

MUSIC OCLC USERS GROUP NEWSLETTER

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FROM THE CHAIR

by Laura Snyder
MOUG Chair

The fall season always seems to be a time when we find (or try to find!) renewed vigor for the many activities that constitute our varied professional lives. As always, the Music OCLC Users Group offers several opportunities for your involvement in its activities.

First, by now, you have received your annual membership renewal notices, along with ballots for this year's MOUG elections. Elections this year are for the offices of Secretary/Newsletter Editor and Continuing Education Coordinator. Both of these offices are vital to the ongoing life of MOUG, and I hope that you will all cast your vote! Special thanks are due to the Nominations Committee (Jennifer Bowen, Chair; Ann Caldwell; Tim Cherubini) for putting together such a fine slate of candidates, and to the four candidates for their willingness to run for office. Also on this ballot will be proposed revisions to the MOUG Bylaws, restricting future voting to personal members of MOUG. Please consider the candidates and the Bylaws revision carefully and send your ballot in soon!

Our next annual meeting is scheduled for March 2, 1994, in Kansas City. As you will find elsewhere in this issue, Continuing Education Coordinator Tim Cherubini and the Program Committee (Neil Hughes, Mickey Koth, Karen Little, and Jill Shires) have been working very hard to provide an exciting program for us. This will be a shorter meeting than usual, with an added optional workshop. I hope that many of you will be able to join us in Kansas City in March.

Plans are also moving forward for the special joint meeting with OLAC (Online Audiovisual Catalogers) in the fall of 1994. The site will be the Marriott Oak

Brook (NOT Oak Park as I mistakenly reported last time!) near Chicago, October 6-8, 1994. A joint committee from the Chicago area is now hard at work on the planning of this meeting, and I'm sure they would welcome more help! If you are from that area and would like to become involved, please let me know.

Speaking of OLAC, Ian Fairclough has been serving as our official liaison with that organization, but has recently stepped down in order to take on another responsibility in OLAC. Ann Caldwell (Brown University) has been appointed to serve as our new liaison. Many thanks to Ian for his dedicated service in this post, and to Ann for her willingness to serve.

Remember, this is your organization and you can all be involved in its ongoing activities. Send in those ballots and plan to join us in Kansas City!

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Thanks to all who contributed to this issue of the *Newsletter*. The *Newsletter* is an occasional publication of the Music OCLC Users Group. Editor: Sue Weiland, Educational Resources BL-L111, University Libraries, Ball State University, Muncie, IN 47306. Communications concerning the contents of the *Newsletter* and materials for publication should be addressed to the Editor. Articles should be submitted on 5 1/4" or 3 1/2" disk using WordPerfect 5.0 or 5.1, or sent electronically. Articles should be consistent in length and style with other items published in the *Newsletter*. Permission is granted to copy and disseminate information contained herein, provided the source is acknowledged. Correspondence on subscription or membership (including changes of address) should be forwarded to Chris Grandy, Knight Library, University of Oregon, Eugene, OR 97403-1299. (Dues: in North America, \$10.00 for personal members, \$15.00 for institutional members; outside North America, \$25.00; back issues nos. 21-55 are available from the Treasurer for \$5.00 per copy).

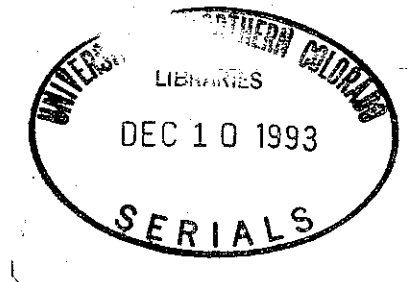
The Music OCLC Users Group is a non-stock, non-profit association, organized for these purposes: (1) to establish and maintain the representation of a large and specific group of individuals and institutions having a professional interest in, and whose needs encompass, all OCLC products, systems, and services and their impact on music libraries, music materials, and music users; (2) to encourage and facilitate the exchange of information between OCLC and members of MOUG; between OCLC and the profession of music librarianship in general; between members of the Group and appropriate representatives of the Library of Congress; and between members of the Group and similar users' organizations; (3) to promote and maintain the highest standards of system usage, and to provide for continuing user education that the membership may achieve those standards; and (4) to provide a vehicle for communication among and with the members of the Group.

MUSIC OCLC USERS GROUP

Third quarter 1993

July-September

FINANCIAL REPORT



Balance in checking account at end of 2nd quarter 1993	\$486.88
Balance in savings account at end of 2nd quarter 1993	\$15,385.98
Total cash available at end of 2nd quarter 1993	\$15,872.86

INCOME

Memberships	\$234.50
Interest	\$81.59
Back Issues	\$4.00

Total 3rd quarter Income	\$320.09
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EXPENSES

Newsletter	\$837.86
Board Expense:	
Summer Board Meeting	\$660.37
ALA Travel (Chair: OLAC/MOUG prep)	\$150.00
Best of MOUG (Postage)	\$6.77
Supplies	\$68.75

Total 3rd quarter Expenses	\$1,723.75
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Balance in checking account at end of 3rd quarter 1993	\$1,001.63
Balance in savings account at end of 3rd quarter 1993	\$13,467.57

Total cash available at end of 3rd quarter 1993	\$14,469.20
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Net gain (loss)	(\$1,403.66)
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MUSIC OCLC USERS GROUP MISSION STATEMENT

The mission of the Music OCLC Users Group (MOUG) is to identify and provide an official means of communication and assistance for those users of the products and services of the Online Computer Library Center, Inc. (OCLC) concerned with music materials in any area of library service, in pursuit of quality music coverage in these products and services.

FROM THE EDITOR

by Sue Weiland
MOUG Newsletter Editor

This issue contains all the forms needed to register for the upcoming MOUG and MLA meetings. The information begins on p. 11. Please read the information carefully and be sure to send separate checks to the proper addresses.

More music titles have been added to ContentsFirst and ArticleFirst. See the Public Services column for more information.

Still wondering what a "cristal" is? An excellent description of this instrument appears in this issue, along with instructions on how to get pictures!

This is the last issue of the *Newsletter* in which I will serve as editor. It's been a great opportunity to get to know more of the membership, work with the outstanding people who make up the rest of the Board, learn the intricacies of Decimal Tab and Dot Leaders, and have a lot of fun! I hope the *Newsletter* has been useful to you, and appreciate the opportunity to serve MOUG in this capacity. A thank you to all who contributed to various issues, as a newsletter is only as good as its contributors! Special thanks to the every-issue columnists, who--unlike the editor--always met the deadline.

THE BEST OF MOUG RETURNS!

The fifth edition of *The Best of MOUG* is currently in the works. Uniform titles for your favorite prolific composers are listed, and the Slavic cross-reference section and RV index for Vivaldi have been retained. New in this edition are listings of the works of Bach and Mozart by BWV and Köchel numbers,

respectively. It should be published sometime in the first quarter of 1994.

NEWS FROM OCLC

by Jay Weitz
OCLC Liaison

Cataloging Products

During the summer of 1993, OCLC made changes to the PRISM Service to allow participants in the National Coordinated Cataloging Program (NCCP) to create and upgrade records in the OCLC system. NCCP is a cooperative program of LC and a number of U.S. libraries who have been contributing national-level records directly into LC's system for a number of years. Now some of this NCCP activity has been moved to PRISM, including the ability of NCCP participants to add the appropriate authentication codes to NCCP records. These records are identified as DLC records in truncated and brief lists and are retrieved by the "DLC" search qualifier. These records created or upgraded in PRISM can be identified by the presence of field 042 with the code "lcncpp", Source code "d" rather than "c", and the lack of field 010.

The new consolidated format document, *Bibliographic Formats and Standards*, was published in August 1993. This 650-page volume supersedes the eight format documents and the *Bibliographic Input Standards*. It consolidates the information found in those manuals, and is organized by tag instead of by format. The new document reflects USMARC Updates through No. 4, but does not include format integration changes. The single document, however, will make the transition to format integration much easier both for OCLC and our users.

