Music composition software** continued from p.1

It should be pointed out too that the available compositional software is song-form and/or bar-form oriented as well as equal-tempered and twelve-tone. In other words these programs are commercially and market oriented. The compositional paradigms available to the serious composer on a main frame computer are not available on personal computers and may very well never be because of the lack of demand for these paradigms in the general market.

The wide array of different software capabilities makes categorization difficult. In terms of user parameters, these differences can be exemplified by personal home use vs. live performance, existing capabilities vs. add-ons, arcade game sounds vs. constructing your own harmonic series, entering sounds via a keyboard vs. icons, menus vs. keyed commands, various computer tablatures vs. standard orthographic notation, and of course, tens of dollars vs. multiple hundreds of dollars in software costs.

Some music software contains a tutorial that allows the user to learn basic music fundamentals before progressing to composition. Other software programs bypass the fundamentals and allow the user to build musical compositions step by step, much as one builds models with a set of plastic Lego blocks -- and presumably with the same aesthetic effect.

This discussion will define three categories of software: simple music composition software, "Gebrauchsoftware," and MIDI software. The capabilities of these packages are not mutually exclusive, however, and often have overlapping characteristics. Since the literature acknowledges simplicity, we will begin with the simplest level.

**SIMPLE MUSIC COMPOSITION SOFTWARE**

With these simple music composition programs, the novice can generally learn musical concepts but cannot acquire technique. Some of the features of this type of software would include timbre creation, modification and program editing, special effects, animated graphics, modification of and/or the accompanying of preprogrammed songs, multi-track recording capabilities, sound-on-sound recording, score generation, and modification of pitch, time and vibrato. There are many packages of this type on the market. A representative listing is given in fig. 1, but a complete listing of all the possibilities is

beyond the scope of this article. System compatibility is understood for each computer.

**GEBRAUCHSOFTWARE**

A second category of music composition software can be labeled, with apologies to Hindemith, "Gebrauchsoftware." i.e. software intended for use by musical amateurs -- for example, those with a working or intuitive knowledge of the musical concepts of form, function, tension, release, and phrasing.

The panorama of the electronic music synthesis genre is explored with many of these software programs. The user learns how to use and manipulate voltage-controlled amplifiers, filters, oscillators, envelopes, etc. to enhance his musical panoply.

Gebrauchsoftware obviously allows the user the same manipulations as in the first category of software, but also includes most or all of the following: greater polyphonic capabilities, stereo positioning, generation of subroutines, easy alteration of the meter, key, timbre, volume and pitch, overdubbing, the printing of more complicated scores, a greater storage capacity, and more channels with which to work.

Some examples of this type of software is shown in fig. 2. A comparison of the two charts will show a duplication of some of the packages. These cross-overs are indicated with an asterisk and require additional software for the more sophisticated manipulations.

Most, if not all, of the second category requires additional hardware too. This includes items like a specialized keyboard and a Musical Instrument Digital Interface (MIDI). A MIDI is a device which allows a direct connection to the digital signals that control the synthesizer. One important aspect of the MIDI is that several synthesizers can be played at the same time. This allows the use of this software in live performance

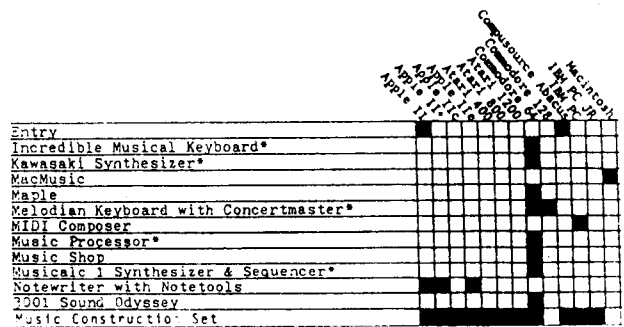


fig. 1

situations to take on the same "layering" effect that professional studios produce through multi-track recording techniques.

#### MIDI SOFTWARE

The third category of music composition software is the extremely powerful MIDI software. MIDIs allow the use of sophisticated programs that generate professional sound quality and also allow for a great deal of flexibility. Additional hardware and software, however, is required to make these programs run. For example, additional hardware would include a stereo sound system and a Sound-chaser SC-100. Basically MIDI software falls into five categories which can be bundled together into various configurations.

1. Music sound editors. This software records the composition. The composition can then be played back and edited with a MIDI keyboard or any number of other input devices.

2. Sequencers. These are usually part of the music sound editor, but have more capabilities and features. This includes transpositions, the sequencing of sections in any order, looping, the addition of repetitions and choral refrains and codas, and the transfer of function settings back and forth between the MIDI and the synthesizer. A very important capability of this software is the fact that it can be used for real-time performance and be a multi-track recording system.

