



MUSIC OCLC USERS GROUP

# NEWSLETTER

ISSN 0161-1704

## FROM THE CHAIR

**Stephen Luttmann**  
**University of Northern Colorado**



### IN THIS ISSUE:

**From the Continuing  
Education Coordinator. . . 4**

**News from OCLC . . . . . 5**

**Questions & Answers  
by Jay Weitz . . . . . 13**

The MOUG Board met this summer in its usual location—Columbus, Ohio—where it enjoyed, once again, the unfailing hospitality of the Weitz-Silverman household. Because most of the Board’s members happen to be in the New England area this year, it had given considerable thought to meeting in that part of the country, a move that would have saved a few hundred dollars. In deciding ultimately for Columbus, however, it hoped to take advantage of proximity to OCLC world headquarters, and involve not only Jay Weitz in the deliberations, but Vince

Wortman, OCLC’s public services liaison to MOUG, as well. New Board members in particular also benefited from an in-depth introduction to the OCLC Library and, for that matter, the facilities in general by Larry Olszewski, Director of the OCLC Library and walking repository of much of the cooperative’s history.

And so it was, too, that the Board met for a strategy session with Jay Jordan, OCLC president and chief executive officer. It was a useful and productive session, easily exceeding

*(Continued on page 3)*

## **Announcing the Ralph Papakhian Travel Grant Call for Applications**

At its 2010 summer meeting, the MOUG Executive Board voted to establish a travel grant in honor of Ralph Papakhian. The grant supports attendance at the annual MOUG meeting and, in recognition of Ralph’s mentoring role in music librarianship, is especially intended to support newer members of the profession in both public and technical services.

For this first year, the award offers free conference registration for the MOUG annual meeting (February 8-9, 2011, immediately preceding the

MLA annual meeting); free MOUG membership for the 2011 calendar year, including three issues of the MOUG Newsletter; and reimbursement of up to \$100 in associated expenses (lodging, meals, etc.) to a first-time MOUG attendee.

Preference will be given to applicants who are students, paraprofessionals, or professionals in the first five years of their professional careers. Applicants need not be members of MOUG.

*(Continued on page 19)*

# 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.

---



---

Thanks to all who contributed to this issue. The Newsletter is a publication of the Music OCLC Users Group. It is published three times a year: June, September, and December. Editor: Damian Iseminger, New England Conservatory, 290 Huntington Ave., Boston, MA 02115-5018.

Communications concerning the contents of the Newsletter and materials for publication should be addressed to the Editor. Articles should be submitted electronically in Word. 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 change of address) should be forwarded to Diane Napert, MOUG Treasurer, Sterling Memorial Library, Yale University, P.O. Box 208240, New Haven, CT 06520-8240. (Dues in North America are \$30.00 for personal members, \$40.00 for institutional subscriptions; outside North America, \$45.00 for personal members, \$50.00 for institutional subscriptions; back issues for the previous two years are available from the Treasurer for \$5.00 per copy.) A copy of the quarterly financial report is available from the Treasurer on request. Please note that subscriptions, once placed during the annual renewal period, may not be canceled, and no refunds will be given.

The Music OCLC Users Group is a non-stock, nonprofit 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. MOUG's FEIN is 31-0951917.

**MOUG-L:** MOUG-L is an electronic discussion list for the dissemination of information and the discussion of issues and topics of interest to music library professionals and users of OCLC products and services. To subscribe to MOUG-L, send an e-mail to [listserv@lsv.uky.edu](mailto:listserv@lsv.uky.edu) with the subject line blank. In the body of the message type: SUBSCRIBE MOUG-L <your name>

**MOUG Web site:** <http://www.musicoclcusers.org>

## EXECUTIVE BOARD

### Chair

Stephen Luttmann  
Music Librarian  
University of Northern Colorado  
Phone: 970-351-2281  
E-mail: [stephen.luttmann@unco.edu](mailto:stephen.luttmann@unco.edu)

### Past Chair

Tracey Rudnick  
Head, Allen Memorial Library  
University of Hartford  
Phone: 860-768-4404  
E-mail: [rudnick@hartford.edu](mailto:rudnick@hartford.edu)

### Treasurer

Diane Napert  
Catalog Librarian  
Yale University  
Phone: 203-432-0726  
E-mail: [diane.napert@yale.edu](mailto:diane.napert@yale.edu)

### Secretary/Newsletter Editor

Damian Iseminger  
Technical Services Librarian  
New England Conservatory  
Phone: 617-585-1254  
E-mail: [damian.iseminger@necmusic.edu](mailto:damian.iseminger@necmusic.edu)

### Continuing Education Coordinator

Catherine Gick Busselen  
Music Catalog/Metadata Librarian  
Brown University  
Phone: 401-863-1586  
E-mail: [Catherine\\_Busselen@Brown.edu](mailto:Catherine_Busselen@Brown.edu)

### OCLC Liaison

Jay Weitz  
Senior Consulting  
Database Specialist  
OCLC Online Computer  
Library Center  
Phone: 614-764-6156  
E-mail: [jay\\_weitz@oclc.org](mailto:jay_weitz@oclc.org)

## From the Chair

(Continued from page 1)

the hour allotted to it, but it was also surprising in one important way. When asked what he would like to see MOUG do, the first thing that came to Jordan's mind was the identification of new collections and resources that could enhance OCLC's services to end-users. The first thing on the Board's collective mind, as you can imagine, was the improvement, toward increased user-friendliness, of products and services OCLC already offers.

These positions need not be regarded as conflicting or competing ones; I myself would rather regard them as complementary ones. To use WorldCat as an example (the obvious one, in fact): our users value it as the world's library catalog, and whatever we can do to make it come closer to being the index of the world's intellectual production, the more our users appreciate it. At the same time, however, our patrons continue to deal with data structures and interfaces that are in some respects not only less than optimally intuitive, but inimical to discovery as well. (How easily can *you* use WorldCat in order to determine the number of commercial recordings on which Samuel Barber sings, and are the proposed RDA/FRBR-related changes going to make this any easier?) All this serves only to demonstrate that not only do we need OCLC, but OCLC needs us as well—and now more than ever, with the first serious competition to OCLC gathering on the horizon or, better, at the river. Expect to hear—and participate in!—more discussion of this kind in the future, because providing better and more comprehensive data and services is why user groups like MOUG exist in the first place.

Other news from the Board meeting, all of it happy:

- I am continually astonished and gratified by the amount of talent in our organization. Our Nominating Committee (Robert Freeborn, Pennsylvania State University; Beth Iseminger, Harvard University; and, representing the Board, Tracey Rudnick, University of Hartford) has identified a particularly fine slate of candidates for the upcoming election: for the position of Vice-Chair/Chair-Elect, Kerri Scannell Baunach (University of Kentucky) and Martin Jenkins (Wright State University); and for the new position of Treasurer-Elect, Michelle Hahn (Southern Methodist University) and Casey Mullin (Stanford University). Be on the lookout for an electronic SurveyMonkey ballot later this year!
- Continuing on the topic of organizational talent, we're delighted to announce that Tracey

Snyder (Cornell University) will be assuming the position of MOUG Web Keeper this fall. Tracey has some fine ideas about enhancing our Web site, and we look forward to her work. At the same time, thanks are due to Nancy Sack (University of Hawaii at Manoa) for four years of conscientious and responsive management of the site.

- Also, with regard to SurveyMonkey, be on the lookout for a ballot proposing a small number of Bylaws changes, and a survey that will solicit your thoughts about the MOUG Newsletter and the best format for delivering it. And continued thanks to Alan Ringwood (University of Texas at Austin), who, although no longer on the Board, has graciously offered to continue managing online elections for us!
- By the time you receive this newsletter, you will have seen an announcement on MOUG-L regarding our first Ralph Papakhian Travel Grant. Special thanks are due here to Laura Gayle Green, who rounded up her dues renewal and provided much of the funding for the grant as well, even though cash donations to MOUG are still not yet tax-deductible! (By the way, we're still waiting for the IRS to roll out its long-promised new procedures for applying for 501(c)(3) status; the current application procedure is prohibitively expensive.)
- Finally, and at the risk of stealing fire from the Continuing Education Coordinator and her report, let me just say that she and her Program Committee have risen admirably to the challenge of not only cosponsoring a proposed MLA preconference, but coming up with a remarkably full and strong program for all attendees as well. For its part, the Board hopes you will find that we've not only kept costs down—registration for Philadelphia will actually cost *less* than it did for San Diego—but done so without sacrificing quality.

