IMPORTANT NOTICE:

PUT US ON YOUR CALENDAR JANUARY 8 and 9

Arrangements for our annual meeting and institute are presently being made. It will be held in Columbus, Ohio on January 8 and 9, 1979. Included in our plans are a tour of OCLC, Inc., an open forum on music cataloging with the OCLC system, a panel discussion on cross references and on-line authority work, and a business meeting. You will receive a separate mailing with details. Please plan to attend!

MEMBERSHIP

As reported elsewhere in this issue of the Newsletter, the dues for the calendar year 1978 are three dollars for individual members and five dollars for institutional members. The dues entitle you to all publications and mailings of the Music OCLC Users Group, including the Newsletter, from issue no. 1.

We invite all new readers of the Newsletter to become regular supporters of the work of the Group by joining now. To become members, complete the form we have printed on the last page of this issue and send it, with a check for the appropriate amount, payable to the Music OCLC Users Group, to Pamela Starr, Music OCLC Users Group, Mills Music Library, University of Wisconsin-Madison, 728 State Street, Madison, Wisconsin 53706.

We urge current members to send in the form, as well. We will use the information thus collected as the basis of a comprehensive membership directory, which we hope will benefit all members of the Group.

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Thanks to all who contributed to this Newsletter. Editor: Pamela Starr, Secretary, Music OCLC Users Group, Mills Music Library, University of Wisconsin-Madison, Madison, Wisconsin 53706
FROM THE CHAIRPERSON...

It will be a privilege to serve as the first Chairperson for this Group over the next two years, a period during which time we may expect to see our members, along with the technicians at OCLC, begin to refine the implementation of the MARC Format for Music. Our work will serve as a model for others in the use of the format, as this is the only time a MARC format has been implemented by a group of users before being used at the Library of Congress. Our mission, therefore, is both an exciting and challenging one.

Our goal is to help the OCLC system provide the optimum implementation of MARC II for Music. We hope to achieve this by (1) providing a free and direct channel of communication to OCLC for the problems of music catalogers, (2) developing and publishing a manual for music cataloging at the OCLC terminal, (3) contingent on financial constraints, sending mailings to our members, as often as necessary, to communicate news and changes as quickly as possible so that the highest uniformity may be achieved, and (4) helping networks to develop effective ways to maintain standards for and to deal with problems of music cataloging among their member libraries.

As of this writing, we have 114 individual and 70 institutional members, indicating a strong interest in the concerns of our Group. I hope that all interested librarians will join us so that high-quality, shared music cataloging will soon become a reality, enabling music catalogers everywhere to devote more of their time, talents, and energies to unique material in their respective collections.

Karen A. Hagberg

BUSINESS REPORT

a. Following are the results of the election held last November:

Dues: the dues structure ($3.00 for individual members, $5.00 for institutional members) passed, 99 - 1.

By-laws: (as proposed in issue no. 1 of Newsletter), passed, 99 - 1.

Officers: (for 2-year term, beginning 1978),

Karen A. Hagberg, Chairperson, Sibley Music Library, Eastman School of Music, Rochester, NY 14604; (716) 275-3019.
Olga Buth, Vice-chairperson; Chairperson Elect, Battle Hall 200, University of Texas, Austin, TX 78712; (512) 471-1844.
Pamela F. Starr, Secretary, Newsletter Editor, Mills Music Library, 728 State Street, Madison, WI 53706; (608) 263-1884.
Ann E. Hess, Treasurer, Gorno Memorial Music Library, College-Conservatory of Music, University of Cincinnati, Cincinnati, OH 45221; (513) 475-2616.
Karl Van Ausdal, Continuing Education Coordinator, The Library, SUNY, Purchase, NY 10577; (914) 253-5095.

b. Treasurer's statement for the 2nd quarter of 1978:

Balance in checking account end 1st quarter $621.00
Deposits 2nd quarter 46.10
Expenditures 342.57
Balance in checking account end of quarter $324.53

c. Most Networks have responded to the Chairperson's request for a nomination of a person to serve on our Advisory Board, as a liaison between the Networks of OCLC and the Music OCLC Users' Group. The names and network affiliations of our Advisory Board are:

AMIGOS: Sherrie Schmidt, Head, User Services, AMIGOS Bibliographic Council, 11300 North Central Expressway, Suite 321, Dallas, TX 75243; (214) 750-6130.
CAPCON: Robert J. Coxe, Assistant Coordinator of Library Programs, Consortium of Universities, 1717 Massachusetts Avenue, N.W., Washington, DC 20036; (202) 667-4416/7.