3. Librarian software. This software can store various sound patches and substitutes for RAM cartridges and cassette tape storage. Many of these programs are synthesizer specific.

4. Programming software. This software allows the modification of programmed voice parameters.

5. Print programs. These programs generate traditional orthographic notation in a quality that approaches, if not reaches, a professionally published score. An extremely useful and powerful ability of certain packages allows the simultaneous playing and notation of the composition.

It is probably apparent that the sophistication of music composition software has begun to blur the traditional relationships between the composer's intentions and the performers' realization. To be sure, the harmonic quality of a Stradivarius violin has yet to be replicated by synthesizers, but there are a growing number of keyboard-oriented musicians

who can generate the sound of a pseudo-violin or even an entire string section, and be quite content with it. Besides it's cheaper.

Long-play sound recordings have locked many listeners and performers into standard notions of interpretation and performance practice. It would seem that the composer would like to be able to create his own definitive recording of his own composition and have total control over all the parameters. Since computer software and hardware can now rival studio quality recordings, the composer could completely bypass the professional recording process with its performers' idiosyncracies, save time and money, and generate his own recording on a floppy disk. If at some point in time, the composer desired a real-time, real performer performance, scores could be generated and played. This is, of course, a scenario that may be unpalatable to some, but nevertheless it is certainly reasonable. It circumvents the burden of copying parts, getting the work accepted for publication, and alleviates the problems with unions, performers and their costs. There are, however, a few drawbacks: you must be keyboard-oriented and you've got to own the right hardware and software.

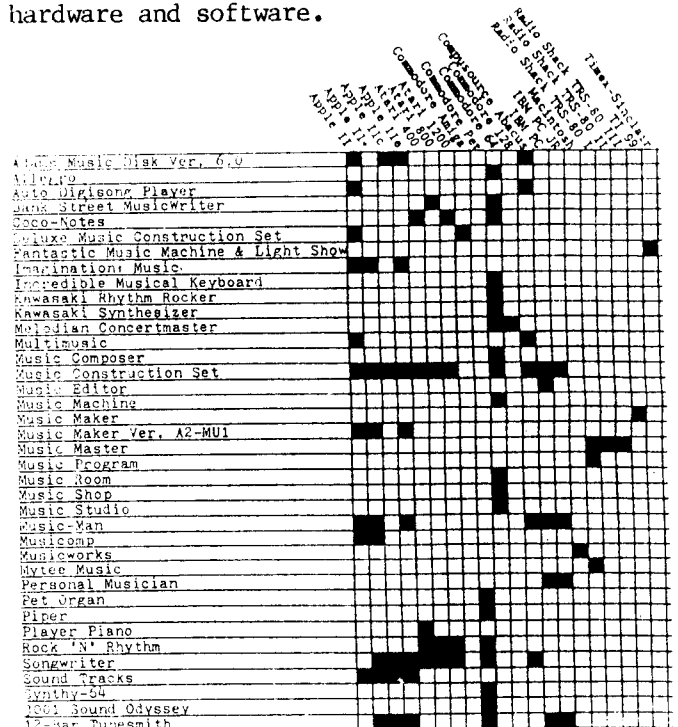


fig. 2

Frank J. Dolak is the Periodicals Reserves Microforms Supervisor at Bracken Library, Ball State University, Muncie IN.

## MUSIC NEWS from Fred Blum

Budapest was the site of the Congress of the International Society for Contemporary Music and the World Music Days held during March of this year. Featured was an exhibition of contemporary scores which was sponsored by the Association of Hungarian Musicians and Editio Musica Budapest. The exhibit called attention to the beauty of notation and emphasized the need to provide clear, easy-to-read scores.

Early arrivers to ALA annual conference will be able to see "Harmonizing the Arts," an exhibition of original graphic designs for printed music by world-famous artists. The exhibit will be shown in the Music Division of the New York Public Library at Lincoln Center until June 28, 1986. On display are thirty prints that range from a guitar player drawn Manet for the cover of J. Bosch's Plainte Moresque (1866) to Dali's cover for Marche Joyeuse (1925) by Ernesto Halffter. The exhibit is based on research by James J. Fuld, who has lent items from his own collection to supplement the Library's own significant holdings.

While at the NYPL Music Division, you may wish to pick up a copy of the Directory of Library School Offerings in Music Librarianship, compiled by the Education Committee of the Music Library Association. It can also be obtained by sending \$1.50 in check or money order, payable to the Music Library Association, to John Shepard, Music Division/PARC, 111 Amsterdam Avenue, New York NY 10023.