Other documents published during the summer or to be published in the fall of 1993 include: *Cataloging User Guide*, 2nd ed., published July 1993; *Participating Institutions by Institution Name*, July 1993 issue; *Participating Institutions by OCLC Symbol*, July 1993 Supplement; *OCLC-MARC Code Lists*, 2nd ed., published August 1993; and *OCLC-MARC Tape and Export Record Formats*, Revision 2, due in October.

As of July 1, 1993, OCLC now provides only one no-charge copy of manuals, *Participating Institutions*

Lists, and Technical Bulletins per OCLC symbol. Additional copies of documents must be purchased, though Technical Bulletins may be reproduced as needed. Details of the new document distribution policy are found in TB 201.

Bibliographic Formats and Standards contains an error in the instructions for second indicator value 0 in the description of fields 700, 710, and 711, incorrectly instructing users to prefer value 1. Value 0 continues to be valid and is commonly used for simple name-only added entries. This error will be corrected when future revision pages are issued.

PRISM keyword searching is now available for all regularly scheduled PRISM system hours: Monday through Friday, 4 a.m. to 11 p.m.; Saturday, 8 a.m. to 8 p.m.; Sunday, 6 p.m. to 11 p.m. (all Eastern Time).

Updating of PRISM keyword indexes continues as a batch process, adding the updates within a 24 hour period. To avoid entering original cataloging duplicates, search for the item using title phrase or search key searches, the indexes for which are updated immediately.

OCLC Forest Press, publisher of the *Dewey Decimal Classification*, has released a new Dewey workbook designed for classifiers and students working with the latest abridged version of Dewey (Edition 12, 1990). The *Classification Workbook for Small Libraries Using the Abridged Dewey Decimal Classification (Edition 12)* by Sydney W. Davis follows the lesson plan initiated by the author in his earlier workbook on unabridged *DDC 20*. It explains in simple language how to make the most efficient use of the classification, including how to build numbers. Exercises and answers offer a hands-on approach to classifying with the 12th edition of the abridged *DDC*. The workbook is intended for anyone concerned with the organization of information and assumes no previous knowledge of the subject. It can be used for self-instruction or in a classroom setting.

Reference Products

The full text of the *Concise Columbia Encyclopedia* is now available online in the FirstSearch Catalog, OCLC's online information service designed for library patrons. The *Concise Columbia Electronic Encyclopedia*, updated monthly

and published by Columbia University Press, comprises over 18,000 succinct entries with cross references. The *Encyclopedia* is the fourth full-text database to be made available on FirstSearch. *Disclosure Corporate Snapshots*, a database of approximately 11,000 companies filing with the Securities and Exchange Commission; the *Business Organizations, Agencies, and Publications Directory*, a guide to international business information sources; and *EventLine*, with entries on conventions, conferences, and symposia, are also available in full text on FirstSearch.

The *Book Review Digest* database, the online version of the H.W. Wilson print index drawn from some 100 leading periodicals published in the U.S., Canada, and Great Britain, has been added to the FirstSearch Catalog and to the EPIC service. Coverage runs from January 1983 to the present and is updated monthly. FirstSearch now offers 37 databases and EPIC, 41.

The third full-text CD-ROM tool based on the Twayne's Authors Series and the OCLC Online Union Catalog is now available. Jointly published by G.K. Hall and OCLC, *DiscLit: World Authors* offers complete texts of 146 books in Twayne's World Authors Series plus access to a bibliography of hundreds of thousands of related materials from the OCLC OLCUC. *DiscLit: World Authors* joins the award-winning *DiscLit: American Authors* and *DiscLit: British Authors* to provide access to over 400 books of literary criticism on three compact disks.

OCLC reference services--FirstSearch, EPIC, and *Electronic Journals Online*--are now available on the Internet 23 hours a day Monday through Saturday (3 a.m. to 2 a.m., Eastern Time) and 20 hours on Sunday (6 a.m. Sunday to 2 a.m. Monday, Eastern Time). Later this year, these services will be available 23 hours a day, seven days a week through all telecommunications methods. Prior to the August 28th extension, OCLC reference services were available 114 hours per week; now they are available 158 hours over the Internet and 138 hours using other access methods. This also means that OCLC's PRISM keyword searching feature, which uses reference service indexes, will now be available beginning at 4 a.m. (Eastern) instead of 6 a.m.

Dawson Europe Ltd., a subsidiary of Dawson Holdings PLC, will market, distribute, and support OCLC's FirstSearch Catalog in Europe. The

principal European offices of Dawson Europe, in the United Kingdom, France, and Spain, will add FirstSearch to their extensive range of online and other services currently offered to subscribers in the businesses, research centers, universities, and colleges they serve. Dawson's own network, which links its many subscribers and suppliers, including users of Dawson's online information service, will connect to OCLC's European network node to provide clients with a seamless interface.

Resource Sharing

Field lengths for PRISM ILL workforms, requests, and constant data have been greatly expanded, allowing the provision of much more detailed information to potential lenders and borrowers. All single line fields have been expanded to 500 characters; multiple field lines are also longer.

The Jefferson County Public Library, a network of 10 community libraries located in suburbs and towns west of Denver, Colo., made the 46 millionth OCLC ILL request on Aug. 31. The requested book, *Maccabees, Zadokites, Christians and Qumran: A New Hypothesis of Qumran Origins*, was written by Robert Eisenman and published in 1983. Khirbet Qumran is the archeological site in West Jordan where the Dead Sea Scrolls were found in 1947. The Jefferson County Public Library is a member of BCR Group Access, which provides OCLC ILL access to 131 BCR members. Dordt College, Sioux Center, Iowa, another BCR Group Access member, filled the 46 millionth ILL request.

Other News

In September 1993, OCLC introduced its new workstation, the M486DXI, which replaces the M386sx/25 and M486 Workstation. Included in the new workstation are an SVGA Color Monitor, 4MB of SIMM Memory, a 120MB hard disk drive, Microsoft Windows 3.1, and OCLC Passport 2.02.

In June 1993 the Library of Congress announced a delay in its implementation of format integration, with implementation to occur in late 1995 rather than in early 1994, as LC had originally projected. Following this announcement the Research Libraries Group (RLG) proposed that implementation be divided into two phases, with the first phase being completion of the additions and changes to the variable fields, tags 010-8XX, by the end of 1994 and

the changes to the Leader, 006, 007, and 008 fields by late 1995. Winston Tabb, LC's Associate Librarian for Collections Services, announced in September 1993 that this schedule can be met by LC staff. The Network Development and MARC Standards Office will issue the new edition of USMARC in early 1994, containing the integrated 010-8XX fields.

News From the Library Resources Management Division

The corporate names portion of the largest authority control corrections project in OCLC history ran from May 14 to July 20, 1993, correcting a total of 1,106,056 corporate name headings. The personal names and subject headings portions are scheduled to begin in the fall. Five categories of corrections are being performed: style (spacing, punctuation, capitalization, and diacritics), typos (incorrect one-character differences), abbreviations (based on OCLC tables), obsoletes (previously authorized headings to new forms), and variants (dissimilar forms, incorrect qualifiers, different word order).

LC Computer File records, LC AMC records, and records from the National Library of Australia and the National Library of New Zealand have been loaded into the OCLC for the first time in 1993.

Eleven Enhance institutions are participating in a CIP Enhance pilot project that began on August 1, 1993. This allows the correction and enhancement of Encoding Level 8 Books records pending their replacement by full-level records. Almost any data can be added or changed, in contrast to the database enrichment capability, which allows only the addition of field 300, call numbers, subject headings, and/or contents notes. During the first month of the pilot, 520 Books CIP records were upgraded. The pilot project ends October 30th, at which time it will be evaluated and become a regular part of Books Enhance.

MARC Updates and Database Scans

A third pass through the OCLC of the Duplicate Detection and Resolution (DDR) software for Books began on October 6, 1993. During the first two passes from June 1991 through January 1993, 688,854 Books duplicates were merged automatically.