As the apocryphal Chinese proverb has it: We live in interesting times. And yet times of uncertainty are the best ones in which to effect meaningful changes, and there's no shortage of intelligence and imagination in our numbers. With that in mind, have a happy and productive fall semester/season!

## FROM THE CONTINUING EDUCATION COORDINATOR

**Catherine Gick Busselen**  
Brown University



Photo by Lindsay Elgin

The 2011 MOUG meeting will be held in Philadelphia, PA, February 8-9. The Program Committee is still nailing down the details but I can assure you there will be a variety of exciting sessions and speakers of interest to both our technical and public services members. I can announce that Barbara Tillett of the Library of Congress will be giving a presentation entitled "Building Blocks for the Future: Making Controlled Vocabularies Available for the Semantic Web" on Tuesday. The Committee is thrilled to have such a special guest! And, of course, all of the usual suspects will be making an appearance on the schedule--NACO-Music Project meeting, Enhance Working Session, MOUG Business Meeting and the ever-popular MOUG Hot Topics.

Besides coming up with an interesting and relevant program, we are taking the economic situation into consideration. We have made efforts to reduce the cost of the

meeting this year which will be reflected in the registration information that you will receive this fall. Our intention is to lower the financial impact on you and your institutions without lowering the quality or quantity of the presentations.

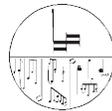
Finally, in addition to the MOUG meeting, some members of the Program Committee have been involved in the development of a proposal for a pre-conference workshop which would be co-sponsored by the MLA-BCC, the MLA Education Committee, and MOUG. Because the pre-conference would overlap with one day of the MOUG meeting, we will offer a one-day rate for the MOUG meeting to anyone attending both the MOUG meeting and the MOUG co-sponsored pre-conference.

Looking forward to seeing you all in Philly!

*For Music Scholars, Teachers,  
Performers, Librarians—*

# Notes

Quarterly Journal of the Music Library Association



Your Indispensable Companion For:

- Scholarly Articles
- Penetrating Reviews
- Bibliographic Essays
- Lists of New Publications
- Advertisements for Books, Recordings, Scores, Journals, and Other Services
- Sound Recording Reviews
- Digital Media Reviews
- Music Publishers' Information
- Video Reviews

## ***SUBSCRIBE NOW!***

Annual membership in the Music Library Association (includes a subscription to NOTES): Individuals, \$100.00; Institutions, \$135.00; Students, \$45.00; Retirees, \$70.00; Corporate Members, \$460.00; Corporate Patrons, \$760.00. Annual U.S. subscription without membership: Individuals, \$85.00; Institutions, \$100.00. Postage (surface mail) supplement for Canadian and other foreign addresses: members, \$10.00; subscribers, \$5.00. Recent single issues are available at \$20.00 each (\$21.00 foreign). All back volumes are also available. All payments must be in U.S. funds, payable to the Music Library Association, Inc., and sent to the business office: 8551 Research Way, Suite 180, Middleton, WI 53562.

## NEWS FROM OCLC

Compiled by Jay Weitz

### OCLC Releases Statement on Lawsuit

Larry Alford, Chair, OCLC Board of Trustees, and Jay Jordan, OCLC President and CEO, have released the following statement:

On July 29, SkyRiver Technology Solutions and Innovative Interfaces, Inc. filed suit against OCLC, alleging anticompetitive practices. We at OCLC believe the lawsuit is without merit, and we will vigorously defend the policies and practices of the cooperative.

OCLC's General Counsel, working with trial counsel, will respond to this regrettable action by SkyRiver and Innovative Interfaces following procedures and timetables dictated by the court. This process will likely take months or even years, not days.

In the meantime, we want to assure the OCLC membership and all 72,000 libraries that use one or more OCLC services that these spurious allegations will not divert us from our current plans and activities. These include maintaining and enhancing existing services, pursuing an ambitious agenda

in library research and advocacy, and introducing new Web-scale (cloud) services. Indeed, OCLC has been a global leader in providing cloud-based services for libraries since 1971, and the next generation of these services holds great promise for reducing member library costs.

It is worth noting that our current strategy represents a collective effort by librarians around the world, developed through ongoing dialogue and consultation with the Board of Trustees, Global Council, and Regional Councils in the Americas, Asia Pacific, and Europe, the Middle East and Africa. We will continue our active engagement with OCLC members and governance participants as, together, we move our cooperative forward.

Inclusion, reciprocity, trust and the highest standard of ethical conduct have guided the OCLC cooperative in the past and will guide us in the future. As always, OCLC's public purposes of furthering access to the world's information and reducing the rate of rise of library costs remain paramount.

---

### New Record Use Policy, Shaped by Community, Effective August 1

A new WorldCat record use policy, developed by a Record Use Policy Council and informed by community input, has been approved by the OCLC Board of Trustees. *WorldCat Rights and Responsibilities for the OCLC Cooperative* became effective August 1, 2010.

The new policy outlines the rights and responsibilities associated with stewardship of the WorldCat bibliographic and holdings database by and for the OCLC cooperative, including the use and exchange of OCLC member-contributed data comprising WorldCat.

The policy was drafted by the Record Use Policy Council, a group of 12 library leaders charged by the OCLC Board of Trustees to craft a replacement for the *Guidelines for Use and Transfer of OCLC Derived Records*, which was developed in 1987.

In April 2010, the Record Use Policy Council submitted to the library community and to the OCLC Board a draft policy that began a two-month period of community review and discussion. More than 275 comments were gathered via e-mail, phone, meetings and letters, in an online forum, and

by monitoring blogs, discussion lists, and Twitter. At the end of May, community input was incorporated and a policy statement was submitted to the OCLC Board, which approved the revised document during its June meeting.

The policy is based on the premise that OCLC members value WorldCat as a comprehensive, timely, and accurate reflection of the consolidated holdings of those members. The policy's intent is to encourage the widespread use of WorldCat bibliographic data while also supporting the ongoing and long-term sustainability and utility of WorldCat and of WorldCat-based services such as resource sharing, cataloging, and discovery.

Because the data sharing environment is constantly and rapidly evolving, this new policy will be regularly reviewed to ensure its continued timeliness. To view the new policy, including a Frequently Asked Questions document and a comparison between the draft submitted for community review and the final document, visit <http://www.oclc.org/worldcat/recorduse/default.htm>.

---

## News from OCLC

### OCLC and the Califa Library Group Announce Partnership

OCLC welcomes the Califa Library Group as the newest partner in the OCLC Partnership Program. As Partners, OCLC and Califa will collaborate on programs and activities to enhance services and expand educational opportunities to members of both organizations. This new partnership enables both organizations to explore new ways to anticipate and address the needs of shared members. Initiatives will include improving access to information to maximize the use of OCLC products and services, collaborating on online events and conferences with a focus on new tech-

nologies, and opportunities to expose new trends in funding and education.

The Califa Library Group, a not for profit membership cooperative serving libraries and information organizations in California, has been an active participant in OCLC cooperative services such as cataloging with WorldCat and group services. As an OCLC Partner, Califa and OCLC will work together to share information, educate and inform members of both organizations for the benefit of libraries and their users.

---

### OCLC and LYRASIS Develop New Partnership Program

OCLC and LYRASIS, the largest regional library membership organization in the United States, have signed a new partnership agreement that will provide increased consulting, education, and engagement programs for WorldCat and new cooperative Web-scale library management services. The new partnership will also streamline administrative services that will provide increased efficiencies and cost savings for member libraries.

LYRASIS, created by the merger of SOLINET, PALINET, and NELINET, has had a strong, 35-year relationship with OCLC to provide cooperative service, support, and advocacy for libraries and consortia. The new partnership program, which went into effect July 1, 2010, builds on this foundation to provide member libraries with the next generation of cooperative library services and consulting.