FAUL: Donald C. Robbins, Catalog Department, Olin Library, Cornell University, Ithaca, NY 14853; (607) 256-4248.

ILLINET: Dr. Elizabeth Pope, Chief Catalog Librarian, Illinois State University, Milner Library, Normal, IL 61761; (309) 438-3675 x217.

MICHIGAN LIBRARY CONSORTIUM: Katheryn Meinschein Lewis, Cataloging Department, Detroit Public Library, 5201 Woodward Avenue, Detroit, MI 48202; (313) 833-4015.

NEBASE: Gabriele Cope, Associate Professor, Nebraska Wesleyan University, 50th and St. Paul, Lincoln, NE 68504; (402) 466-2371.

NELINET: Laima Mockus, 40 Grove Street, Wellesley, MA 02118; (617) 235-8071.

SUNY: Mary Jones, Library Liaison Officer, SUNY/OCLC Network, 99 Washington Avenue, Albany, NY 12246; (518) 474-1685.

WISCONSIN LIBRARY CONSORTIUM: Pamela F. Starr, University of Wisconsin-Madison, Mills Music Library, 728 State Street, Madison, WI 53706; (608) 263-1885.

REPORT FROM BOSTON

The most remarkable and encouraging thing about the first annual meeting of the Music OCLC Users Group, held in Boston on February 26, 1978, was the unusually large and diverse attendance at our two sessions—approximately 250, from all parts of the U.S. Many of these were members of the Group, but some were interested librarians who were in Boston to attend the meetings of the Music Library Association.

The afternoon session began with a discussion by Jamie Levine, formerly Assistant Director for Member Services, NELINET, of the structure of the network, one of the largest and strongest networks affiliated with OCLC. Jamie provided a description of the detailed service which the network provides its members. These include: Regional workshops; standing committees on standards, quality control monitoring, etc.; working with members on charting policy decisions regarding implementation of AACR2, assisting members in most usefully implementing on-line cataloging, by consulting on archive tapes, resource-sharing, and mini-systems.

The session continued with a presentation by Sharon Walbridge, Head of the Bibliographic Records Management Section at Columbus. She listed the numerous responsibilities of her section, which include assimilating and processing error reports, issuing technical bulletins, continual revision of OCLC documentation, disseminating MARC records, working with task forces and users' groups—such as the Music OCLC Users Group—and updating existing records with LC data. She repeatedly urged the audience to provide assistance to her section whenever possible in carrying through this out-sized roster of duties. For instance, she will welcome suggestions for improvements in the error report form; she hopes to be alerted to such projects for cataloging unique materials on-line as the archive of jazz recordings at Rutgers University; her section welcomes type-code changes (see below) and other error reports, although members are reminded to include appropriate documentation with these reports. Sharon discussed future plans to name "enhancement libraries" in special areas of catalog record revision—among them a group of libraries responsible for music records. These libraries will have the capability to correct and augment records on-line for use by all libraries in the system. She concluded her very informative presentation with the welcome announcement that the revision of On-Line Cataloging (to be published in Composite Format) will be in final draft stage by early summer, and will be published shortly thereafter.

The afternoon session ended with a sketch picture of OCLC's Users' Services Division by Helen Hughes, who is OCLC's official liaison with the Music OCLC Users Group.
She outlined the many useful ways in which the Division mediates among individual member-institutions, networks, and the System.