Questions & Answers

Question: A colleague of mine has just encountered the following item as part of her artists' book backlog:

Musical book / by Lionello Gennero ; in collaboration with Michael Goodman. -- Atlanta : Nexus Press, 1979. (see OCLC #11336265)

We're trying to decide if this is a score or a book. The "Directions for use" state: "This book contains 15 leaves of different materials including the printed leaves. These leaves, plus the covers, can be played in different ways: striking, scraping, rubbing, engraving, crumpling, tearing, breaking, snapping, etc. All this can be done by or with hands, using sticks, drum brush and each and every kind of instrument/tool normally used for percussion or any kind of utensils such as hammers, scissors, whatever..." The directions go on to describe the chance nature of the performance. The leaves include corrugated cardboard, aluminum foil, wire mesh, sandpaper, bubble wrap, etc. Given my background, I'm inclined to treat this as a score, even though there is no musical notation. However, I could be talked into calling this a book. If we catalog this as a book, is it appropriate to use musical score subject headings, such as "Percussion music" or "Chance compositions"?

Answer: This is probably one of those items that could go either way. Since its intention is clearly score-like, my inclination aligns with yours to treat it as a score. Many scores consist entirely of performance instructions without a note of traditional notation or even a jot of graphic notation. This one happens to be both the score and the instrument. On the other hand, a strong argument can be made for treating it as an artist's book. Because of their nature however, I tend to think of these more as sculptures (Type r, Type Material a, c, or r, depending upon that nature) than as books, *per se*. Even that could be argued. We have here a case where seeming duplicates may have to be tolerated because the ambiguity of actual things does not always fit neatly into the categories we've devised. You may use the existing book record, create a score record, or create an AV record (where's format integration when you need it?) That doesn't really clarify anything, but I hope it helps.

Question: How am I to treat the title of this book of Glenn Gould's letters? Existing OCLC records have something similar to the following 245 field:

245 10 Glenn Gould : \$b selected letters / \$c edited and compiled by John P.L. Roberts and Ghyslaine Guertin.

They relegate "Selected letters" to the subfield \$b with no 740 access to that title. If I were cataloging from scratch, I would probably choose "Selected letters" as the title proper. I have always found AACR2 1.1B inadequate as a guide for determining title. Rule 1.1B2 directs us to include author statements in titles when they are integral parts of the title. By inference, I conclude that they should not be included otherwise, hence my view that the title proper of the book should be Selected letters. What do you think?

Answer: About the Glenn Gould Selected letters, AACR2R is not terribly helpful, as you point out. With generic titles of this type, many catalogers try to add distinction by including what would otherwise be a statement of responsibility as part of the title information. I think you are right that the implication of 1.1B2 is NOT to include a statement of responsibility as part of the title proper when it is not an integral part of that title. Coupled with 1.1B3 and 1.1F3, this would suggest your solution of "Selected letters" as the title proper and "Glenn Gould" as a statement of responsibility. Records from the British Library (UKM, #28583474), the National Library of Canada (NLC, #26257382), and Princeton University (PUL, #28714143) remind us that this is open to interpretation. All three are consistent in not giving access through a 740 to the generic title "Selected letters," and I think this is correct. Even if you were to have this as the title proper, I would be inclined not to trace it, though most LC AACR2 examples I found actually DO trace the phrase. This may not be a valid reflection of LC practice, though. Since many of my searches started with the phrase "selected letters," my findings are hardly random. Tracing such a generic title would certainly be an acceptable local practice.

Looking at LC AACR2 records really doesn't help much anyway, since there are examples of just about any choice you'd want to justify. Many use "Selected letters" as the title proper and the name as a

statement of responsibility, but virtually all that I looked at also traced that generic title, as I mentioned (examples: #24121923, #26127979). Some put the name and the generic phrase together in 245 \$a and trace the generic phrase (#15549499). Others put the name and the generic phrase together in 245 \$a and do not trace the generic phrase (#23942071). Some put the name in 245 \$a, the phrase in \$b, and trace the phrase (#16683734, though here the name includes a title of address). Others put the name in 245 \$a, the phrase in \$b, and do not trace the phrase (#21525113).

My suggestion would be to use one of the existing records (they are all roughly equivalent in quality) and simply edit it as you see fit for your own use. "Selected letters" as the traced title proper and "Glenn Gould" as part of the statement of responsibility are perfectly respectable choices. But clearly, there is no single right answer.

Question: What is the latest word on initial articles in uniform titles?

Answer: New instructions on uniform titles can be found in *Bibliographic Formats and Standards*. Omit all initial articles and code the filing indicator as "0" in all uniform title fields when inputting current cataloging or transcribing retrospective cataloging. AACR2 25.2C1 specifies that initial articles are to be omitted unless the uniform title is meant to file under that article, as when the uniform title begins with a personal or place name that begins with an article, such as Los Angeles.

Question: Serial computer files, scores, audiovisual media, and sound recordings may be cataloged using either the specific format or the Serials format. It has been my understanding that the consensus of opinion of the Computer Files Discussion Group of ALCTS, for one, has been to prefer using the Computer Files format. CONSER, on the other hand, always uses the serial format. (A serial is a serial!) I have read the "When to input a new record" guidelines very carefully and I still can't determine if it would be considered a duplicate to put in a record for the specific format if a Serials format record for the item existed (or vice versa). The term "allowable duplicate" comes to mind. What's the official word?

Answer: Records for the same serially-issued item cataloged on the Serials format and on its corresponding non-serial format (for instance, scores, sound recordings, computer files) are NOT considered duplicates. That information is, perhaps, not as prominent in the new *Bibliographic Formats and Standards* as it used to be. It appears at the top of page 4 (the third bullet under "Serials"), on p. 61 (the fourth bullet under "Guidelines"), and most explicitly on p. 54 (the third bullet under "Permissible duplicate records" and at the very bottom of the page). OCLC has no preference, as either choice results in some gains and some losses. I should note that the effect of format integration on this question is yet to be fully determined.

Question: What's the current policy on General Material Designations (GMDs), what fields they belong in, and how they should be input?

Answer: The new *Bibliographic Formats and Standards* document includes revised instructions about GMDs. When inputting current cataloging or transcribing retrospective cataloging, include any applicable GMDs only in field 245. GMDs in all other fields should now be omitted, in accord with LC practice. In OCLC, GMDs are now required, when applicable, for both Level I and Level K input. Following USMARC guidelines, you should now enclose GMDs in brackets. Use only those GMDs that appear on page 11 of *BFS* (based on LCRI 1.1C) for current cataloging. These changes in GMD practice were made in consultation with OCLC's Cataloging and Database Services Advisory Committee to bring OCLC practice into conformity with LC practice and USMARC guidelines. OCLC staff is looking into the possibility of scanning the OLUC to remove GMDs from fields other than 245.

FROM THE PUBLIC SERVICES COORDINATOR

by Ruthann McTyre
Public Services Coordinator

As promised in the last column, I have a follow-up for the poll taken on periodicals titles to be included in both ContentsFirst and ArticleFirst. I received a response from Ms. Dawn Hendricks of OCLC Reference Services; it is printed below:

"Thank you so much for your collection of suggested music serials for OCLC's ContentsFirst

and ArticleFirst databases. Daviess Menefee has moved on to new challenges within our reference division, so he has passed your letter and packet of information on to me. I am the new contact for development of these databases.

"Looking over the "Top 27" [titles], I'm happy to say I find that 13 titles have already been added to the databases since your talk with Daviess Menefee. (And of the "Top 13" list, nine titles have been added to the databases.) We have the titles:

Journal of the American Musicological Society
Musical Times
Fontes Artis Musicae
Journal of Musicology
19th Century Music
Stereo Review
Journal of Research in Music Education
American Music Teacher
Journal of Band Research
Early Music History
In Theory Only
NATS Journal
Strad

"OCLC will look into the possibility of adding the remaining titles. We are continually reviewing our title holdings and appreciate your help in giving OCLC valuable suggestions for additions to make these databases more useful."

NACO MUSIC UPDATE

by Karen Little
NMP Advisory Committee Chair

Below is a list of current NACO-Music Project participants. Those marked with an asterisk are participants added this summer. Training is underway for them; some have already contributed authority records.

The name of each institution is followed by its NUC symbol (which appears in field 040 of authority records) and which input/update system is used.