LYRASIS defined a new strategic direction in 2010 to deliver services that help transform libraries, and enhance content, operations, and technologies to meet the needs of tomorrow's library users. In support of this strategy, LYRASIS will partner with OCLC and its members to explore

next generation bibliographic and resource sharing standards and services. OCLC and LYRASIS will begin providing programs to support these services in late summer 2010.

The new partnership between OCLC and LYRASIS will enable both organizations to better focus on providing libraries with consulting, education, and engagement programs. This collaboration will help libraries more effectively deploy the cooperative Web-scale services that move back office operations online, thereby lowering the total cost of ownership for library management services and enhancing the user experience.

OCLC and LYRASIS have jointly created strong administrative practices for ordering, billing, training, and support. As technology and new collaboration tools have evolved, OCLC has worked with LYRASIS and other Regional Network Partners to reduce administrative costs while delivering additional online services for members. This partnership includes additional administrative cost reductions for members, and new programs scheduled to roll-out in 2011.

---

### Duplicate Detection and Resolution (DDR)

Beginning in 1991, OCLC used its Duplicate Detection and Resolution (DDR) software to match WorldCat bibliographic records in the Books format against themselves to find and merge duplicates. By mid-2005 when WorldCat migrated to its new platform, sixteen runs through WorldCat had been completed, resulting in the elimination of a total of 1.6 million duplicate records.

In 2005, a project was started to re-invent the DDR software to work in the new environment and to expand its capabilities to deal with all types of bibliographic records, not just Books. This large multi-year project is now bearing fruit. Great improvements to our matching software, which are a key component of the new DDR, have regularly been

incorporated into the batch loading process. This helps bring both DDR and batch loading processes into alignment as never before in dealing with the problem of duplicate records in WorldCat.

In May 2009, the new software was put into production following rigorous planning, development, and testing. In addition to its ability to deal with continuing resources, scores, sound recordings, visual materials, maps, and electronic resources, as well as books, this new DDR is much more sophisticated than its predecessor in its power to distinguish legitimate matches from incorrect ones. It also has the flexibility to allow selection of certain categories of bibliographic records to target for deduplication.

- New software put into production beginning in May 2009, processing small subsets of WorldCat:
  - During the testing phase, roughly 500,000 records processed with roughly 15,000 duplicates merged (each merge individually examined).
  - During the testing period, we did lots of bibliographic record cleanup to increase matching accuracy.
- Full processing of WorldCat began in late January 2010 in two parallel processes:
  - Each day's new and updated records.
  - Entire WorldCat from Record #1 ("walking the database").
- Statistics at end of 2010 Fiscal Year:
  - Over 67 million bibliographic records processed.
  - Roughly three million duplicate records merged.

As you can imagine, the matching process is incredibly complicated. The original DDR developed in the late 1980s and early 1990s used a series of algorithms that compared fourteen descriptive elements gathered from both fixed and variable fields, then computed a similarity. Additionally, there were a set of about ten or so "flagged" conditions that prevent merges. When both the level of similarity and the flags determined that a merge was appropriate, the records were merged according to a hierarchy of Encoding Levels

and other factors. Those fourteen elements included: cataloging library; LCCN; ISBN; government document classification number; media; author; title; statement of responsibility; edition statement; place of publication and publisher; publication date; number of pages or volumes; size; and series statement. Many of these elements comprised information gathered from multiple places in the record, with the degree of internal consistency factored in to the algorithm.

The new DDR is difficult to compare to the old one, partly because the capabilities and tools at our disposal now are so much greater than they were twenty years ago. We can now take advantage of the greatly expanded indexing capabilities of Connexion. We can perform all sorts of detailed analysis and comparisons of data that we were unable to do back then. Because we are now dealing with all bibliographic formats and not just Books, we are considering matching elements that were not relevant previously.

Of course, none of this means that the new DDR works perfectly. We have continued to look at samples of merged records to monitor how things are going. Whenever we find, or a user reports, an incorrect merge, we analyze the situation and try to correct it if possible. We also receive reports of so-called near-matches, records that fall just below the threshold of similarity or represent certain situations that we have chosen not to merge for one reason or another. As time permits, we do manual reviews of some categories of these records, manually merging those that should be merged. What we learn from these records also factors into the fine-tuning of our matching.

---

## OCLC-MARC Bibliographic, Authority, and Holdings Formats Update 2010

On Sunday, May 23, 2010, OCLC implemented the changes related to the OCLC-MARC Bibliographic, Authority, and Holdings Formats Update 2010. This includes MARC 21 Update No. 10 (October 2009) and most of MARC Update No. 11 (February 2010), MARC Code List changes announced by LC between July 2009 and April 2010, and user and OCLC staff suggestions. Many of the changes are related to the scheduled testing and possible future implementation of Resource Description and Access (RDA), the proposed successor to AACR2. OCLC Technical Bulletin 258, which presents the details, is available at <http://www.oclc.org/support/documentation/worldcat/tb/258/default.htm>. Among the points of interest:

### Bibliographic records:

- The new codes "o" (Online) and "q" (Direct Electronic) for all existing "Form of Item" (OCLC fixed field element "Form") elements.
- New 007, 008, and 006 codes to account for previously unaccounted for media types and carrier types.

- Field 040 subfield \$e now repeatable, plus code "rda" validated.
- New 33X fields for Content Type (336), Media Type (337), and Carrier Type (338).
- New 38X fields for attributes of musical works.

### Authority records:

- Field 040 subfield \$e now repeatable, plus code "rda" validated.
- New 336 field for Content Type.
- New 37X fields for entity attributes, including Associated Place, Address, Field of Activity, Occupation, Gender, etc.
- New 38X fields for attributes of musical works.

### Holdings records:

- New 007 codes to account for previously unaccounted for media types and carrier types.
- New 33X fields for Media Type (337) and Carrier Type (338).

---

## News from OCLC

Because of time restraints, OCLC has put off implementing subfield \$3 in Bibliographic and Authority fields 034 and subfields \$5 in Bibliographic fields 800, 810, 811, and 830. These will be included in the next OCLC-MARC Update. Additionally, OCLC must postpone implementation of the newly-defined fixed field element, Computer Files 008/23, 006/06 (Form of Item -- "Form"). Because this is a new position in both the CF Fixed Field, requiring a change to the CF workflow, and in the CF 006, necessitating a change to the dropdown box for the CF 006 guided entry, it must await a future version of the Connexion client, tentatively scheduled for late 2010 or early 2011.

Appropriate data conversions and re-indexing of WorldCat has already begun. All new searching and indexing capabilities; new fields, new subfields, new indicators; and new codes can now be used in both Connexion browser and Connexion client.

We did this OCLC-MARC Update on a much quicker schedule than the usual 12 to 18 months between MARBI

decision and OCLC implementation. This time the MARBI to implementation was 4 to 10 months, including folding in the MARC 21 Update No. 11 quite quickly. Because of RDA, we had to make a lot of guesses about how data would be entered and used and how people might want to access it, especially regarding indexing of some of the new RDA elements. We have the two overlapping indexing teams, Bibliographic and Authorities, and we go through newly defined fields, subfields, and values to determine the needs for any new indexes and/or their incorporation into any already existing indexes. There is a smaller group that makes decisions about conversions of both existing data and data that arrives via batch processes, and draws up specifications for any conversions. There's also a small group that discusses any card print issues; this time around, it was an interesting philosophical conundrum to think about the possibility of an institution both still receiving cards and planning to implement RDA.

---

## OCLC Policy Statement on RDA Cataloging in WorldCat for the U.S. Testing Period

Timeline for testing RDA:

- First 90-day period: testing participants will familiarize themselves with the content of RDA and the RDA Toolkit.
- Second 90-day period: testing participants will produce records
- Third 90-day period: Steering Committee for the testing will evaluate the results and produce its report, which will be shared with the broader library community (expected to be around April 2011).

Widespread adoption of RDA within the U.S. is not expected until after this evaluation report is released. At that time, OCLC is committed to supporting OCLC members who wish to implement RDA in their libraries but *will not require that all libraries adopt RDA*. **OCLC urges that cataloging staff members take time to become familiar with the content and use of RDA before beginning the creation of RDA records.**

LC has made available a variety of training materials at: <http://www.loc.gov/catdir/cpsd/RDAtest/rdatraining.html>. LC describes the test methodology and posts other test documents at <http://www.loc.gov/bibliographic-future/rda/>.