The short business meeting opened with an introduction of the officers and Advisory Council members by Chairperson Karen Hagberg, and concluded with a report from the Treasurer. The remainder of the evening was spent on a very lively open-forum, at which Karl Van Ausdal, Continuing Education Coordinator of the Group, along with Sharon Walbridge, Jamie Levine, and Helen Hughes fielded questions from a large and vociferous audience. The questions ranged from details of tagging, through more general problems, such as distinguishing and dealing with duplicate records, to questions about future plans at OCLC for clarifying documentation and implementing new fields. The participants left the evening session with a sense that their principal concerns were shared by other OCLC users and that the OCLC staff is becoming increasingly sensitive to these concerns by working with specialist Users Groups such as ours.

CONTINUING EDUCATION

Routing of Questions

Questions concerning music cataloging at the OCLC terminal should be routed through normal channels in your network. Some network directors will suggest that you contact your Advisory Council Representative directly, while others will advise that you pursue the channels already set up for all cataloging questions. Please look to your network for direction on this.

The Music OCLC Users Group is working closely with networks and with OCLC so that questions may be published with answers in the publications of this Group. Direct answers to individual questions will probably come back through your network to you before we are able to get them in print.

The following are some questions (and answers) collected at and after the Boston meeting by Karl Van Ausdal, our Continuing Education Coordinator.

Q: What date code should be used for microform copies of printed materials or manuscripts?
A: Use date code "r." Record the date of microfilm copy in Date 1 position and the date of the original edition (or original ms. copy) in Date 2 position.

Q: How does one report type-code changes?
A: Report these to your network, with OCLC number, date of input, old code and new code; or directly to the Bibliographic Record Management Section at OCLC, if directed by your network to do so. Mark all such reports clearly as type-code changes, both on the reports and on the envelope, for speediest attention.

Q: What type-code should be used in cataloging music manuscripts and microform copies of music manuscripts?
A: Use code "d" in the score format.

Q: In subfielding the 245 field, using ISBD punctuation, is subfield /b to be used after the colon in generic titles?
A: Do not use subfield /b in this situation. Enter all title information, before and after the colon, in subfield /a. Example: Concerto : for three flutes / c by... At this time, subfield /b merely serves to indicate where a traced title entry will end. No definitive procedure will be in effect until subfield /b is further defined for music in the MARC format.

Q: Can "zz" be used to indicate a composition form not yet on the list of composition codes in the formats for scores and sound recordings?
A: The comp. code "zz" has been published in MARC Music Format Addendum #1, and so can be freely used. Other codes recently approved by the MARBI Committee will be published in the forthcoming...
Addendum #2 to the MARC Music Format. These include codes for bluegrass, country music, gospel music, ragtime, and studies and exercises. OCLC strongly urges that these codes not be used until they appear in the MARC Music Format (Addendum) and can be incorporated in the OCLC documentation.

The program committee has been appointed by Karl Van Ausdal, who is serving as Chair. Other members are: Robert Cunningham (Smith College), Joseph Scott (University of Connecticut), Glenn Patton (Illinois Wesleyan University), and Vicki Skinner (Austin Public Library). The committee is now shaping plans for the upcoming Institute in Columbus, in January (see p. 1) and invites all members of the Group to communicate ideas and suggestions for making this institute responsive to the needs of the on-line music cataloging community.

Any music catalogers Out There struggling with the complexities of inputting records for manuscripts (both original and microform copies) are invited to share their experiences, complaints, innovations, etc., with Pamela Starr, who is hoping to accumulate a file of problems and possible solutions to pass on to OCLC (which, in turn, is hoping to work out some of the technical problems in the future).

Join MLA!

We have been surprised to discover just how many of our members (almost half) are not members of the Music Library Association. An important benefit of joining MLA is the communication one develops with other music catalogers and librarians. This communication is important, we feel, for anyone participating in a shared-cataloging system. The annual dues are $12 for students, $22 for individual members, and $27 for institutional members. Make check payable to Music Library Association and send to: Administrative Assistant, Dana Hull, 343 South Main Street, Rm. 205, Ann Arbor, Michigan 48108. Membership runs for the academic year, so that a new membership would begin in September, 1978.