*Bowling Green State University (OBgU-MA); OCLC

*Brown University (RPB-M); RLIN

Eastman School of Music (NRU-Mus); OCLC

Indiana University (InU-Mu); OCLC

Northwestern University (IEN-Mu); OCLC

*Oberlin College Conservatory of Music (OOC);
OCLC

Stanford University (CSt-Mus); RLIN

*University of California, Berkeley (CU-MUSI); LC

University of California, San Diego (CU-SMu); OCLC

University of Louisville (KyLoU-MU); OCLC

*University of Texas at Austin (TxU-Mu);
OCLC & LC

Vassar College (NPV-Mu); OCLC

Washington University (MoSW-Mu); OCLC

Yale University (CtY-Mus); RLIN

If you have any questions about the NACO-Music Project, feel free to contact any of the Advisory Committee members. The members are:

Karen Little (krlitt01@ulkyvm.louisville.edu)
Chair and OCLC Representative

Michelle Koth (BM.YMZ@RLG)
RLIN Representative

Ralph Papakhian (PAPAKHI@IUBVM)
Project Coordinator

Laura Snyder (sydr@troi.cc.rochester.edu)
MOUG Board Representative

"CRISTAL" EXPLAINED!

In the last issue of the *Newsletter*, a question was raised about the new subject headings "cristal" and "cristal music," which were recently added to the LCAF; the 670 of the authority record cited a piece by K. Smith for cristal four hands and orchestra. Neither the *New Grove Dictionary of Musical Instruments* nor Marcuse's books list the instrument.

Subsequently, the composer of the piece--Kile Smith, Curator of the Fleisher Collection of Orchestral Music at the Free Library of Philadelphia--sent a letter to MOUG describing the

instrument and how the work came to be composed. An edited version of his letter appears below:

"I am the K. Smith of the concerto for cristal four-hands and orchestra, which has caused enough consternation to merit one letter in the most recent *MOUG Newsletter*. The questioner's understandable exasperation, I realize, isn't directed at me, but at the fact that there is no information on the instrument. Of course, if I hadn't written the piece, the problem wouldn't exist at all! Herewith, as penance, is a description.

"The cristal was invented in the 1950s by the brothers Jean and François Baschet of France, who have constructed many "sound sculpture" objects. Dennis James, for whom I wrote the work, and who is a performer on unusual instruments, discovered the inventors through an old magazine article. He looked them up and hired them to build a cristal for him. The Chamber Symphony of Princeton had already booked James to play on a concert with the glass armonica when he brought up the idea of playing the cristal as well. Only problem was, there was no music written for it and orchestra (there are a couple of solo pieces for it by a European composer or two).

"Mark Laycock, the conductor, asked me if I would like to compose something for it. "Of course," I said, not knowing that I would have to write it without ever seeing the instrument. It was still being built, and I wouldn't see it until four days before the concert.

"It is made of glass and steel. Glass rods project horizontally toward the player. With fingers dampened from a bowl of water placed underneath, the player pulls on, or strokes, the rods, using some of the same techniques one would use with water glasses; except that the cristal demands more, and more varied, technique. It rewards the player with quite a subtlety in responses.

"All the rods are the same size, about a foot long and a half-inch in diameter. The ends away from the player are epoxied into metal collars, which are flanged onto vertical bolts. The length of the bolt

determines the pitch. The largest bolts rise up on the player's left, extending about six inches. Each successive bolt to the right is shorter, so there is a harp-like sweep of bolts displayed, from low to high.

"The bolts are affixed at the bottom to a single, half-inch-thick steel resonating plate running the length of the instrument. This plate supplies most of the volume. Attached to the front edge of the plate, at four precisely determined nodes, are cones of steel or fiberglass. They project toward the audience, and strengthen certain resonances. Upper partials at the high end of the plate are amplified by steel whiskers. They fan out, and they really work; you can see certain ones vibrating at various times depending on which pitches are being activated.

"The cristal is set on metal legs, and with the steel cones attached (especially the large butterfly-shaped one on the low end), it is a spectacular and beautiful instrument. Its range is from the C below the bass clef to the F above the treble. It sounds not unlike the musical glasses, but with more of a metallic center to the tone.

"The four hands at the premiere were provided by Dennis James and Jerry Kuderna. Anyone wishing to receive even more information, including pictures (!) should contact: Dennis James, 1563 Solano Ave. Ste. 281, Berkeley CA 94707. Fax: 510-528-6958. I know he'd love to hear from anyone interested in the cristal. Anyone wanting to hear what a cristal four-hands concerto would sound like can call or write me: Kile Smith, 34 West Gowan Ave., Philadelphia PA 10110. Day phone: 215-686-5314.

"With all best wishes, Kile Smith."

NOTA BENE: PRELIM PROGRAM

Please note that the slots assigned to MOUG in the MLA preliminary program materials are in error. The correct outline of the MOUG meeting is on the following page (p. 11). The meeting this year is shorter and with a somewhat different format. Be sure to read p. 11 carefully; then make your travel plans and send registration fees accordingly.

Music OCLC Users Group Annual Meeting
2 March 1994
Ritz-Carlton Hotel
Kansas City, Missouri

Preliminary Program

- 10 am - 12 pm Workshop: *Cataloging Music Videos*
Jay Weitz of OCLC presents practical information on the topic of cataloging videos related to music. This workshop carries a registration fee separate from other meeting activities. Participants may elect to attend the workshop only, the annual meeting activities only, or both the workshop and the annual meeting activities. See the registration form for fees.
- 11 am - 1 pm Registration
- 1 - 2 pm Plenary Session I
Opening remarks
Timothy Cherubini, Duke University, MOUG Continuing Education Coordinator
News from OCLC
Jay Weitz, OCLC
NACO Music Update
Karen R. Little, University of Louisville
News from the Library of Congress
Deta S. Davis, Library of Congress
- 2 - 2:45 pm Business Meeting
- 3 - 4 pm Plenary Session II
Product Pricing: The View from OCLC
Representative from OCLC, to be announced

Cost Effective Use of OCLC Products: Staff Training
Speaker to be announced
- 4 - 4:45 pm Presentation and Discussion Sessions (Concurrent)
OCLC Reference Services: Comparing Costs with the Competition
Ruthann McTyre, Baylor University

Technical Services: Coping with Changes in OCLC Hardware and Software Requirements
David Lesniaski, St. Olaf College
- 4:45 - 5:15 pm Closing Remarks
Product Pricing: A View from Technical Services Administration
John Popko, Assistant Director for Technical Services, University of Missouri--Kansas City
- 5:30 - 6:30 pm NACO and ENHANCE Participants Working Session
MOUG Program Committee Meeting

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**Music OCLC Users Group Annual Meeting
2 March 1994
Ritz-Carlton Hotel
Kansas City, Missouri**

REGISTRATION FORM

Name: _____
Mailing address: _____
City: _____ State/Province: _____ Zip: _____
Country: _____
Telephone: _____ Electronic Mail Address: _____
Institutional Affiliation: _____

*Registration Fees
Deadline: 31 January 1994*

Please note: The Workshop and Annual Meeting carry separate registration fees. You may register for one or both using this form.

Workshop: Cataloging Music Videos	\$20.00	_____
Annual Meeting - Personal Member	\$25.00	_____
Annual Meeting - Non-Member	\$35.00	_____
Annual Meeting - Student	\$15.00	_____

Late Registration (Postmark after 31 January 1994)	\$10.00	_____
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Total amount enclosed \$ _____

Make checks payable to Music OCLC Users Group. Receipts will
be provided at the meeting and workshop.

Personal membership dues are \$10.00 per year. If you wish to join, please enclose a separate check for you dues.

Presentation and Discussion Sessions

These sessions run concurrently. Please indicate the session you will attend.