General guidelines on editing records:

- Do not change an existing full-level master record, for materials other than continuing resources, from AACR2 to RDA or from RDA to AACR2.
- Minimal-level or less-than-minimal level records

may be changed from AACR2 to RDA when being upgraded to full-level; they should not be changed back to AACR2.

- If a record created according to either AACR2 or RDA already exists in WorldCat, do not create a duplicate cataloged according to the other code.

For additional details, please see the "OCLC Policy Statement on RDA Cataloging in WorldCat for the U.S. Testing Period" at <http://www.oclc.org/us/en/rda/policy.htm>.

---

## Connexion Client Version 2.30: Scheduled Late 2010/Early 2011

Connexion client version 2.30 will include enhancements to the existing functionality. We have not finalized all of the details of what changes will be included, but it will include links to the RDA Toolkit. More information will be announced at a later time. Version 2.30 will be compatible with both 32-bit and 64-bit versions of Microsoft Windows. All Connexion client users will be required to upgrade to version 2.30 after it is released. OCLC will determine the end of life date for versions 2.10 and 2.20 when version 2.30 is released. OCLC expects to release Connexion client 2.30 in late 2010 or early 2011.

---

## Expert Community Update

In response to requests from the cataloging community, OCLC introduced the Expert Community Experiment, which ran from February-August 2009. Members with full-level cataloging authorizations were given the ability to improve, upgrade, and make more changes than previously allowed to WorldCat master records. The Experiment was a success, and all functionality continues as part of the Expert Community.

- During the six-month “Experiment” period, 108,766 Expert Community replaces were done, an average of over 18,000 per month, by just over 1000 institutions each month.

- Between August 2009 and May 2010, the number of institutions participating per month had actually risen to an average of 1023; over 219,000 replaces had taken place, a little under 22,000 per month.

We’ve also seen a dramatic decrease in the number of change requests, both paper and electronic, that we receive. Cutting that by more than half from FY 2008 to FY 2010 has allowed us to focus on other clean-up activity, especially manual review of DDR “near matches.”

---

## Web-Scale Library Management Services Available July 1 to Early Adopters

OCLC is moving its Web-scale library management services from pilot phase to production with the release of acquisitions and circulation components to a limited number of early adopters.

Beginning July 1, 2010, OCLC is working with libraries that are interested and prepared to implement Web-based services for acquisitions and circulation. This will be followed by successive updates for subscription and license management, and cooperative intelligence—analysis and recommendations based on statistics and workflow evaluation among participating libraries. The cloud computing environment and agile development methodology will facilitate incremental updates while minimizing impact to library operations.

Faced with scarce resources, disparate systems and local maintenance issues during a time when demand for library services has never been higher, OCLC members have made it clear that new, innovative responses are needed to

meet these challenges. For the past eight months, OCLC has worked with an Advisory Council and six libraries and library groups as pilots for Web-scale management services. These groups have provided advice to OCLC on an overall direction, offered new ideas that were not in the original development plan, and validated strategic positioning for the service.

OCLC Web-scale Management Services offer a next-generation choice for traditional, back-office operations. Moving these functions to the Web alongside cataloging and discovery activities allows libraries to lower the total cost of ownership for management services, automate critical operations, reduce support costs, and free resources for high-priority services. It will also allow libraries and industry partners to develop unique and innovative workflow solutions that can then be shared across the profession.

More information about OCLC Web-scale management services can be found at <http://www.oclc.org/webscale>.

---

## The National Diet Library of Japan to Add Records to WorldCat

OCLC and the National Diet Library (NDL) have signed an agreement to work cooperatively to make more than 5 million records from NDL more visible and accessible to scholars and researchers worldwide through WorldCat.

The National Diet Library has been using WorldCat for current cataloging of Western languages materials since 2007. This new agreement provides for the contribution of the complete contents of the JAPAN/MARC database, the

official national bibliography of Japan, to WorldCat on a regular basis.

NDL and OCLC will work together to add the 5 million records to the WorldCat database. Once records are added to WorldCat, they are more visible and accessible to Web users worldwide through WorldCat.org, the destination for search and discovery of library materials on the Web.

Kinokuniya Company Ltd., OCLC’s distributor in Japan for 24 years, helped to facilitate this agreement.

---

## News from OCLC

### OCLC Canada LTS Library Technical Services to Catalog for Ontario Colleges

OCLC Canada LTS Library Technical Services will perform full cataloging and physical processing of library materials for 18 of the 24 publicly-funded Ontario colleges, under the terms of a consortial agreement negotiated on behalf of the colleges by the Ontario Colleges Library Service (OCLS).

Established in 2009, OCLS is responsible for providing a suite of services to the libraries of the 24 colleges of applied arts and technology throughout the province. Beginning

in March 2010, library materials for the 18 participating colleges began to be shipped from various vendors directly to OCLC Canada LTS for MARC cataloging and physical processing. Once fully implemented, OCLC Canada LTS will catalog and process an estimated 40,000 items annually.

OCLC Canada LTS will work with OCLS to retrospectively update the holdings in WorldCat for each of the participating college libraries.

---

### OCLC and ebrary Sign Agreement to Add Ebook Records, Links to WorldCat

OCLC and ebrary, a leading provider of digital content products and technologies, are working together to add records for the ebrary ebook catalog to WorldCat. ebrary's growing selection of over 170,000 authoritative ebooks in all subject areas will be represented in WorldCat with a link to the ebrary platform. Libraries that subscribe to ebrary ebooks can have ebrary set holdings automatically for the relevant records. WorldCat Local authenticated users will

then be able to link directly to ebrary ebooks from the corresponding WorldCat records. Web users searching through WorldCat.org will be able to link to the ebrary platform to preview the ebooks and find out how their library might be able to access them. Libraries may choose to share records for their own theses and dissertations, special collections, and other electronic documents hosted by ebrary.

---

### The Latest Release of CONTENTdm Includes the New Flex Loader

OCLC has released CONTENTdm 5.4, the latest version of the popular CONTENTdm Digital Collection Management Software that includes the new CONTENTdm Flex Loader along with other enhancements.

Designed to complement the CONTENTdm Project Client, Flex Loader is a new Windows desktop application. It enables users to efficiently batch import large quantities of XML data in the METS/ALTO newspaper format, or the METS/ALTO monograph and eBook format, to their CONTENTdm collections. XML file formats supported by Flex Loader include the NDNP (National Digital Newspaper Program) and CCS (Content Conversion Specialists) docWorks newspaper and monograph. Compound object-level metadata and page-level metadata mapping is supported, along with support for newspaper article segmentation.

Other highlights of CONTENTdm 5.4 include new options for editing metadata for compound objects. All pages of a compound object can now be viewed and edited in a spreadsheet, giving users improved efficiency when editing compound objects.

Additionally, the Upload Manager has been improved to allow users more control of the upload process. As the

upload queue is being processed, progress indicators show detailed progress of each item and the entire queue. Users also have the option to cancel the upload—either a single item or all items—and return items to the project workspace. Status of the upload persists across sessions of the Project Client, letting users continue to work while uploads progress in the background.

For those CONTENTdm users with very large digital collections, CONTENTdm 5.4 includes a new version of the FIND search engine, used by CONTENTdm (and WorldCat.org) for indexing and searching. The new version supports long-term scalability for sites with rapidly growing full-text collections by supporting automatic index partitioning along with tools for configuration and monitoring. This integrated feature will support scalability for growing collections now and in the future.

The 5.4 release, including the new Flex Loader, is available to current CONTENTdm licensees at no additional charge. CONTENTdm is used by more than 2,000 institutions worldwide to manage millions of digital items. To see how some of these institutions are using CONTENTdm, visit [www.oclc.org/contentdm/collections/](http://www.oclc.org/contentdm/collections/).

## **OCLC Releases MARCView and MARConvert as Open Source Software**

OCLC and Systems Planning are pleased to announce the donation of MARCView and MARConvert to OCLC, and OCLC's release of MARCView and MARConvert as open source software under the Apache 2.0 license.