A publication being offered free of charge is the Directory of Computer Assisted Research in Musicology, compiled by Walter B. Hewlett and Eleanor Selfridge-Field. Write to the Center for Computer Assisted Research in the Humanities, 525 Middlefield Road, Suite 120, Menlo Park CA 94025.

## ARCHITECTURE NEWS from Sherman Clarke

Clearwater Publishing Company is publishing the Blue guides/Guides bleus on microfiche. The travel guide-book series includes more than 300 titles on almost 100 countries. The guides were originally issued between the 1840s and the 1950s.

The first compilation of the National Union Index of Architectural Records, presently in machine-readable form, should be available this summer. Check upcoming issues of the COPAR newsletter for more information.

## CONFERENCE BRIEFS : ART LIBRARIES SOCIETY OF NORTH AMERICA ANNUAL CONFERENCE February 6-13, 1986, New York City

The session on the "Use of Film and Video as a Reference Tool" featured art section members Stephen Bloom and Paula Murphy. Steve's talk focused on the importance of audiovisual materials to support research in academic institutions. Paula's presentation compared the research values of two mediums, film and video. The different qualities were demonstrated by a screening of Narcissus, a film by Norman McLaren, and Merce/Marcel, a video by Nam June Paik. Other speakers were Nadine Covert from the Program for Film on Art and Steve Davidson from the Museum of Broadcasting.

The session on "Databases Services for Art Research" dealt with the broader issues of online services. Paula Baxter discussed start-up; Kathy Deiss questioned the concept altogether; Bill Treese talked hardware; and Henry Pisciotta described the innovative and successful end-user services at Carnegie Mellon.

The joint ARLIS/College Art Association session entitled "What Do Artists Read?" was an attempt to examine the environment in which artists work through discussion of what they read. Clive Philpot moderated artists Rafael Ferrer, Adrian Piper, Carolee Schneemann, and Lawrence Weiner in their descriptions of personal reading. About the only items which the panelists cited in common were comic books and the New York Times.

The North American Associations Relations Committee which had been organized in 1984 was disbanded in the course of the ARLIS conference proceedings. Janice Woo had been serving as the ALA ACRL Art Section representative.

## UPDATE on the AAT

The Art and Architecture Thesaurus will not be moving to the Getty Center in Santa Monica as previously reported. The operation will be staying on the East Coast for the foreseeable future and hopes to find quarters in Williamstown, MA.

## NEW COMMITTEES SEEK VOLUNTEERS

Three ad hoc committees were formed by the Art Section during the midwinter meeting in Chicago.

**Mission and goals:** To review the section's purpose and objectives. The committee shall be charged with developing and submitting a statement of mission and goals to the section executive committee at annual conference 1987. Chair: Stephen Patrick. Members: Sherman Clarke and Janice Woo (ex officio).

**Membership:** To investigate ways to promote membership and to target prospective members. After consultation with section officers, the committee shall take action on its findings without delay. Chair: Nancy Allen. Members: Roland Hansen and Paula Murphy.

**Publications:** To identify publication needs of the section and its membership and to investigate ways for the section to fulfill these needs. The committee shall prepare an interim report for discussion at the midwinter meeting 1987 and submit final recommendations to the section executive committee at annual conference 1987. Chair: Micheline Nilsen. Members: Ted Goodman.

Anyone wishing to participate on any of these committees should contact:

Janice Woo, Art Section Vice-chair,  
Avery Library, Columbia University  
New York NY 10027 (212) 280-8404

## THE ART SECTION ARCHIVES : A LITTLE HISTORY by Shirley Solvick

The archives probably came into existence with the the establishment of the Art Section in 1958. They now occupy almost a full file drawer. There is file for each year of varying size as well as some general files, such as for the By-laws. Most years contain at least the minutes of the business meetings at the annual and midwinter conferences. Other material may include reports of committees (for example, nominating), surveys of the membership, and plans for the program. These are generally sent to the archivist by the appropriate officer: secretary, committee chair, or section chair. Few, if any, of the other sections seem to maintain an archives. The present archivist, who succeeded Rosella Ferster, has served since 1978 and is glad to receive any material members wish to contribute. Send to Shirley B. Solvick, Fine Arts Department, Detroit Public Library, 5201 Woodward, Detroit, MI 48202.

### Other conference programs of interest

Fine & Lively: the Arts in Special Collections  
an ACRL RBMS preconference, June 25-27  
New Directions in Subject Access to Nonbook  
Materials: RTSD AV Committee program June 28  
Images and Views: Retrieving Information from  
Photographs: ACRL ANSS program, June 29  
Utilizing Rare Books in the Arts: ACRL RBMS  
program, June 29

AMERICAN LIBRARY ASSOCIATION  
50 E. HURON STREET  
CHICAGO IL 60611

FIRST CLASS