- () OCLC Reference Services: Comparing Costs with the Competition
- () Technical Services: Coping with Changes in OCLC Hardware and Software Requirements

Mail this form with your check to: Timothy Cherubini
Music Library
Duke University
Box 90661
Durham, North Carolina 27708-0661

The Ritz-Carlton, Kansas City

Guaranteed Reservations	Group And Meeting Dates
<p>Reservation request must be received by <u>January 31, 1994</u></p> <p>After this date we reserve the right to release the unsold portion of the guest rooms being held.</p> <p>Please check appropriate guarantee:</p> <p><input type="checkbox"/> Credit card guarantee. <input type="checkbox"/> M/C <input type="checkbox"/> Visa <input type="checkbox"/> American Express <input type="checkbox"/> Diners Club <input type="checkbox"/> Carte Blanche <input type="checkbox"/> Discover</p> <p>Card No. _____ Expiration Date _____</p> <p><input type="checkbox"/> Advance Deposit enclosed equal to first night's room rate plus current tax.</p> <p>I understand all guaranteed reservations will be held until 6:00 am the following day. I understand that I am liable for one night's room deposit and tax (which will be deducted from my deposit or billed through my credit card) in the event that I do not arrive or cancel on the arrival date indicated.</p> <p>Signature _____</p>	<p>Music Library Association February 26 - March 6, 1994</p> <hr/> <p style="text-align: center;">Rates</p> <p>If rate requested is not available, nearest rate will be reserved.</p> <p>\$99.00 Single/Double, Run of House</p> <p>\$250.00 Executive Suite (1 Bed)</p> <p>Share With _____</p>

Name _____	
Address _____	Phone () _____
City/State/Zip Code _____	
Firm Name _____	Phone () _____
Address _____	
City/State/Zip Code _____	
Arrival Date _____	Time _____ Check In 3 pm
Departure Date _____	Time _____ Check Out Noon

REGISTRATION FORM
Music Library Association Annual Meeting
March 2-6, 1994 · Ritz-Carlton Hotel, Kansas City, Missouri

Registration

Early-registration \$70.00 _____
 Registration (postmarked after January 31) \$85.00 _____
 Student early-registration \$35.00 _____
 Single day registration (does not include banquet)
 Thursday, March 3 \$35.00 _____
 Friday, February 5 \$35.00 _____
 Saturday, February 6 \$35.00 _____

Box lunches

Thursday, February 4 @ \$15.00 _____
 ___ Cured ham & Harvarti Cheese ___ Grilled chicken breast walnut salad
 ___ Other:
 Friday, February 5 @ \$15.00 _____
 ___ Cured ham & Harvarti Cheese ___ Grilled chicken breast walnut salad
 ___ Other:
 Saturday, February 6 @ \$15.00 _____
 ___ Cured ham & Harvarti Cheese ___ Grilled chicken breast walnut salad
 ___ Other:

Banquet (included) *choose one for each full registration* N/C _____

___ Chicken/Beef banquet ___ vegetarian ___ not attending banquet

Additional banquet tickets @ \$35.00 _____

___ Chicken/Beef banquet ___ vegetarian

Special dietary needs (these will be accommodated where possible):

Local Tours (Pre-registration required. Tours may be canceled if pre-registration is insufficient.)

Pub Crawl, Tuesday, March 1, 7-11 PM @ \$30.00 _____

Kansas City Organ Crawl @ 9.00 _____

Symphony tickets (March 5, 8 PM perf., transport on your own) ___ @ 11.50 _____

TOTAL _____

Help us plan a better conference by completing the following section:

I will be arriving in Kansas City on (day) _____ at (time) _____ and leaving on (day) _____ at (time) _____. (If uncertain, make your best estimate at this time.)

- _____ I will not be staying at the Ritz-Carlton.
- _____ This is my first MLA national meeting.
- _____ I will be driving (meant literally; *not* "riding along") to MLA Kansas City.
- _____ I am interested in the breakfast bar (quick, ala carte, cash)

Ensembles Registration*

_____ Chicken Band. My instrument is _____

_____ Chicken Collegium. I will be bringing my own _____

(There will be a limited number of renaissance recorders available for loan.

Please indicate if you would like to borrow a recorder and what range: _____)

_____ MLA Big Band. My instrument is _____

* for further details on the ensembles see general information enclosed.

Name: _____

Address: _____

Institution: _____

Fill out this form carefully and check your arithmetic! Registration fee will be refunded only in emergency situations and with approval of convention manager. Refunds will not be given for unused banquet tickets or other ordered items, except in the case of tours canceled for insufficient preregistration.

Make checks payable to the *Music Library Association* and send to:

Susan Hitchens
Thomas Gorton Music Library
448 Murphy Hall
University of Kansas
Lawrence, KS 66045

Questions? Send E-mail to Susan Hitchens at HITCHENS@UKANVM.BITNET

**MUSIC LIBRARY ASSOCIATION
ANNUAL CONFERENCE
KANSAS CITY, MISSOURI/KANSAS
FEBRUARY 28 - MARCH 6, 1994**

Preliminary Program

Business meetings are generally open to observers,
but participation is limited to committee members only.

Smoking is prohibited during meetings or sessions.

MONDAY, FEBRUARY 28

- 1:00 p.m. - 4:00 p.m. MOUG Board of Directors (*business meeting*)
2:00 p.m. - 6:00 p.m. Finance Committee (*business meeting*)
~~5:00 p.m. - 7:00 p.m. MOUG Registration (See p. 10-11)~~

TUESDAY, MARCH 1

- 9:00 a.m. - 12:00 p.m. Finance Committee (*business meeting*)
1:00 p.m. - 4:00 p.m. MOUG Board of Directors (*business meeting*)
2:00 p.m. - 10:00 p.m. MLA Board of Directors (*business meeting*)
~~5:00 p.m. - 7:00 p.m. MOUG Registration~~
~~7:00 p.m. - 10:00 p.m. MOUG Meeting~~
7:00 p.m. - 9:00 p.m. MLA Registration

7:00 p.m. - 11:00 p.m. Jazz Lover's Pub Crawl (special tour)

WEDNESDAY, MARCH 2

- 8:00 a.m. - 10:00 a.m. MLA Registration
~~8:00 a.m. - 9:00 a.m. MOUG Registration~~
8:00 a.m. - 9:00 a.m. Continuing Education Copyright Workshop Check-in.
9:00 a.m. - 5:00 p.m. MLA Board of Directors (*business meeting*)
9:00 a.m. - 6:00 p.m. MOUG Meeting

9:00 a.m. - 4:30 p.m. Continuing Education Workshop:
Copyright Law and the Music Library in the Age of Technology.
Sponsored by the Education Committee and Legislation Committee.
Laura N. Gasaway (Univ. of North Carolina Law School).

1:00 p.m. - 5:30 p.m. Organ tour
2:00 p.m. - 10:00 p.m. MLA Registration
2:00 p.m. - 5:30 p.m. Placement Service, Mentoring Program Desks
3:30 p.m. - 5:00 p.m. RLG Music Users Group (*business meeting*)
5:00 p.m. - 6:00 p.m. RLIN Catalogers
6:00 p.m. - 7:00 p.m. Placement Service Orientation
6:30 p.m. - 7:30 p.m. Chicken Band Rehearsal
7:00 p.m. - 8:00 p.m. First Time Attendees Reception

7:00 p.m. - 8:00 p.m. Program Committee (*business meeting*)
 7:00 p.m. - 8:00 p.m. MOUG Board of Directors (*business meeting*)
 8:00 p.m. - 10:00 p.m. Duckles Endowment Campaign Table
 8:00 p.m. - 11:00 p.m. Exhibits Open

8:00 p.m. - 11:00 p.m. Opening Reception

THURSDAY, MARCH 3

EXHIBITS OPEN 8:00 A.M. - 6:00 P.M.