MARCView and MARConvert software, developed by Systems Planning of Bethesda, Maryland, USA, are widely-used applications designed to assist librarians and developers working with MARC records. MARCView provides a user-friendly interface to navigate and display individual MARC, MARXML, and UNIMARC records. MARConvert™ supports the conversion of bibliographic or authority records into or out of MARC21, UNIMARC, or

MARXML and can also convert MARC records from one character set to another.

Stephen Toney, President and Chief Technology Officer of Systems Planning, donated the software to OCLC. The MARCView and MARConvert source code has been added to OCLC's open source repository, and the library developer community is encouraged to maintain and enhance the services. The MARCView and MARConvert software is available for download, along with some documentation, on the OCLC Developer Network Web site ([http://worldcat.org/devnet/wiki/Main\\_Page](http://worldcat.org/devnet/wiki/Main_Page)).

---

## **WebJunction–Florida Offers Learning, Sharing to State's Library Staffs**

WebJunction, the leader in online learning for library staff, has partnered with the State Library and Archives of Florida to launch the new WebJunction–Florida. Library staff in Florida can now access courses at no individual cost through the WebJunction community, and use the site to keep their skills up-to-date and help their libraries respond to current patron needs. As part of this online learning community, members can take courses on a wide range of technology and library subjects—as well as connect with other library staff—creating an engaging learning experience.

This partnership takes advantage of WebJunction's Custom Catalog service, designed to maximize the customiza-

tion and reach of training through a centralized training catalog with streamlined registration for all users. All WebJunction–Florida participants will be able to access courses, regardless of geographic location or library size. Additionally, as a part of the Custom Catalog, WebJunction–Florida will be able to add unique, Florida-specific courses to the extensive course offerings from WebJunction that form the foundation of the catalog. The WebJunction–Florida site is available now at <http://fl.webjunction.org/>.

---

## **IMLS Grant to WebJunction, State Library of North Carolina to Help Unemployed**

The Institute of Museum and Library Services (IMLS) has awarded OCLC WebJunction and the State Library of North Carolina (SLNC) a grant to continue work to provide library-based employment services and programs to assist the unemployed.

The \$940,750 grant will fund work to conduct an impact and needs assessment on unemployment in all United States regions, and create a corresponding curriculum that can be tailored to meet local needs so that libraries are better equipped to meet the needs of the unemployed.

WebJunction, OCLC's online learning community for library staff, and SLNC will conduct a train-the-trainer workshop and up to 75 local workshops for public library staff working in the highest unemployment areas. They will deliver presentations at local conferences and make a free version of the workshop available online, in addition to hosting a Web site for ongoing communication among state libraries. This project follows a previous IMLS funded project launched by WebJunction and SLNC to gather and share best practices for providing library-based employment services and programs.

## **OCLC Researchers Analyze, Synthesize Studies of the Digital Information Seeker**

OCLC Research scientists, in partnership with JISC, have analyzed and synthesized 12 separate studies to make it easier for information professionals to better understand information-seeking behaviors of library users and to review the issues associated with the development of information services and systems that will best meet these users' needs.

*The Digital Information Seeker: Report of Findings From Selected OCLC, RIN and JISC User Behaviour Projects*, by Lynn Silipigni Connaway, Ph.D. and Timothy J. Dickey, Ph.D., OCLC Research, was funded by JISC, and was presented during the JISC Annual Conference in London in April 2010.

The 12 selected studies were commissioned and/or supported by non-profit organizations and government agencies, and were reviewed by Dr. Connaway and Dr. Dickey who analyzed the findings, compared their analyses, and identified the overlapping and contradictory findings.

A synthesis of findings from these major user studies points toward a number of implications for libraries that are shared by multiple studies, including: library systems must do better at providing seamless access to resources; librarians must increasingly consider a greater variety of digital

formats and content; library systems and content must be prepared for changing user behaviors; library systems need to look and function more like search engines, i.e., Google and Yahoo, and Web services, i.e., Amazon.com, since these are familiar to users who are comfortable and confident in using them; high-quality metadata is becoming more important for discovery of appropriate resources; the library must advertise its brand, its value, and its resources better within the community.

There are many more published user behavior studies than the 12 included in this synopsis and analysis, according to the study. This study was an attempt to review major, funded studies that were published within the last five years and that specifically addressed electronic content, users' perceptions of their information-seeking behaviors, and library catalogues. In addition, an emphasis was placed on studies of U.K. users. This analysis provided an opportunity to identify the common findings as well as the contradictory findings.

The full text of the report can be found on the JISC Web site at <http://www.jisc.ac.uk/media/documents/publications/reports/2010digitalinformationseekerreport.pdf>.

---

## **University of Sheffield, OCLC Funded to Explore Recommender System**

The University of Sheffield, in collaboration with OCLC Research, has been awarded funding from the UK Arts and Humanities Research Council to explore a library catalogue recommender system based on the requirements and preferences of users.

The joint Doctoral Award will pay for a dedicated Ph.D. student to work for three years with Dr. Paul Clough and Ms. Barbara Sen, lecturers in The Information School at the University of Sheffield, and Dr. Lynn Silipigni Connaway at OCLC, investigating the applicability of the recommender concept to the domain of the library catalogue. Recommender systems suggest items to users that are likely to be of interest to them but have not yet been considered. Sites like Amazon.com use similar systems to great effect.

The goal of the project is to follow a "user-centered"

approach to the development of a library catalogue recommender system, establishing user needs and preferences before mining the bibliographic data within the WorldCat database to retrieve similar journals, books, digital media, and video records that may be of interest. As the world's largest library catalogue, WorldCat allows the researchers to experiment with various, large-scale sources of evidence on which to base recommendations, thereby not restricting the recommender system to the holdings and circulation activities of a single institution.

Results from this project will be of great benefit to academics, practitioners, and library users alike. More information about the funding for the studentship is available at <http://ir.shef.ac.uk/cloughie/resources/ahrc-cda2010.html>.

## QUESTIONS AND ANSWERS

Jay Weitz, OCLC



### Publisher Number Crunching

**Q:** Just noticed that the definition of first indicator 3 of the 028 field has changed. Used to be “publisher’s number.” Now it’s “other music number.” I deduce that was done when value 5 was introduced, for “other publisher number.” I recall hearing at MLA, some years back, about numbers that looked very much like a music publisher’s number starting to show up on newly-published music books (Schirmer Books, maybe?) and no one knew what to do with them. Was value 5 was created for them? It sure looks like it. Just ran into an item which has two records in OCLC, one cataloging it as a book, the other as a score. I thought it more likely a book and we copy-cataloged it as such. Back cover has this alphanumeric assemblage that looks like a music publisher’s number to me. Both records in OCLC ignored it. I put it in 028 with indicator 5. Is that correct?

**A:** OCLC implemented the First Indicator “5” as “Other Publisher Number” in field 028 in April 2000 (Technical Bulletin 236). At the same time, the definition of First Indicator “3” changed from “Other Publisher Number” to “Other Music Number.” This was one of the last changes to the 028 field, post-Format Integration, to broaden its use

beyond just music materials. In January 1995, OCLC had implemented the change of the 028 from “Publisher Number for Music” to simply “Publisher Number” with the addition of First Indicator “4” for “Videorecording Number” (Technical Bulletin 206). As I recall discussions at the time, the observation had long been made that there were publisher numbers of various kinds on all sorts of non-musical materials that probably needed to be recorded in bibliographic records but had no proper place. Books put out by music publishers were certainly among those materials, but I think that paperbacks were also discussed. Because 028 First Indicator “3” had in fact been used legitimately only for music publisher numbers other than plate numbers up until that point (and only in Score and Sound Recording records until Format Integration), it did no violence to MARC to more narrowly rename “3” to fit that actual historical use and to introduce a new value “5” to indicate all other publisher numbers not already accounted for in other 028 First Indicators. If you have a resource that’s not a sound recording, score, or videorecording, but has what looks like a publisher number of some sort, putting that number in field 028 with indicator “5” is a good practice.