In addition, our members should subscribe to the Music Cataloging Bulletin, a monthly publication of the Music Library Association. Quoting from its statement of purpose: "The Bulletin serves a three-fold purpose for all librarians concerned with the cataloging of musical materials. First, it is a means by which the Library of Congress communicates quickly with music catalogers, making information available far sooner than in general LC cataloging publications, and reporting internal policy decisions that would not otherwise be published. Second, it serves as a forum in which catalogers can discuss their problems and solutions, whether or not directly related to LC cataloging. Third, it serves as one of many channels through which catalogers may communicate with LC, be the communication complaint, question or suggestion." Subscriptions for the Bulletin are $8 per year and may be ordered from the above address of the Music Library Association with checks made out to the MLA.

Confusion on Boston Registrations

The officers of the Music OCLC Users Group wish to apologize to those of our members who were confused about the registration for our sessions in Boston. Because these first sessions were scheduled on the program of the Music Library Association's annual meeting...
before we even became an organization, we
thought it only right that people attending
these sessions register for the MLA meeting.
Unfortunately, we had no idea that so many of
our members were not MLA members and would
not realize that the registration for our
sessions included a week-long schedule of
meetings. Consequently, we did not explain
the situation sufficiently to those of you
who do not regularly receive MLA mailings.
Our sincere apology—things will be much more
clear in the future.

Forum

How has OCLC helped your operations in
general? Do you have statistics, cost
figures, anecdotes, good news in general?
Let us know about it. (We are soliciting
good news only, on the assumption that bad
news will come in unsolicited!)

So far, two libraries have shared with us
statistical information of interest to the
membership:

Dallas Public Library (David P. Farneth,
Music Cataloger) reports that roughly 30% of
their cataloging involves inputs, and 70%
uses pre-existing records. The figures for
six months in 1978 are:

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<th>Scores</th>
<th>Recordings</th>
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<tr>
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<td>180</td>
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<tr>
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<td>377</td>
<td>448</td>
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Mills Music Library, University of
Wisconsin-Madison (Lenore Coral, Librarian)
has conducted a survey of fifteen music
libraries roughly comparable to Mills in size,
physical location, and identity as a separate
library, in hopes of establishing a pattern
of use of on-line cataloging for scores and
recordings. Like many libraries, Mills is in
the process of deciding whether to go
"on-line" completely. The institutions
polled are: Cornell, Univ. of Texas-Austin,
Univ. of Michigan, Univ. of Illinois-Urbana,
Univ of Chicago, Stanford, Univ. of
California-Berkeley, Univ. of California-
Los Angeles, SUNY-Stony Brook, Ball State

Univ., Univ. of Connecticut-Storrs,
Northwestern, Indiana Univ., Univ. of
Arizona, Univ. of North Carolina-Chapel
Hill. Lenore has generously agreed to
share the results of the questionnaire
with the Users Group membership (see next
page).

As this issue goes to press, Lenore and her
staff are following up the survey with a
pilot-project designed to investigate the
quantity and quality of records in the
data-base for scores and sound recordings
in order to determine OCLC's suitability to
the needs of a large research music library.

And Finally...

"COP-OUT OF THE YEAR DEPT." (Overheard at
the Open Forum in Boston) "Don't look at
me, I don't input, I just search!"
QUESTIONNAIRE

1. Do you have a separate music library catalog?
   15 Yes  0 No

2. Are cards for scores and sound recordings filed in the same catalog or in separate catalogs?
   1 Same  14 Separate

3. Are cards for scores filed in the main library catalog?
   6 No  7 Complete Set  2 Other (Specify) main entry only

4. Are cards for sound recordings filed in the main library catalog?
   11 No  3 Complete Set  1 Other (Specify) main entry only

5. Is your cataloging for scores and sound recordings currently produced from a computer database?
   10 Yes  3 No  2: scores yes, sound recordings no

6. If yes, did you change your practice in Question 3 at the time you began using the computer?
   9 Yes  2 No  4 No response

7. If no, will you change your practice if (or when) you do?
   1 Yes  3 No  11 No response

8. Would that be in 1980?
   2 Yes  2 No  11 No response

9. Does the cataloger of books, scores, sound recordings live in the music library or in the cataloging department?

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<th>Cataloging Department</th>
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