7:30 a.m. - 8:30 a.m. Fiscal Officer's Breakfast (*by invitation*)
 8:00 a.m. - 9:30 a.m. Coffee and Exhibits
 8:00 a.m. - 9:30 a.m. Placement Service Desk
 8:00 a.m. - 9:00 a.m. Duckles Endowment Campaign Table
 8:00 a.m. - 5:00 p.m. MLA Registration Desk

9:00 a.m. - 9:30 a.m. Welcome to the 63th MLA Conference

9:30 a.m. - 11:00 a.m. Plenary Session I:
 The Music of Kansas City From the Civil War to Bird:
 Stomps, Cakewalks, Ragtime, Brass Bands, Jazz, Swing, and Bop.
 Vincent Pelote, Rutgers Univ., Moderator
The Music of the Civil War in Kansas City.
 Ted Albrecht (Kent State University)
Ragtime, and the Music Publishing Business in Kansas City.
 Peter Munstedt (MIT)
Rags to Bebop: The Music of Kansas City, 1920-1945.
 Chuck Haddix (Marr Sound Archives, Univ. of Missouri-Kansas City)

11:00 a.m. - 1:00 p.m. Coffee and Exhibits
 11:00 a.m. - 1:00 p.m. Placement Service Desk

11:00 a.m. - 12:30 p.m. American Music Roundtable

11:00 a.m. - 12:30 p.m. Public Libraries Committee
The INTERNET System - various speakers

11:00 a.m. - 12:30 p.m. Social Responsibilities Roundtable, Anna Sylvester, Chair
What is Gay Music? Holly Borne, Joe Hafner.
E-Mail Etiquette. David Lesniaski.

11:00 a.m. - 12:30 p.m. Descriptive Cataloging Subcommittee (*business meeting*)
 11:00 a.m. - 12:30 p.m. Reference Performance Subcommittee (*business meeting*)
 11:00 a.m. - 12:30 p.m. Subject Access Subcommittee (*business meeting*)
 11:00 a.m. - 12:30 p.m. Resource Sharing and Collection Development Committee (*business meeting*)
 11:00 a.m. - 12:30 p.m. Automation Subcommittee (*business meeting*)
 11:00 a.m. - 12:30 p.m. Personnel Subcommittee (*business meeting*)

11:00 a.m. - 12:30 p.m. IAML-US Board (*business meeting*)

12:30 p.m. - 1:00 p.m. Lunch (on your own)

- 12:30 p.m. - 1:30 p.m. NOTES Staff Luncheon (*by invitation*)
- 1:00 p.m. - 2:30 p.m. Investments Subcommittee (*business meeting*)
- 1:00 p.m. - 3:00 p.m. Authorities Subcommittee (*business meeting*)
- 1:00 p.m. - 3:00 p.m. MARC Formats Subcommittee (*business meeting*)
- 1:00 p.m. - 3:00 p.m. Bibliographic Standards for Reference Works Subcommittee (*business meeting*)
- 1:00 p.m. - 3:00 p.m. **Film Music Roundtable**
- 1:00 p.m. - 3:00 p.m. **Organ Music Roundtable**
- 1:30 p.m. - 3:00 p.m. **Jewish Music Roundtable**
- 1:30 p.m. - 3:30 p.m. **Bibliography Roundtable**
- 1:30 p.m. - 3:00 p.m. Working Group on Terminology in 20th Century Music (*business meeting*)
- 1:30 p.m. - 3:00 p.m. MLA Archives Joint Committee (*business meeting*)
- 1:30 p.m. - 3:00 p.m. Preservation Committee (*business meeting*)
- 3:00 p.m. - 5:00 p.m. **Education Committee**
The Training of Music Librarians. Michael Rogan, Moderator
 Pat Fiskens (Dartmouth), MLA Placement Officer
 Raymond White (Library of Congress) Editor, MLA Education Committee's
Directory of Library School Offerings in Music Librarianship, 5th ed.
 Diane Pettit (University of North Carolina)
- 3:00 p.m. - 4:30 p.m. Working Group on Bibliographic Control of Music Video Material
 (*business meeting*)
- 3:00 p.m. - 5:00 p.m. **World Music Roundtable**
- 3:00 p.m. - 5:00 p.m. Bibliographic Control Committee (*business meeting*)
- 3:00 p.m. - 5:00 p.m. Working Group on Sheet Music Cataloging Guidelines (*business meeting*)
- 3:00 a.m. - 5:00 p.m. Working Group on Faceted Access to Music (*business meeting*)
- 4:30 p.m. - 6:00 p.m. Development Committee (*business meeting*)
- 4:30 p.m. - 6:00 p.m. Online Reference Services Subcommittee
New Product demonstrations
- 4:30 p.m. - 6:00 p.m. Membership Subcommittee (*business meeting*)
- 5:00 p.m. - 6:00 p.m. RILM Volunteers Reception (*by invitation*)
- 8:00 p.m. - 9:30 p.m. **System User Group Meetings**
 CARL Music Users Carlyle Music Users
 CLSI Music Users DRA Music Users
 Dynix Music Users Geac Music Interest Group
 Illinet On-Line Music Users Innopac Music Users
 LS2000 Music Users NOTIS Music Users
 VTLS Music Users
- 9:30 p.m. - 12:00 p.m. President's Reception (*Corporate members and all persons with official MLA responsibilities, including all committee members, chairs, representatives, editors, coordinators, etc.*)

FRIDAY, MARCH 4

EXHIBITS OPEN 8:00 A.M. - 6:00 P.M.

- 7:30 a.m. - 9:00 a.m. Administration Committee Breakfast (*by invitation*)
8:00 a.m. - 9:00 a.m. Coffee and Exhibits
8:00 a.m. - 9:00 a.m. Placement Service Desk
8:00 a.m. - 9:00 a.m. Duckles Endowment Campaign Table
8:00 a.m. - 5:00 p.m. MLA Registration Desk
- 9:00 a.m. - 11:00 a.m. Plenary Session II:
Dance, Music, Librarianship. James Cassaro, Moderator
- Integrating Dance Materials into the Collection: The Acquisition Process.*
Marlene Wong (Smith College)
- Reference Tools in Dance.*
Laura Stanfield (Univ. of Illinois)
- The Dance Heritage Coalition: Preservation and Access Problems in Dance.*
Madeleine Nichols (Dance Collection, NYPL)
- Dance Archives.*
Nena Couch (Ohio State University.)
- 11:00 a.m. - 12:00 p.m. Jazz & Popular Music Roundtable
- 11:00 a.m. - 12:00 p.m. Personnel Subcommittee
Sexual Harassment Workshop
- 11:00 a.m. - 12:30 p.m. Information Sharing Subcommittee/Online Reference Subcommittee
The Virtual Music Library. Leslie Troutman
- 11:00 a.m. - 12:30 p.m. Legislation Committee (*business meeting*)
11:00 a.m. - 12:30 p.m. Bibliographic Control Committee
11:00 a.m. - 12:30 p.m. AMLG Board Meeting (*business meeting*)
- 12:30 p.m. - 1:30 p.m. Lunch (on your own)
- 12:30 p.m. - 1:30 p.m. Placement Service Desk
- 1:30 p.m. - 3:00 p.m. Public Libraries Committee Open Forum
- 1:30 a.m. - 3:00 p.m. Black Music Roundtable/Jazz and Popular Music Roundtable
Alternate Sources for Black Music, Jazz and Popular Music Research
- 1:30 p.m. - 3:00 p.m. Archives Roundtable
Digital Imaging Technology in Music Archives
- 1:30 p.m. - 3:00 p.m. New Members Roundtable
- 1:30 p.m. - 3:00 p.m. Ad hoc Committee to Study Roundtables
- 1:30 p.m. - 3:30 p.m. *Sheet Music Roundtable*
- 1:30 p.m. - 3:30 p.m. Music Library Facilities Subcommittee (*business meeting*)
1:30 p.m. - 3:30 p.m. Authorities Subcommittee

- 1:30 p.m. - 3:30 p.m. Publications Committee (*business meeting*)
 1:30 p.m. - 3:30 p.m. Working Group on Bibliographic Control of Music Video Material
 2:30 p.m. - 3:30 p.m. Working Group on Faceted Access to Music
 3:00 p.m. - 3:30 p.m. Ad hoc Committee to Study Roundtables (*business meeting*)
- 3:30 p.m. - 4:30 p.m. **Contemporary Music Subject Access Roundtable**
- 3:30 p.m. - 4:30 p.m. Preservation Committee (*business meeting*)
- 3:30 p.m. - 5:30 p.m. **Women in Music Roundtable**
- 3:30 p.m. - 5:00 p.m. **Band Music Roundtable**
- 3:30 p.m. - 5:00 p.m. IAML/US (*business meeting*)
- 3:30 p.m. - 5:00 p.m. Online Reference Services Subcommittee (*business meeting*)
 1:30 p.m. - 3:30 p.m. Investments Subcommittee (*business meeting*)
- 3:30 p.m. - 5:30 p.m. **Technical Services Roundtable**
- 3:30 p.m. - 5:30 p.m. **Conservatory Libraries Roundtable**
- 3:30 p.m. - 5:30 p.m. *Video Roundtable*
- 3:30 p.m. - 5:30 p.m. MARC Formats Subcommittee
Format Integration: Update and Working Session. Karen Little, Presenter
- 3:30 p.m. - 5:30 p.m. Working Group on Sheet Music Cataloging Guidelines (*business meeting*)
- 6:30 p.m. - 7:30 p.m. **Cocktail hour**
- 7:00 p.m. - 7:30 p.m. Chicken Band concert
- 7:30 p.m. - 11:00 p.m. **Banquet**

SATURDAY, MARCH 5

EXHIBITS OPEN 8:00 A.M. - 11:30 A.M.