### “Collectiveness” is to Collective as “Truthiness” is to Truth

**Q:** I’ve never quite understood what to do when you have an item with more than one chief source of information, when the title on each source is sort of “continuous.” For example, a 2-disc set comprising Bach’s six cello suites. Disc 1 has: “J.S. Bach / Cellosuiten 1-3, BWV 1007-1009 / Lynn Harrell.” Disc 2 has: “J.S. Bach / Cellosuiten 4-6, BWV 1010-1012 / Lynn Harrell. The container has: “J.S. Bach / 6 Cellosuiten / Lynn Harrell.” What’s my title, and why? I can’t quite tease out the answer from 1.0A3.

**A:** Casey Mullin of Stanford University provided the following fine answer:

Looking back to Chapter 1, the choice seems clear: 1.0A3: “a) In one physical part with more than one possible chief source of information. Use the first occurring source of information as the chief source of information unless one of the following applies.”

None of *those* conditions applies to your case...BUT

6.0B1 gives this condition and seems clear: “Treat accompanying textual material or a container as the chief source of information if it furnishes a collective title and the parts themselves and their labels do not. In this case, make a note (see 6.7B3 indicating the source of information).”

The question is, do the titles on the discs qualify as “collective”? Here’s my interpretation: taken individually, the titles are collective-y enough. But taken as a 2-disc set, they fall short of the mark for describing the resource as a whole.

To which I added merely: “Casey has it exactly correct, in my estimation. The individual disc titles do have a semblance of ‘collectiveness’ (if I may be allowed an alternate spelling of Casey’s excellent coinage) because of the

---

## Questions & Answers

repetition of ‘Cellosuiten.’ But they have the same relationship to a real collective title as ‘truthiness’ has to ‘truth.’ That is, only the semblance. The different numberings make them as non-collective as if the six suites had been listed

separately without the two ranges (1-3 and 4-6) on their respective discs. The container title is truly collective and should be used instead, with a proper source of title note.”

---

## What “String quartet music” has that “Quartets, strings” doesn’t

**Q:** What’s the difference between a 240 of “String quartet music” and one of “Quartets, strings”? I see that Beethoven (n85008935 vs. n79107742) and Mendelssohn (n83056910 vs. no97075740) have both uniform titles established in name-title authority records. Haydn does not. There seems to be some notion that inclusion of Beethoven’s *Grosse Fugue* (played by a string quartet, composed for a string quartet, but not called a string quartet [at least by some]) triggers the use of “String quartet music” instead of “Quartets, strings.” The same might be said for Mendelssohn’s *Andante, Scherzo, Capriccio und Fuge für Streichquartett, op. 81*. If that’s true, what is the important property of a work played by a string quartet (the players) that makes the piece not suitable for description as “Quartets, strings,” but only as “String quartet music”? I note that there are a great many name-title authority records for “String quartet music.” Many of these are machine derived, and this makes me nervous about using them as models for my understanding (e.g., no98054921, no97083836, no98012806, no98044407). Thanks for any help or citations of weighty tomes from which help might be hoped for.

**A:** When applied correctly, the collective uniform title “String quartet music” is used “For a collection containing works of various types in one specific medium” (AACR2 25.34C1, second paragraph). In other words, this uniform title is intended to cover all works for the medium of the standard string quartet, regardless of what titles the composer may have given them. The emphasis here is on the

medium of performance. On the other hand, the collective uniform title “Quartets, strings” is intended “For a collection containing works of one type” (25.34C2). That is, all the works for which the initial title element (applying 25.27 through 25.29A1) has been determined to be “Quartets” and the medium of performance has been determined to be “strings” (applying 25.30B). The primary emphasis here is on the “initial title element,” which amounts to the type of composition, with only secondary emphasis on the medium of performance. For a concrete example, take Ernest Bloch. According to Grove, he wrote five consecutively numbered works entitled “String Quartet” (or its equivalent in another language). A collection of all five of those works would have the uniform title “Quartets, strings,” because what they have in common are their initial title elements and their medium. But in addition, he wrote five other works for the medium of the string quartet, to which he gave other titles and which he did not include in the consecutive numbering of his works entitled “String Quartet”: *In the mountains, Night, Paysages, Prelude, and Two pieces*. A collection of all five of those works would have the uniform title “String quartet music. Selections” because, although they have their medium of performance in common, they don’t have a common title; it’s “Selections” because the five numbered string quartets are not included. A collection of all ten of those works, Bloch’s entire output for the medium of two violins, viola, and cello, would have the uniform title “String quartet music.”

---

## Separated by a Common Cataloging Code

**Q:** I really should know the answer to this, or at least be able to find it somewhere, but I just can’t seem to locate anything about it. In relation to OCLC #432936924, input by Libraries and Archives Canada (LAC), we’d like to know if we should or should not change the 300 to match U.S. descriptive conventions,

from: 300 ## 1 compact disc : \$b digital ; \$c 12 cm.  
to: 300 ## 1 sound disc : \$b digital ; \$c 4 3/4 in.

What do you think?

**A:** Strangely enough, none of us can remember this question coming up before. It’s clear that according to AACR2 0.28, LAC is within its rights to use metric because that’s what they use in Canada (italics mine):

0.28. Not all measurements prescribed in part I for library materials are metric. They are the normal measurements used at this time in libraries in Australia, Canada, the United Kingdom, and the United States. Where no predominant system of measurement exists, metric measurements have been used. Substitute metric measurements for nonmetric measurements when:

either a) in the course of time a metric measurement becomes the normal measurement for the materials in question  
or b) *the rules are being used in a country where only metric measurements are used.*

LAC's NLCRI 6.5 confirms the Canadian use of metric measurements in the physical description. The consensus here is that you may change the centimeters to inches. As it happens, LAC does get to invent its own SMDs, too. NLCRI 6.5B1 reads in part:

Option - Term in common usage

In addition to, or in place of, the terms given at 6.5B1, a term in common usage is used, when ap-

propriate, to record the specific format of the physical carrier. Terms used by LAC include the following:

- compact disc
- DVD-audio
- sound cartridge
- sound cassette
- sound disc
- sound tape reel
- videocassette

Still, I have no problem with your changing it to conform to US practice. We'll see about getting something into BFAS addressing this.

---

## Just Hum If You Don't Know the Language

**Q:** Can someone enlighten me on the proper use of the language code "und", which means "undetermined"? It seems obvious enough. It's for when you don't know what the language content is. OCLC's BFAS, however, only states:

**SCO, REC** If a score has no sung or spoken text, use zxx. Use und for vocalises, humming and other texts that are wordless or consist of nonsense syllables.

Is this an additional use of "und" or the only one? I am currently cataloging a bunch of Music Rough Guide recordings from all over the world that generally do not reveal all the languages they are in. We can often find out a couple of them but not for the whole recording. In the 041 I've been using the codes for the languages we're reasonably certain about, plus "und." Is that still correct?

**A:** The Introduction to the *MARC Code List for Languages* (<http://www.loc.gov/marc/languages/introduction.pdf>) includes the following section:

### SPECIAL CODES FOR SPECIAL SITUATIONS

In addition to codes for individual languages and language groups, codes are also provided for three special situations.

Undetermined [und] - This code is used if the language associated with an item cannot be determined. This code is also used for works having textual content consisting of arbitrary syllables, humming or other human-produced sounds for which a language cannot be specified.

Multiple languages [mul] - This code is used when two or more languages are associated with an item,

and it is not practical to use codes for all of the languages.

No linguistic content [zxx] - This code is used in place of a language code when the item has no sung, spoken, or written textual content (e.g. instrumental or electronic music; sound recordings consisting of nonverbal sounds; audiovisual materials with no narration, printed titles, or subtitles; machine-readable data files consisting of machine languages or character codes).

In BFAS, the general rule about the use of code "und" appears in the "Lang" fixed field (<http://www.oclc.org/bibformats/en/fixedfield/lang.shtm>) in the fourth bullet under "All formats." The specialized additional use for music materials is the one that you cite, but is in addition to the general rule, not instead of it. What you're doing sounds fine.

---

## Logic in "Stereo."

**Q:** Often in the 538 or 300 tag I see the word "stereo" with a period (full stop) after it (e.g., "DVD, stereo., ..."). I also see it in an example in AACR2, 7.7B10. I guess it's an abbreviation for "stereophonic." Do you keep the period in, to distinguish it from the noun, or delete it?