- 7:30 a.m. - 9:00 a.m. Chapter Officers' Breakfast (*by invitation*)
- 8:00 a.m. - 9:00 a.m. Placement Service Desk
 8:00 a.m. - 9:00 a.m. Duckles Endowment Campaign Table
 8:00 a.m. - 10:00 a.m. MLA Registration Desk
- 9:00 a.m. - 10:00 a.m. Development Committee (*business meeting*)
 9:00 a.m. - 10:00 a.m. Public Libraries Committee (*business meeting*)
 9:00 a.m. - 10:30 a.m. Information Sharing Subcommittee (*business meeting*)
 9:00 p.m. - 11:00 p.m. Subject Access Subcommittee (*business meeting*)
 9:00 p.m. - 11:00 p.m. Reference Performance Subcommittee
- RISM Refresher: Reviewing Bibliographies of Musical Sources. John Howard (Harvard University), Ken Crilly (Yale University)*
Followup to the Reference Poll. Alan Green (Ohio State University)

- 9:00 a.m. -11:00 a.m. MLA/MPA Joint Taskforce on Publishers' Archives (*business meeting*)
- 10:00 a.m. -11:00 a.m. **Coffee and exhibits**
- 11:00 a.m. -12:30 p.m. **Large Research Libraries Roundtable**
- 11:00 a.m. -12:30 a.m. **Research in Music Librarianship Roundtable**
- 11:00 a.m. -12:30 p.m. Descriptive Cataloging Subcommittee
 11:00 a.m. -12:30 p.m. Education Committee
 11:00 a.m. -12:30 p.m. Legislation Committee (*business meeting*)
 11:00 a.m. -12:30 p.m. Bibliographic Instruction Subcommittee (*business meeting*)
 11:00 a.m. -12:30 p.m. Statistics Subcommittee (*business meeting*)
- 12:30 p.m. - 1:00 p.m. **Lunch (on your own)**
 12:30 p.m. - 1:30 p.m. **Placement Service Desk**
- 1:00 a.m. - 3:00 a.m. Reference & Public Services Committee (*business meeting*)
- 1:00 p.m. - 3:00 p.m. RISM/U.S. Joint Committee (*business meeting*)
 1:00 a.m. - 3:00 a.m. Bibliographic Control Committee (*business meeting*)
- 1:00 p.m. - 2:30 p.m. **Ask MLA**
Creative Solutions to the Realities of the 1990's.
 Mary Wallace Davidson (University of Rochester), Moderator
 Sarah Dorsey, Dorothy Bognar, Brad Short, Susan Sommer.
- 1:00 p.m. - 2:30 p.m. **Ask MLA**
Streamlining Your Acquisitions Work Flow.
 Jane Gottlieb (Juilliard School of Music), Moderator
 Tim Cherubini, Jim Cassaro.
- 3:00 p.m. - 5:00 p.m. **MLA Business Meeting**
- 6:00 p.m. - 9:00 p.m. Local Arrangements Committee Reception

SUNDAY, MARCH 6

- 8:00 a.m. - 8:30 a.m. Oral History Workshop Registration
 8:30 a.m. -11:00 a.m. Program Committee (*business meeting*)
 9:00 a.m. -12:00 p.m. MLA Board of Directors (*business meeting*)
- 8:30 a.m. -12:00 p.m. **Oral History Workshop**
Sponsored by the Oral History Subcommittee of the Joint Committee for the MLA Archives, and the MLA Education Committee.
 Joel R. Gardner, Gardner Associates, Cherry Hill, NJ.

**MUSIC LIBRARY ASSOCIATION
63rd ANNUAL MEETING**

March 2-March 6, 1994 • Ritz-Carlton Hotel • Kansas City

General Information

Accommodations: The 1994 MLA Conference hotel is the Ritz-Carlton Hotel, located on the Country Club Plaza, 401 Ward Parkway, Kansas City, MO 64112; telephone (816) 756-1500. Room rates are \$99 for singles and doubles. Room tax is currently 11.975%.

Climate: Change is the watchword! The first week of March can be beautiful and in the low 70s or rainy and below freezing. The layered look is always appropriate. Bring your umbrella, your raincoat and your sunglasses. You'll probably need all three! Telephone numbers for Kansas City weather forecasts are: (816) 471-4840; and, (913) 384-5555.

Travel to Kansas City

By Air: Kansas City International Airport is located approximately 30 miles northwest of the Ritz-Carlton. There are over 200 daily flights into KCI, which is served by all major U.S. airlines. Ground transportation and baggage claims are located within 75 feet of every gate. The KCI Shuttle is recommended and picks up curbside at all three KCI terminals every half-hour. Fare is \$11 one way, \$19 round trip. Reservations are not required for the 30-45 minute trip, but may be needed to return to the airport from the Ritz-Carlton. KCI Shuttle also operates Town Car Limousines and Yellow Cab. Drivers can meet your flight (call 800-221-9165 for reservations). Taxi fare to the Ritz-Carlton is ca. \$26.00.

By Train: The Amtrak station is at 2200 Main Street. Taxis and city buses stop at the station. The KCI Shuttle stops at Crown Center, across the street from the station.

By Bus: Greyhound terminal is located at 1101 Troost, and taxis are available. The Local Arrangements Committee does not recommend this mode of travel.

By Car: *From the North (and the airport):* Proceed on I-29 south to I-35 south. Proceed on I-35 south to the Southwest Trafficway Exit (on the left). Continue on Southwest Trafficway to 47th street. Turn left onto 47th, and proceed to the 2nd stoplight at Broadway. Turn right onto Broadway and proceed across the bridge (Broadway will become Wornall Road). Look for the front drive to the Ritz Carlton on the right after you cross both lanes of Ward Parkway. *From the South:* Proceed on I-35 to I-435 east. Proceed on I-435 to the Wornall Road exit. Follow Wornall Road north. After you pass 51st street, look for the hotel on the left at the bottom of the hill. *From the East and West:* Follow I-70 to I-35 south. Follow instructions as from the North (above).

Parking: There is no charge for guest parking at the Ritz-Carlton.

General Tourist Information: Call the Convention and Visitors Bureau of Greater Kansas City at (800) 767-7700 for additional information.

Special Meals and Events

The **banquet** will be held on Friday night, beginning with a no-host cocktail hour at 6:30pm. One banquet ticket is included with each full conference registration. The entree will feature Medallions of Chicken with Mushrooms and a Grilled Filet of Beef with Twin Mustard Sauces, or, a delicious vegetarian entree; be sure to indicate your choice of entree on the registration form. If you have special dietary needs, please indicate them in the space provided. After the banquet, the **MLA Big Band and Jazz Singers** will give their debut performance, to be followed by one of Kansas City's most popular bands, **Tim Whitmer and the Kansas City Express**. Tim Whitmer has led outstanding bands that have showcased both up and coming talent and the many jazz legends who make their home in Kansas City. The performance of the Kansas City Express at the banquet is guaranteed to be one of the highlights of the conference.

The Ritz-Carlton will provide **box lunches** Thursday, Friday and Saturday, including a choice of sandwich, pasta salad, fruit, condiments and desert. The price for a box lunch including tip is \$15.00. Please order box lunches on the registration form and indicate your choice for each day. If you would prefer a vegetarian sandwich or have other dietary needs, please check "other" and indicate your requirements on the registration form.

The hotel will offer a cash **breakfast bar** on Thursday, Friday and Saturday mornings. There is no obligation to reserve for this meal, but please indicate your potential interest in this on the registration form to assist in conference planning.

A **hospitality suite** will be open after 6 pm, offering conference participants an opportunity to relax, meet with colleagues and make plans. Coffee, sodas, mineral water and Boulevard beer will be available.

The **Local Arrangements Committee's reception** will be held on Saturday at the City Light Jazz Club. The Club will be closed to the public for the reception, where a hot and cold buffet of a variety of delicious hors d'oeuvres will be served, and the bar will offer happy hour prices. Located across the street from the Ritz, City Light is an elegant, comfortable room with a spacious stage, baby grand piano and in-house sound system. The **Chicken Collegium** will make its debut at this event, and members are invited to bring instruments and prepare a short solo or ensemble set (5-10 minutes) to perform during the reception. If you are interested in performing at the reception, please contact Susan Hitchens, Music Librarian, 448 Murphy Hall, University of Kansas, Lawrence, KS 66046; 913-864-3496; (HITCHENS@UKANVM).

Local Tours

The following tours are being offered. **Pre-registration is required** and will be on a first come, first served basis.

TOUR 1 Pub Crawl -- Tuesday, March 1, 7pm-11pm (\$30.00)

Hosted by the Kansas City Jazz Commission and the Kansas City Jazz Ambassadors, the pub crawl is a jazz party on wheels. Buses or trolleys shuttle participants between three Kansas City nightspots featuring live jazz. The crawl begins with a barbecue buffet at the Mutual Musicians Foundation in the historic 18th and Vine district. The Mutual Musicians Foundation is a National Landmark where the "tradition jams on," sometimes until the wee hours of the morning. After a visit to the Phoenix, the crawl will conclude at the City Light Jazz club, across the street from the Ritz-Carlton, and members may remain as long as they like.

TOUR 2 Organ Crawl -- Wednesday, March 2, 1pm-5:30pm (\$9.00)

This tour will include some of Kansas City's newest and most interesting organ installations. Starting in Independence at the RLDS Center, John Obetz will introduce the Aeolian-Skinner and the new Casavant organs. Returning to Kansas City, the next stop will be Old St. Mary's Episcopal Church where Bruce Prince-Joseph will demonstrate a rebuilt Pilcher. The final stop will be at the Cathedral of Grace and Holy Trinity for a demonstration of the Kney organ by John Schaefer. The cost for the tour will cover transportation; if you bring your car to Kansas City, you're welcome to drive to the tour sites and join in at no cost.

Special Ensembles

Chicken Band: If you are interested, indicate your instrument on the registration form. If you have any questions, contact Matthew W. Wise, Music Cataloger, New York University, Bobst Library, 70 Washington Square South, New York, NY 10012; (212) 998-2485; Internet: wisem@elmer1.bobst.nyu.edu ; Bitnet: wise@nyuacf

The MLA Big Band: The first MLA Big Band with jazz singers will perform immediately after the banquet. Participants should keep their instruments with them after the performance, as they might be invited to "sit in" with the *Kansas City Express* later in the evening. If you are interested, contact Steve Fry, Music Library, 1102 Schoenberg Hall, UCLA, Los Angeles, CA 90024-1490; (310-825-4882); Internet: ecz5msc@mvs.oac.ucla.edu ; Bitnet: ecz5msc@uclamvs.

The Collegium: This is the inaugural year for this new MLA ensemble, which will be performing at the Local Arrangements Committee reception on Saturday night. If you are interested in performing with this group, please indicate your instrument on the registration form. If you have any questions, contact Tom Moore, Music Listening Library, Woolworth Center, Princeton University, Princeton, NJ 08544; (609) 258-4250; Bitnet: stmoore@pucc ; internet: stmoore@pucc.princeton.edu

Music, Dance, Theater, and other activities in Kansas City · February 26-March 6, 1994

This listing of events, facilities, and box office numbers is to assist members with advance schedule planning.

Kansas City Symphony with Symphony Chorus and Soloists, William McGlaughlin, conductor, performing Mahler's Symphony no.5, and, Schubert's Mass in G major. At the Lyric Theater (1020 Central), March 4-5, 8pm; March 6, 2 pm. The Kansas City Symphony will offer MLA members a group discounted ticket price of \$11.50 for the performance on Saturday, March 5. Check the appropriate box on the registration and include the price in your check. Your ticket will be included in your registration packet. You may order tickets on your own. Advise the box office that you are an MLA member when ordering to receive a 20% discount. With the discount, tickets prices for these performances are \$12.80-\$24.80 on March 4-5, and, \$11.20-\$21.60 on March 6. (816-471-0400)

Jean-Yves Thibaudet, piano. Two concerts covering the complete piano works of Maurice Ravel. Mr. Thibaudet will lead a discussion about the works after each concert. At the Folly Theater (1020 Central), March 5, 8 pm (concert I) and March 6, 3 pm (concert II). Tickets: \$16-\$24. (816-561-9999)

Marie-Claire Alain, organ. Master class and discussion sponsored by UMKC Conservatory of Music. RLDS Auditorium (1001 W. Walnut, Independence, MO). March 4, 2pm. Tickets: \$5-\$6. (816-235-2700)

James Dennihan, piano. Performing Mozart's *Fantasia, K.475*; Debussy's *Preludes [selections]*; Rachmaninoff's *Etude, op.39/4*; Haydn's *Sonata, G major*; Aldag's *Fantasy*. At White Hall (Performing Arts Center, UMKC, 4949 Cherry), March 1, 7:30pm. Tickets: \$10-\$12. (816-235-2700)

Kronos Quartet. At the Lied Center, University of Kansas (Lawrence, KS--ca.40 miles West of Kansas City), March 1, 8pm. Tickets: \$14-\$16 (available to the general public after Feb.15). (913-864-3469)

Sight Unseen, by Margulies. Winner of the 1992 Obie Award for Best New American Play. At the Unicorn Theatre (3820 Main Street), March 2-5, 8 pm, and March 6, 3 pm. Tickets: \$14-\$16. (816-531-7529)

Julius Caesar by Shakespeare. At the Missouri Repertory Theater (Helen F. Spencer Auditorium, Performing Arts Center, UMKC, 4949 Cherry). Feb.27-March 6. Call box office for times. Tickets: \$14-\$26. (816-235-2700)

Henceforward by Aykbourne (comedy). At the American Heartland Theater (Crown Center, 2350 Grand Ave.), Feb.27-March 6. Call box office for times. Tickets: \$13.50-\$20.50. (816-842-9999)

Sheer Madness (a comedy whodunit). At the American Heartland Theater II (Crown Center, 2350 Grand Ave.), Feb.27-March 6. Call box office for times. Tickets: \$12.50-\$18.50. (816-842-9999)

The Trolley is an easy way to visit many Kansas City attractions. You can catch the Trolley in from of the Ritz, and for \$4.00, ride to the River Market, Crown Center, Westport, Nelson-Atkins Art Museum, and the University of Missouri-Kansas City.

The Nelson-Atkins Museum of Art is at 45th and Oak. The Henry Moore Sculpture Garden is a popular picnicking spot and the oriental galleries are outstanding. The Nelson has more than 50 galleries and 11 period rooms, so reserve an afternoon. Lunch in the Rozelle Court is a special treat! Admission is \$4.00, and Saturday admissions are free. Hours: Tues.-Sat. 10-5, Sun.1-5 (call 816-751-1278 for more information).

The Crown Center Complex at 25th off of Pershing is the legacy of Joyce Hall of Hallmark Cards. There are lots of shops here, and outdoor ice skating rink, the American Heartland Theatre and the main Hallmark Cards factory. Factory exhibits are open to the public Mon.-Fri. 9-5, Sat. 9:30-4:30 (call 816-471-5672 for more information).

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Please complete this form, enclose check, and mail to: Chris Grandy, Treasurer, Music OCLC Users Group, Knight Library, University of Oregon, Eugene, OR 97403-1299.

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