**A:** As illogical as it may seem in the context of everyday usage, "mono.", "stereo.", and "quad." are all considered to be abbreviations (for "monophonic," "stereophonic," and "quadraphonic," respectively) by AACR2 Appendix B.9. So whenever and wherever they appear, they should always be followed by a period (unless, for instance, they're being transcribed in a title or a quoted note). AACR2 often works in mysterious ways.

---

## Questions & Answers

### Musical Transcriptions, of a Sort

**Q:** I have a question regarding the 254 field in musical notes. The list of options in MARC 21 contains both “Full Score” and “Partitur.” Aren’t they the same thing in different languages? What do you suggest I use?

**A:** The MARC 254 field corresponds to the Musical Presentation Statement Area, AACR2 Rule 5.3. Remember that this is an optional area “indicating the physical presentation of the music” (5.3B1) that would be *transcribed from the chief source of information*. If your resource does not include such a statement, you wouldn’t ordinarily supply one here. The examples listed in MARC 21 field 254 (<http://www.loc.gov/marc/bibliographic/bd254.html>) are *examples* of such transcribed statements, not really “options” about how to use the field. Neil Hughes has outlined what the rules say about what to do when there are parallel Musical

Presentation Statements in two or more languages:

“If both appear on your chief source of information, you should enter whichever is in the “language or script of the title proper” (rule 5.3B1). If your institution does not follow Library of Congress Rule Interpretations, you may exercise the optional provision of the rule to enter both languages in a single subfield \$a as:

254 ## \$a Partitur = Full score.

or the reverse, should the English be followed by the German on your item. The LCRI instructs us not to follow the optional provision, so you won’t see many examples in WorldCat where that has been done.”

---

### Subfield \$b or Not Subfield \$b?

**Q:** Could you give me some guidance on when to include subfield \$b in a 246? Is it a matter of cataloger’s judgment, or is there some rule of thumb we should follow? I am looking at some examples in *Music Coding and Tagging* where the 245 has other title information in the first language, then a parallel title and other title information in a second language. Sometimes the 246 for the parallel title includes a subfield \$b with the other title information in the second language, and sometimes it doesn’t. I have observed records that don’t include a subfield \$b in the 246 for the parallel title if the subfield \$b would consist solely of medium of performance, but there could be cases where that would result in a 246 that consists solely of one fairly common word (even though it is a distinctive title, as opposed to a type of musical composition). In cases like that, would you recommend including the 246 subfield \$b?

**A:** The rules for including subfield \$b in field 246 are roughly the same as those for subfield \$b in field 245, although in the 246 you can choose to omit “Remainder of Title” information that doesn’t contribute to identification or access. Because such remainder of title information as medium of performance may have already appeared in recognizable form in field 245, for instance, you may legitimately choose not to include it in 246. For example:

245 10 Sonate sentimentale : \$b für Flöte und Klavier, op. 169 = Sonata sentimentale : for flute and piano / \$c Ferdinand Ries ; nach dem Erstdruck herausgegeben von Bernhard Päuler.

246 31 Sonata sentimentale  
(#71147111)

When the 246 subfield \$b would include substantive information that doesn’t already appear in field 245, it’s wise to include in the 246 subfield \$b. That would include other title information that differs from one source to another on the resource.

245 14 Das Meer, op. 28 / \$c Alexander Glazunow.

246 33 Mer : \$b fantaisie pour grand orchestra  
(#230752560; LCCN: 2008464118)

245 10 Fragment : \$b prelude and fugue for piano solo / \$c Sorabji.

246 16 Fragment : \$b prelude and fugue on FxAxx  
DAxEx  
(#302315857)

There will certainly be cases where the title in field 246 ends up being a single, relatively common word, just as you will often find a single, relatively common word as a title proper in field 245.

245 10 Kantilena : \$b za tuba i piano = Cantilena : for tuba and piano / \$c Dimitür Sagaev.

246 31 Cantilena  
(#57186183; LCCN: 2003504534)

In this case, “Cantilena” and its cognates in other lan-

guages are considered to be distinctive. Now, searching a single-word title such as “Cantilena” by itself won’t be the best of strategies, but in WorldCat, the 246 is also part of the “Title Derived” (“td:”) and “Keyword” (“kw:”) indexes, where such single words can be more useful. There will also be other instances where those single common words will be entirely appropriate in field 246 for other reasons:

245 10 Shakin' : \$b homage to Elvis Presley and  
Igor Stravinsky / \$c Augusta Read Thomas.  
246 3 Shaking  
(#79795279; LCCN: 2007561129)

Caption titles, running titles, spine titles, cover titles, and other sorts of titles may also end up being single common words that may be helpful to transcribe for users and/or other catalogers. Everybody’s favorite LCRI, 21.30J, gives some guidance on making those judgments, but generally, I’d err on the side of including such 246s if they have a chance of improving access. Likewise, if the data that would go in subfield \$b of the 246 offers information that differs substantively from, or adds to information already found in, other parts of the record, I’d err on the side of including it.

---

## Lyrical Links

**Q:** I have a make-new-record question. OCLC #466450081 has a note “Printable lyrics online” with an 856 URL linked to the lyrics. I have the same compact disc “c1998;” “revised” 2006 [container]; p1995 [disc]. A guide to the CD is included in it as a PDF file. The content (the songs) is the same. The PDF is three pages, including the lyrics, c2008. (The c2008 makes me wonder whether #470729829 is the proper record, but the 2008 record, states “Words to the songs and teaching aids on insert”). Which record, if any, does this match to? Is this a matter of accompanying material not requiring a new record (and therefore, edit locally)? Or now, with the accompanying material *on the disc* rather than linked to, is this difference enough to warrant a new record?

**A:** As you’ve noted, accompanying material generally doesn’t justify a new record. If you’ve got a CD of the

“revised” version, #470729829 can’t be the right record, as it is for the LP and is not “revised.” The three legitimate candidates for the CD seem to be #35303774 (which is not the “revised” version, so let’s eliminate that one) and the two records for the “revised” version, #466450081 (Educational Activities, 2006, with the link to the lyrics online, no 024 or 028) and #275205957 (Activity Records in the 260 but Educational Activities in the 028, 2008, with a note “Words to the songs and teaching aids on insert,” both 028 and 024 present). My recommendation would be to use that third record, #275205957, and edit locally to state that the lyrics are in a PDF on the disc (or whatever is appropriate). More generally, I’d usually lean in the direction of locally editing an existing record if the only difference was lyrics included in whatever form versus lyrics linked on the Web.

---

## Accompanying the Score

**Q:** Is it necessary to add fields 006 and 007 to a record for a score that has an accompanying CD? I’ve seen it both ways, and can’t find any guidance anywhere as to what the rule or accepted practice is.

**A:** The answer depends partly on the nature of the accompanying CD. If the CD contains typical accompanying material (program notes, bibliography, biographical information, etc.), you can consider both the 006 and 007 to be optional,

particularly if it is mentioned only in a note. (My personal inclination would be to code both the 006 and 007 for this accompanying CD, but that’s just me.) If the CD contains something more substantial, for instance, if it contains the electronic track of a work scored for electronics and acoustic instruments, coding both the 006 and 007 would be prudent.

---

**Questions & Answers**
**Sneaking Around the Collective Title**

**Q:** I've encountered the following basic situation several times in the past couple of days, and I'm wondering about the best way to approach this problem. Here's the scenario: The collective title and statement of responsibility on a sound recording imply that every piece is by one composer, but that's not actually the case. However, this is discovered only when reading the program notes in detail. Here are three examples, two of which are not yet in OCLC:

1. Oeuvres pour piano / Teresa de Rogatis. [But the final 3 pieces are by her son, Mario Feninger.]
2. George Gershwin for two pianos (OCLC #75376482). [The final work is Fantasy on "George Gershwin's Porgy and Bess" by Percy Grainger.]
3. Complete keyboard sonatas, volume 1 / Joseph Haydn. [Here the performer has added "introductions" to each of the three sonatas on the disc: Prelude in G minor / Joseph Diettenhofer and John Burrowes before Sonata no. 32; Prelude in A-flat major / Muzio Clementi before Sonata no. 31; and Prelude in C minor / Muzio Clementi before Sonata no. 33.]

So, in determining the main entry, if I read AACR2 21.23 literally, I think these all represent sound recordings with a collective title, containing works by different persons or bodies. This would make the main entry the performer in all of the above cases. However, that results in the following somewhat odd-looking main entry/title combinations:

Feninger, Mario.  
Oeuvres pour piano [sound recording] /  
Teresa de Rogatis [et Mario Feninger].

Anna & Ines Walachowski.  
For two pianos [sound recording] / George  
Gershwin.

[Note: The OCLC master record currently gives  
Gershwin as the main entry for this disc.]

Lancaster, Geoffrey.  
Complete keyboard sonatas. Volume 1  
[sound recording] / Joseph Haydn.

Now, I'd actually prefer to select the main entry based on how the disc describes itself, with the added entries supporting access for the "near-hidden" works by the other composers. However, I can't find anything specific in AACR2 or the LCRIs to directly support this decision. So, am I "stuck" using 21.23C for these cases?

**A:** How we approach this question depends upon how sneaky we want to be. As you say, if we take 21.23 at face value and in the way we commonly read it, there doesn't seem to be any way around considering these as sound recordings with collective titles, containing works by different persons or bodies. But let's look at the AACR2 definition of "collective title" a bit more closely: "A title proper that is an *inclusive* title for an item containing several works." (Emphasis mine) If we read "inclusive" to mean something like "covering or intended to cover all of the works on the sound recording," we could legitimately argue that in each case, the title in question is not collective, as it does not include the "near-hidden works." This allows us to invoke 21.23D and its LCRI, and 1.1G1 and its LCRI. As I read those, the resulting records are much more satisfying by your criteria, with the main entries remaining Rogatis, Gershwin, and Haydn, respectively, and the "predominant title" (in the words of LCRI 1.1G1) in each case the not-really-collective title associated with the composer of most of the works. The "near-hidden works" can be listed in a contents note and be given added entries, as appropriate. How sneaky was that?

---

**Phantom Reissues**

**Q:** I'm enhancing a CD. The only date on the thing is 2003, but everyone on the recording was way-dead by 2003 and if one listens to the tracks, it's obvious that these are historic recordings that were reissued. I plan on adding a note saying that, but may I add that information in the fixed fields DtSt and Dates even though nothing is indicated anywhere on the disc or accompanying materials? I'd have to make a flying guess, something as vague "19uu."

**A:** You may account for the fact that these are recordings made sometime earlier than 2003. Without doing some research, though, it may be difficult to determine what you can say in a note. Knowing the death dates of all the participants, you can figure out the latest date the recording could be, I guess. If you know for a fact that the recordings had been issued previously, perhaps there is information in a related bibliographic record that would give hints about recording dates of the originals. But it's also possible that these are historical recordings that have not been previously issued. Or some combination of previously issued and not. If you determine that Date Type "p" could be appropriate, Connexion validation will require you to provide a Date 2, even if it is as vague as "19uu."

## Obscured Data in Obscure Subfields

**Q:** Does a “music number” search (now “publisher number”, I guess) find music publisher/plate numbers found in very old cataloging, when the number was entered in the 260 field in a subfield \$d? That subfield is obsolete now, but my colleague says he still sees them once in a great while. I looked at the Connexion documentation, and it looks like the “mn” search and the “sn” search do NOT include the 260 subfield \$d. I just want to be sure I’m not missing something. If 260 subfield \$d isn’t indexed in either of those indexes, is it indexed somewhere else? It would be interesting to know if there are still a lot of these obsolete subfields in bibliographic records. Seems like there’s plenty of pre-AACR2 stuff still in the database. Do you suppose, since the 262 subfield \$c (pre-AACR2) is indexed, it would make sense to index the 260 subfield \$d as well? Yes, one is obsolete while the other is not, but if the obsolete 260 subfield \$d is still present in WorldCat records, it seems like it would be a good thing if it was indexed.

**A:** We did think about indexing the 260 subfield \$d, but there were some complicating factors that made us decide not to. The subfield \$d is supposed to have been used only in pre-AACR2 records, so let’s go back to AACR1 Rule 245D, which in essence defines how that data was to have been recorded (on pre-automated catalog cards, of course, with no thought of future automation). The rule says that plate numbers or publisher numbers would be “added immediately after the supplied imprint date.” It was to be designated “Pl. no.” or “Pub. no.” If I remember correctly from the time when we were putting together the original publisher number index back in the mid-1980s, we found that in spite of the AACR1 rule, there were many unpredictable variations on how the numbers were introduced in those pre-AACR2 records. We were trying to implement the publisher number index as quickly and cleanly as possible. We didn’t have any easy way at the time to ignore all of the unpredictable and superfluous text that prefaced the meaningful numbers we wanted to get to in those subfields \$d. There was also the problem (found in field 262 subfield \$c, as well) that the data was input without thought of automated indexing, so that any multiple numbers would be indistinguishable from numbers with commas, hyphens, or other punctuation included. For field 028, MARC specified conventions for dealing with multiple numbers and number ranges (double hyphens separating ranges, repetition of alphabetic characters before and/or after multiple numbers, and so on) that were intended to allow for more accurate indexing. I think that it was decided to index 262 subfield \$c but not 260 subfield \$d because of the whole extra layer of obscured data in the latter because of the “Pl. no.” or “Pub. no.” variants. Recent statistics suggest that there are perhaps

30,000 Score records with 260 subfield \$d. By now, many of these have already had proper 028s added to them, we would hope. The Expert Community now allows users to add them to most records.



### **Ralph Papakhian Travel Grant** (Continued from page 3)

Applications are due **October 1, 2010** and shall consist of a letter that includes a rationale for attending the MOUG annual meeting, an explanation of financial need, a brief vita, and the name of at least one person who will submit a letter (also due October 1) in support of the application.

All application materials shall be sent by e-mail, either as in-text messages or as attachments in .pdf, .doc, or .docx format, to the MOUG chair, Stephen Luttmann, [stephen.luttmann@unco.edu](mailto:stephen.luttmann@unco.edu). Letters of support shall be sent directly by their authors, not by the applicants.

The grant recipient will be notified by e-mail no later than November 1, 2010, and will be acknowledged at the MOUG 2011 annual meeting.

For more information about MOUG, please see <http://www.musicoclcusers.org/>. MOUG has helped train and mentor dozens of music library professionals, and has helped shape the OCLC products and services we use every day. Please help distribute this announcement as widely as possible.

Damian Iseminger  
MOUG Newsletter Editor  
Spaulding Library  
New England Conservatory  
290 Huntington Ave.  
Boston, MA 02115-5018

ADDRESS SERVICE REQUEST

**MUSIC OCLC USERS GROUP**  
**Application for New Members**

Personal Membership is \$30.00 (North America) and \$45 (outside North America); institutional membership is \$40.00 (North America) and \$50.00 (outside North America). Membership includes subscription to the *Newsletter*. New members will also receive any mailings from date of membership through December (issues are mailed upon receipt of dues payment). We encourage institutional members to subscribe via their vendor. Please note that subscriptions, once placed during the annual renewal period, may not be canceled, and no refunds will be given.

NAME \_\_\_\_\_  
PREFERRED ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_ COUNTRY \_\_\_\_\_  
WORK PHONE (\_\_\_\_) \_\_\_\_\_ FAX NUMBER (\_\_\_\_) \_\_\_\_\_

INSTITUTION NAME \_\_\_\_\_  
POSITION TITLE \_\_\_\_\_  
E-MAIL ADDRESS \_\_\_\_\_

A check payable to MUSIC OCLC USERS GROUP must accompany this application. Rates are as follows:

- \_\_\_\_\_ \$30.00 Personal Membership (North America)
- \_\_\_\_\_ \$45.00 Personal Membership (outside North America)
- \_\_\_\_\_ \$40.00 Institutional Membership (North America)
- \_\_\_\_\_ \$50.00 Institutional Membership (outside North America)

Please complete this form, enclose check, and mail to: Diane Napert, MOUG Treasurer, Sterling Memorial Library, Yale University, P.O. Box 208240, New Haven, CT 06520-8240.